Film festivals: history and theory of a European phenomenon that became a global network

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Appendix I: THE 2005 CALENDAR OF FILM FESTIVAL ACCREDITED BY FIAPF

“Competitive specialised feature film festivals”

Brussels (Science Fiction): Fantasy films and science fiction films – 11-26 March
Istanbul: Films on art: literature, theatre, music, dance, cinema & plastic arts – 2-17 April
Wiesbaden (goEast): Films from Central and Eastern Europe – 6-12 April
Troia: Films from countries producing a maximum of 25 features yearly – 28 May-5 June
Valencia Mediterranean: Films from Mediterranean countries – 14-21 July
Sarajevo: Films from Central and South-Eastern Europe – 19-27 August
Namur: French-language films – 23-30 September
Frankfurt: Films for children – 25 September-2 October
Bogota: New directors’ films – 5-13 October
Pusan: Films from new directors of Asian countries – 6-14 October
Warsaw: First and second features – 7-16 October
Ghent: Impact of music on films – 11-22 October
Sao Paulo: New directors’ films – 21 October-3 November
Kyiv: Young directors’ films – 22-30 October
Ljubljana: First and second featurees – 10-24 November
Turin: New directors’ films – 11-19 November
Stockholm: Films on new cinematographic orientations – 17-27 November
Thessaloniki: New directors’ films – 18-27 November
Gijon: Films for young people – 24 November-2 December
Indai (Goa): Asian films – 24 November-4 December
Sitges: Fantasy films – dates to be confirmed
Courmayeur: Police and mystery films – 6-12 December
Kerala (Trivandrum): Films from Asia, Africa & Latin America – 9-16 December


“Non-competitive feature film festivals”

Sydney – 10-25 June
Melbourne – 20 July-7 August
Haugesund – 19-26 August
Toronto – 8-17 September
Vienna – 14-26 October
London – 19 October-3 November (to be confirmed)
Kolkata – 10-17 November


“Documentary and short film festivals”

Tampere – 9-13 March
Film Festivals

Oberhausen – 5-10 May
Krakow – 31 May-5 June
St. Petersburg – 15-22 June
Bilbao – 21-26 November


Appendix II: THE VOW OF CHASTITY

“I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
Optical work and filters are forbidden.
The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
Genre movies are not acceptable.
The film format must be Academy 35 mm.
The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a “work”, as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.
Thus I make my VOW OF CHASTITY.”

Copenhagen, Monday 13 March 1995

On behalf of DOGME 95
Lars von Trier  Thomas Vinterberg

Appendix III: RULES FOR FOREIGN PRESS ACCREDITATION

Foreign Press Accreditation
Accreditation pass for press, radio-television, photographers, press attaches, will be reserved for media professionals provided the application forms satisfy the accreditation requirements.

printed press
- a letter on official headed paper signed by the editor-in-chief of the publication sending the journalist to cover the Mostra; the letter must specify the frequency of the publication (daily, etc), and the circulation;
- a copy of the articles written for the previous Mostra, if they have not already been sent or three recent articles written by the journalist in the aforementioned publication for a new application;
- a copy of the professional card.

on-line press
- a letter on official headed paper signed by the editor-in-chief of the publication sending the journalist to cover the Mostra; the frequency with which web pages are updated and average number of daily hits per site must be specified;
- a copy of the articles written for the previous Mostra, if they have not already been sent or three recent articles written by the journalist in the aforementioned publication for a new application;
- a copy of the professional card.

radio television
- a letter on official headed paper signed by the editor-in-chief of the network sending the journalist to cover the Mostra; details must be provided of the type of programme (periodicity, scheduling, name of the programme) audience, and broadcasting area, names and functions of the members of the journalistic team;
- a copy of the videotape recordings of TV programmes made during the previous Mostra, if this has not already been sent;
- a copy of the professional card.

photographers
- a letter on official headed paper signed by the director of the photographic agency or by the editor-in-chief of the publication which is sending the photographer to cover the Mostra;
- a copy of the photographic documentation made during the previous Mostra or a copy of three recent photos stating the photographer's activity;
- a copy of the professional card.

press attaches
- a letter on official headed paper signed by the head of the production or distribution company and specifying the title/s of the film/s (and related Mostra section) represented by the press agent.

Appendix IV: The Biennale Awards

Competition
- Golden Lion for Best Film
- Jury Grand Prix
- Special Prize for Best Director
- Outstanding individual contribution Award
- Coppa Volpi for Best Actor
- Coppa Volpi for Best Actress
- Marcello Mastroianni Award for Best Young Actor or Actress

Upstream
- San Marco Award for the director of Best Film (50,000.00 Euro)
- Jury Grand Prix
- Controcorrente Award for Best Actor
- Controcorrente Award for Best Actress

Luigi de Laurentiis Competition (first features)
- Lion of the Future (100,000.00 Euro, donated by Filmauro)
- 20,000 metres of film (donated by Kodak)

Short Competition
- Silver Lion
- Award UIP for Best European Short Film
- One special mention
