



Boston University Study Abroad
London

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European Cinema: From Festival Circuit to the Big Screen
(*Elective B Course*)

Instructor Information

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Course Objectives

This course is an examination of contemporary European cinema and asks the key question: what do national cinema products reveal about national identity, culture, and values? The course will combine a study of the economics and cultural politics of national cinemas in Europe and their existence within a global marketplace of film. Through the study of film festivals, and the study of filmmakers and their films, students will have an opportunity to examine how minor cinemas evolve to be significant for national audiences and how these cinemas convey aspects of culture, language and social life across national boundaries.

Central questions addressed by the course include:

- What are the conditions for European film production and distribution of cinema within and beyond the nation state?
- Why are national film cultures important to retain?
- What function and value do film festivals have in promoting films?
- What do representations of film cultures both in-nation and beyond nation tell audiences of cultural values across the world?

The course will draw upon literature about film festival success, and where possible, give direct experience of film festivals either through following a programme remotely or a trip to one of the London film festivals. There may also be visits to organisations such as the British Film Institute and a session provided by a *filmmaker (if available) about taking their film to a festival or from Soda Pictures,, the chief distributor of independent cinema in the UK.*

Course Overview

This course aims to provide students with insights into the economic issues pertaining to preserving national cinemas in Europe and, through a case study approach, examines the conditions that enable national cinemas to find a bigger stage for exhibition in the global marketplace. The course commences with a study of key concepts such as national cinema, transnational cinema, and the European/Hollywood binary. It develops to explore the role of film festivals in acting as alternative sites of distribution for European cinema and students will have an opportunity to examine how film festivals work as sites of economic, critical and cultural exchange. Films selected for study are offered as explorations of the challenge of combining local, national interest and talent with the imperative to make money in cinema. Across the course students are exploring the commercial, cultural and critical functions of the cinema industry as it works through alternative spaces in Europe, in festivals, through international distribution and in nominations for awards. Each case study explores variously the conditions which enable smaller projects to find a wider release onto a larger circuit.

The course will explore all of these issues through selected screenings and the literature available around those screenings. There is a strong emphasis in the course on independent research and enquiry to augment knowledge gained in taught sessions. The field of European Cinema Studies is ever-changing, with currently a renewed emphasis on using some empirical methods to account for the ways in which films move from national origins into international marketplaces, such as looking at data collected on box office success and audience response (e.g. in Session 3 and Session 4). Consequently student capability in reading research reports is an area of the course that will be developed and assessed.

Through the literature, students will engage with both established debates about national cinemas such as *auteur theory* and the exploration of *national themes and preoccupations*, alongside new debates about the transnational nature of cinema and the reimagining of what national cinema might mean.

Course Methodology

This course will be taught over nine, four-hour sessions. Each teaching session will involve a lecture, illustrative material, and class activities based around the required reading and further reading. To increase the prospect of students gaining a full knowledge of European cinema, built into the assessment of the course is an opportunity for students to undertake one deeper study of a film, and report on it in the specified session.

Students are, of course, at liberty to watch as much cinema as they wish in pursuit of a deeper understanding but predominantly the sessions will refer to extended extracts for illustration and linked with reference to a core film. The BU Library will retain copies of DVDs. The course tutor will explore with BU-London the space that can be made available to students working on the **focus film** so that films are able to be screened outside of class time, where required.

There will be lectures/seminars and screenings.

Learning Outcomes:

On completion of the course, the successful student will be able to:

- Research, prepare and present on a selected area of the course showing an understanding of wider reading about European cinema and distribution including film festival research
- Explain how European cinema moves between national and international contexts and the role and value of film festivals in this economy
- Demonstrate a close understanding of different data sets around cinema distribution and, what this data reveals about production, distribution and audience interest in European cinema in different contexts
- Conceptualize the link between cinema as a business, and culture as nationally and locally represented and promoted in cinema
- Evaluate the issues pertaining to European cinema and relate that knowledge to a wider understanding of national cultures in a globalised world.

Such learning will be demonstrated through a series of assessments that require students:

- to present around a selected film showing both close textual analysis skills and research skills in understanding the film's creative origins, and distribution
- analyse and interpret a range of film texts as well as the context in which these films were created, circulated and exhibited
- to select and retrieve information from a variety of sources and to reference that work appropriately including trade press and survey data
- to write cogently and with some critical distance about the material being studied referencing a wide range of reading

The various modes of assessment test different skills from close reading of film, to data analysis skills, to critical reading and writing.

Course Assessment

Assignment 1: (20%) Presentation to be submitted with notes and PowerPoint slides.

On enrolment to the course, students will be divided into pairs/groups to develop a presentation around one of the core films studied in Sessions 3-8. This assignment will include a summary of critical reading around the film; a close textual analysis of two key scenes, and presentation of a short thesis of how the film represents aspects of the national, or what might link the film to concepts of transnational cinema

Assignment 2: (15% - 500 words) Reading and making sense of research data: a short report.

In session 3, students will explore the report *Opening Our Eyes: How Film Contributes to the Culture of the UK*. This report will be presented in conjunction with other sources of data collected on film circulation such as the *BFI Statistical Year Book*, or the UNESCO (2012) *'From International Blockbusters to National Hits 2010.'* Students will provide a summary of the issues raised by these data sets, and discuss what that data illustrates about film culture and film audiences.

Assignment 3: (25% - 1500 words) Essay on the journey of a film from festival to commercial screen.

In this assignment students will select one of the films presented as a Festival Winner and report the journey of that film from small screen to national or international screens, exploring critical responses to the film as well as box office data on the film's transfer from festival to commercial circuit. Deadline: Friday 10 April 2015

Final Research Paper (40% - 2500 words).

Selecting one of the films studied in the course, students will write about the film's success or failure in two territories beyond the country in which it was produced. The essay must refer to wider arguments encountered in literature across the course about the *national*, *transnational*, and *global*, in relation to cinema. Deadline: Tuesday 21 April 2015

NB: 10% of the grade on this assignment is awarded for a short presentation in Session 9 on your processes of research to discover the journey of the film out of the national to the international.

Component	Weighting	Skills Tested	Due Date
Assignment 1: Presentation to be submitted with notes and PowerPoint slides	20%	Analysis and interpretation	Organised on a rota basis at the beginning of the course
Assignment 2: Reading research data and summarising data in a short report	15% (500 words)	Retrieving information. Data reading, summary, and analysis.	Deadline: Friday 20 March 2015
Assignment 3: Essay on the journey of a film from festival to screen	25% (1500 words)	Critical reading, research skills, and critical writing.	Deadline: Friday 10 April 2015
Final Research Paper. Selecting a film studied in the course, write about its success/failure in two territories beyond the country in which it was produced.	40% 30%: Research Paper (2500 words) 10%: Presentation of research process associated with essay.	Independent research and writing skills.	Presentation of research process: Deadline for final paper Tuesday 21 April 2015

Textbooks/Supplies

Students can read selected chapters online at <http://blackboard.bu.edu/> (log in using your Kerberos username/password to view materials).

Academic Policies

It is every student's responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be '...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.' You can view the entire Academic Conduct Code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements, and policies on plagiarism: <http://www.bu.edu/london/current-semester>

Final grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.

Required Reading

This course makes use of a range of chapters and articles about cinema published in academic journals and publications of repute. It also makes extensive use of trade press reviews and data collected about audiences. The reading required for sessions draws on a range of material designed to develop a rich and varied understanding of each topic. This reading may be further supplemented through reference to a reader advised for this course and a supplementary reading list at the end of the programme, put together to support independent study and research. Individual articles and chapters will be available through the Course Blackboard Learn site. The textbook, listed below, should be purchased at the Book Sale during orientation week. All other books will be available through the BU London Library.

Required reader: Iordanova, D. (2013). *The Film Festivals Reader*. St. Andrews: St Andrews University Press

The Film Festival Reader is particularly valuable in relation to these questions in the course:

- What is the importance of film festivals in the context of film culture at large?
- How do film festivals work?
- Are film festivals tools of power and prestige that make or break the fate of a film?
- What, if anything, is wrong with the concept of 'festival films'?
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Course Chronology

**Session 1: Introduction to European Cinema.
Friday 27 February 9:00-1:00**

This opening session introduces students to the economic, cultural, creative and political reasons for debating films in terms of their national provenance and sets out for discussion some of the conditions that might enable cinema to transcend national borders. Students will be introduced to key concepts taught across the course such as why European cinema has operated in the shadow of Hollywood?; what might be meant by the concept of national cinema and how it continues to be debated in film studies?;

and an examination of the relatively new enthusiasm for a concept of cinema as transnational. These ideas will be illustrated through use of some preview extracts of cinema discussed more widely in later sessions and that operate through two areas Thomas Elsaesser (2005) identifies for how films transcend the national: in the use of place as a selling point; or as a “cinema du look”, cinema based on style.

Extracts: Place as selling point: *Four Weddings and a Funeral* (UK 1994); *Notting Hill* (UK 1999); *In Bruges* (UK/Ireland 2008); “Cinema du Look” – *Divya* (France, 1981); *Run Lola Run* (Germany 1998) *The Girl with the Dragon Tattoo* (Sweden, 2010)

Required Reading

Archer, N. (2011). The City Presented to Itself: Perspective, Performance and the Anxiety of Authenticity in Recent Parisian Films. *Studies in European Cinema*, (8: 1), pp. 31-41.

Christie, I. (2013). Where is National Cinema? And do we still need it? *Film History: An International Journal*, Volume 25 (Number 1-2), pp. 19-30.

Elsaesser, T. (2005). *European Cinema: Face to Face with Hollywood* Amsterdam: University Press Introduction. (pp. 14-20).

Mariana Liz (2014) From Europe with love: urban space and cinematic postcards, *Studies in European Cinema*, 11:1, 3-13

Session 2: European Film Festivals: What do they do for European Cinema? Friday 6 March 2015 9-1:00

In Iordanova’s (2013) introduction to *The Film Festival Reader*, she considers whether film festivals act as ‘bottlenecks’ for narrowly defined projects in cinema, or as open spaces for creative exchange. This session explores the history of the film festival in Europe and sets out the issues around film festivals as key spaces for critical, commercial and cultural success of smaller cinemas. Looking through two case studies of winners of the prestigious Cannes Film Festival Prize, the *Palme D’Or*, this session explores the role of the Film Prize as a launch point for European cinema in the global marketplace: Through the examination of *Amour* (dir. Michael Hanneke 2012) and *Blue is the Warmest Colour* dir. Abdellatif Kechiche in 2013 students will explore what a winning prize means for a director, for a national film industry, and for the pride of nation? And, what does a festival prize mean for the success of a film in the international market? Students will be introduced to processes for researching the box office of films and for tracking a film’s journey from production, through initial distribution to wide distribution.

Required Reading

B Ruby Rich. (2013). Why do Film Festivals Matter?. *The Film Festivals Reader*. St Andrews University Press, pp 157-165.

Ragan Rhyne ‘Film Festival Circuits and Stakeholders’ in Iordanova, D. (2013) *The Film Festivals Reader*. St Andrews University Press pp135-139

Wood, M. (2007). European Cinema at the Barricades. *Contemporary European Cinema* (Chapter 1, pp 1-17). London: Hodder Arnold.

Session 3: British National Cinema and The Cannes Prize
Friday 13 March 2015 9:00-1:00

Award-winning British director, Ken Loach achieves very small audiences in the UK. This session will explore the specific economics of British cinema and the opportunities it provides for smaller filmmaking amidst the wider imperative to make cinema for box office award. Loach's relationship with television and his continued interest in exhibiting in festival circuits has opened up his work to a wider audience in Europe, thus enabling a unique and specialised cinema to extend and survive. Key questions will be: How does using the festival circuit enable the survival of national cinema? And what value does screening at a festival have for furthering exchange about creativity in cinema? Students will further explore how national audiences perceive of cinema, through examination of data collected in the UK on cinema audiences and preferences.

Extracts from early work: *Kes* (1967); *Riff Raff* (1992); *My Name is Joe* (2000); *Looking for Eric* (2008) and *Spirit of '45* (2013)

Focus Film: Loach Movie *The Angel's Share* (2012) Winner of the Jury Prize at Cannes 2012

Required Reading:

British Film Institute (2014) *Statistical Yearbook*. Available online or as a downloadable pdf at <http://www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook>

How Film Contributes to the Culture of the UK – A Survey Conducted by the British Film Institute http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-2011-07_0.pdf

John Hill. (Feb. 2011). Routes Irish: 'Irishness', 'authenticity' and the working class in the films of Ken Loach. *Irish Studies Review*, Vol. 19 (No. 1), pp. 99-109.

Session 4: Award winning French Cinema
Friday 20 March 2015 9-1

Recent examples of successful French cinema (*Amelie*, 2001; *Taken*, 2009) and (*Intouchables*, 2011) show some French cinema moving in different directions, adapting to market pressures – a clear break from the history of French cinema. Exploring the critical reception of *Intouchables*, this session focuses on the mechanisms for European cinema to achieve international box office. Distributed by Miramax *Intouchables* is a good example of a US distributor finding high value in a French language product and enabling a wide release. Nominated for a multitude of awards and boasting the highest grossing box office film from France, since *Amelie*, the question this phenomena raises is whether such box office and critical acclaim furthers the possibilities of cinema in nation states and across Europe, or whether there is a move towards greater homogenization of cinema?

Extracts: *Amelie* (2001), *Mesrine* (2008, Jean-Francois Richet); *Taken* (Luc Besson, 2009). References also back to Session 2 and *Amour* (Hanneke, 2012) and *Blue is the Warmest Colour* (Kechice, 2013)

Focus Film: *Untouchable* (Toledano, Nakache, 2011)

Required Reading

Mazdon L (2007) 'Transnational 'French' Cinema: The Cannes Film Festival in Modern and Contemporary France, Vol.15 No.1 February, pp9-20

Michael, C. (2014). Interpreting Intouchables: Competing Transnationalisms in Contemporary French Cinema. *SubStance*, Volume 43, (Issue 133), pp. 123-137.

Willsher, K. (2012, December 21). French Cinema Starts to Seduce UK Audiences. *Observer*. Retrieved from <http://www.theguardian.com/film/2013/dec/21/french-films-winning-uk-audiences>

Stringer, J. (2013). Regarding Film Festivals. *The Film Festivals Reader*. St Andrews University Press, pp 59-68.

Session 5: Visit (tbc) from Soda Pictures: the principal distributor of independent film in the UK)OR Visit from a British filmmaker and experience of festival circuit Friday 27 March 2015

A visit from the Director of *Soda Pictures*, The session will enable students to learn about and discuss with a professional from the industry, the process of taking a creative project to a festival circuit and how films are bought and sold through festivals.

Soda Pictures is renowned for its eclectic catalogue of independent and world cinema, releasing films in the UK for directors such as Mike Leigh and Michael Winterbottom. Soda Pictures pride themselves on releasing challenging films, with a particular focus on independent children's titles and a commitment to new British Cinema.

The talk will include extracts from recent successes in distribution based on festival purchases (*Only Lovers Left Alive* (dir. Jarmusch, 2013, German/UK/US), and the UK/Ireland production *The Face of An Angel* (2014), the story of the murder of the British student Meredith Kercher in Italy and the subsequent arrest, trial, imprisonment and release of her American room mate, Amanda Knox. Soda Pictures bought the distribution rights to this film at The Toronto Film Festival. <http://www.sodapictures.com/>

Required Reading:

Elsaesser, T. (2005) 'Film Festival Networks, The New Topographies of Cinema in Europe' in Jordanova, D. (2013) *The Film Festivals Reader*. St Andrews University Press pp69-96

Peranson M. (2013). First You Get the Power, Then You Get the Money: Two Models of Film Festivals. *The Film Festivals Reader*. St Andrews University Press, pp 191-203.

Session 6: An uncompromising Spaniard: The case of Pedro Almodovar
Friday 10 April 9-1

Almodovar emerged as a small feature film maker out of the end of the Franco regime in Spain in the late 1970s. His methods and approaches to storytelling lie firmly in traditions of Spanish cultural life and values, and as Wood (2007) writes he had a very clear understanding of how his films might appeal to marginal and niche audiences across the globe. Almodovar makes entirely local stories about Spanish life, sometimes with the assistance of global superstars (Penelope Cruz, Antonio Banderas) who supported his earlier work. Almodovar's films have made up to 81% of their income outside Spain. It is the critical success for Almodovar that has assured the many barriers to cinema (language and narrative form) are overcome. This session will explore the way this national *auteur* has negotiated the transnational landscape. A veteran of the European Festival Circuit, Almodovar has submitted at Berlin, and has nominated for , and won at, Cannes on two occasions. *Volver* (2006) won the coveted Palme D'Or.

Extracts from across Almodovar's work including: *Woman on the Verge of a Nervous Breakdown* (1998), *All About My Mother* (1999), *The Skin I live in* (2011).

Focus Film: *Volver* (2006) dir. Pedro Almodovar

Almodovar's first major feature *Women on the Verge of a Nervous Breakdown* is currently playing in musical form at The Playhouse in London

Required Reading

Mira, A. (2010). A problem like Almodovar, *The A to Z of Spanish Cinema* (pp. 40-69). Lanham, Maryland: Scarecrow Press.

Edwards, G. (2008). From Screen to Stage: Almodóvar's 'All About My Mother.' *New Review of Film and Television Studies*, 6(3), pp. 285-301.

Wood, M. (2007). Chapter 3: Pedro Almodovar, *Contemporary European Cinema* (pp. 54-58). London: Hodder Arnold.

Session 7 Internationalising the national story: Germany.
Thursday 16 April 9-1

Examples of German cinema that have made an impact in the international arena are films that have openly explored Germany's troubled history; films such as Dennis Gansel's 2008 *The Wave* which connect with Germany's past, or its divided history, e.g. *The Lives of Others* (2007). Such examples show the capacity of national stories to appeal in the international market. *The Wave* was nominated in the World Cinema category of the Grand Jury Prize at Sundance, 2008, bypassing entry to European festivals and capitalising on universal aspects of the story to forge a place on the international circuit.

Extracts from *Run Lola Run* (Tykwer, 1998); *Goodbye Lenin!* (Becker, 2003); *Downfall* (Hirschbiegel, 2004) *The Lives of Others* (Von Donnersmarck, 2006) *The Counterfeiters* (Ruzowitsky, 2007)

Focus Film: *The Wave* (Gansell, 2008)

Required Reading

Fisher, J. (2010). German Historical Film as Production Trend, European Heritage Cinema and Melodrama in *The Lives of Others*. *Contemporary Approaches to Film and Media Series: Collapse of the Conventional German Film and Its Politics at the Turn of the Twenty-First Century* (pp. 186-215). Detroit, Michigan: Wayne State University Press.

<http://site.ebrary.com/id/10533503>

Hoffgen, M. (2009). *The Lives of Others*. *Studying German Cinema*. London: Auteur Press

Langford, M. (2012). *The Berlin Wall*. *Directory of World Cinema: Germany* (pp. 280-302). Chicago, Illinois: Intellect Press.

(NB: This provides a reasonable summary of the relationship in German Cinema to The Berlin Wall).

NB: Students please note that Sessions 7 and 8 will be merged to run ALL DAY on Thursday 16 April.

Session 8: The Scandinavians are coming! Thursday 16 April 1:15-5:15

The enormous recent success in the UK both in fiction and on screen of Scandinavian stories (Denmark for television, Sweden in film, Finland, and Norway), is illustrated in this session through the ways in which these stories have influenced Hollywood and resulted in remakes. Here, minority European cinemas could be argued to be leaders in provocative storytelling and, in spite of the language differences, are demonstrating craft, technical and creative originality of storytelling and working outside the conventional star system. In turn, Hollywood's recognition of this power is reflected in the move towards remakes. This final session focused on film will enable students to re-explore the concept of the national cinema here, not as a marginal cinema, but potentially as a world-leading, exploratory cinema, capable of influencing the mainstream.

Extracts: *Headhunters* (Finland) – dir. Morten Tyldum (2012); *The Girl with the Dragon Tattoo* – dir. Nils Arden-Opley (2010).

In this session, students will look at the reworking of these Scandinavian stories through the Hollywood machine and ask what national cinema means or whether it is more productive to think of cinema as a transnational product, a clear example of globalisation. We ask finally, who such a concept of globalisation benefits when 70-90% of total film revenues are still returned to US studios (Christie, 2013: 21).

Focus Film: *Let the Right One In*, dir. Thomas Alfredson (2009)

Required Reading

Archer, N. (2011). And Then as Farce: Globalization and Ambivalence in Jo Nesbø and Morten Tyldum's *Headhunters*. *New Cinemas*, 11: 1, pp. 55–69, doi:10.1386/ncin.11.1.55_1

Neil Archer 'The Girl with the Dragon Tattoo (2009/11) and the new "European Cinema"' *Film Criticism*, 2012 Vol. 37 (2) pp. 2-20

Wright, R. (2010), 'Vampire in the Stockholm suburbs: Let the Right One In and Genre hybridity', *Journal of Scandinavian Cinema* 1: 1, pp. 55–70, doi: 10.1386/jsca.1.1.55_1

Session 9: Research Presentations.

Tuesday 21 April 10-2

This session will draw together the central ideas studied across the course and be the final point for debating the issues encountered on the course. Students will first have an opportunity to present the work they have undertaken in preparation for writing their final assignment.

Additionally, this final session will provide a tutor presentation exploring the entries to a current or near future film festival and the nominations for the prizes. Based on what students have learned across the course about festivals, about film economics, and about the successes of European films in international marketplaces, this final session will be a chance to predict the next festival winner!

Further Reading

Through BU Mugar Library, students have access to *Studies in European Cinema* a journal of writings published from 2004 onwards. This is very valuable source for students to supplement their studies, particularly when it comes to the final research paper. Titles listed below in **bold** are good supplementary texts to develop students' understanding. These are available in the BU-London library. Please do make use of them.

Bergfelder, T. (2005). National, Transnational, or Supranational Cinema? Rethinking European Film Studies. *Media, Culture, and Society*, 27(03), 315–31.

British Film Institute (2014) *Statistical Yearbook*. Available online or as a downloadable pdf at <http://www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook>

Colman, F. (2011). *Deleuze and Cinema, the Film Concepts*. Oxford: Academic Complete.

Cooke, P. and Homewood, C. (2011). *New Directions in German Cinema*. London: IB Taurus.

De Valck, M. (2007). *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press.

Durovicova N, and Newman K, eds. (2009). *World Cinemas, Transnational Perspectives*. London: Routledge.

- Elsaesser, T. (2010). *Film Theory: An Introduction Through The Senses*. New York/London: Routledge. ISBN 978-0415801010 (pbk)
- Elsaesser, T. (2005). *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press.
- Everett, W. (2005). *European Identity in Cinema* (2nd Edition). London: Intellect.
- Ezra, E. and Rowden, T. eds. (2006). *Transnational Cinema: The Film Reader*. London: Routledge.
- Galt, T. and Schoonover, K. eds. (2010). *Global Art Cinema: New Theories and Histories*. New York: Oxford University Press.
- Gore, C. (2009). *Chris Gore's Ultimate Film Festival Survival Guide, 4th Edition*. New York: Watson Guptil Press.
- Higby, W. and Leahy, S. (2011). *Studies in French Cinema UK Perspectives, 1985-2011*. Bristol: Intellect.
- Hoffgen, M. (2009). *Studying German Cinema*. London: Auteur Press.
- Iordanova, D. (2013). *The Film Festivals Reader*. St Andrews: St Andrews University Press.
- Leigh, J. (2002). *The Cinema of Ken Loach: Art in the Service of the People*. London, NY: Wallflower Press.
- Mazdon, L. & Wheatley, C. (2013). *French Film in Britain: Sex, Art and Cinephilia*. Oxford: Berghahn Books.
- Mira, A. (2005). *The Cinema of Spain*. London: Wallflower Press.
- UNESCO. (2012). From International Blockbusters to National Hits 2010. *UNESCO Institute for Statistics*. Available at <http://www.uis.unesco.org/culture/Documents/ib8-analysis-cinema-production-2012-en2.pdf>
- Wong, C. (2011). *Film Festivals: Culture, People and Power on the Global Screen*. Netherlands: Rutgers University Press.
- Wood, M. (2007). *Contemporary European Cinema*. London: Bloomsbury Academic Press.