



This is the newsletter of the EURO-FESTIVAL project which was launched in 2008 to study artistic festivals as sites of trans-national identifications and democratic debates. Regular features include an update on project and partner activities; reviews of books or websites; reports on events or publications; and short articles on relevant overarching themes. External contributions are welcome. Contact us at l.giorgi@iccr-international.org

Editorial

Festivals are interesting for cultural sociologists as a manifestation of cultural production and consumption. However, they are also interesting for the political sociologist interested in the exploration of the public sphere. This is because cultural events are often conceptualized as means and opportunities for critical reflection and debate. At the same time, they bring together people of different backgrounds and foster exchange.

The EURO-FESTIVAL project is one of the first projects launched under the social science theme of the Seventh Framework Programme of the European Communities. It is a small collaborative project being carried out by a team of four research institutes in Austria (ICCR) the UK (University of Sussex), Italy (Istituto Carlo Cattaneo) and France (EPHE). The project began in 2008 and runs till 2010. Its objectives are to (1) explore how festivals use aesthetic forms to symbolize, represent and communicate social and political life, (2) study the way in which festivals frame the discourse of identity in relation to the arts, and (3) analyze how festivals represent sites of competition for access to resources, status and power.

The project's research design builds around a set of 13 case studies on artistic festivals across different fields and countries:

- Urban mixed-arts festivals: Venice Biennale, Brighton Festival, Wiener Festwochen
- Film festivals: Venice, Cannes, Berlin and Vienna Jewish Film Festival
- Literature: Hay Festival, Berlin Literature, and European Borderlands
- Music: Womad world music, Umbria Jazz and Sonar electronic music.

Presently, the project is engaged in the historical analysis of festivals. A first report reviewing the academic literature in the field and elaborating the project's research design was recently completed and can be downloaded from the project's Website as of December.

In this first issue of the EURO-FESTIVAL newsletter, project contributors introduce to their work to the reader and provide a sneak peek of what is to come. Under the rubric 'events' we present the preliminary agenda of our workshop on 'Public Culture and Festivals' taking place in Vienna on 26-27 February 2009 and review important dates for festival-goers for the year 2009. A list of recent publications in the field for the interested reader is available under 'reviews'.

We hope you will find our newsletter of interest and look forward to your comments,

The EURO-FESTIVAL project team

Festival Cities: The Post-War Development of Urban Festivals and the Growing Scholarly Interest *Monica Sassatelli, Sussex University*

*Monica Sassatelli is a Research Fellow at the Department of Sociology of the University of Sussex. She previously taught sociology in Italy and was a Jean Monnet post-doctoral fellow at the European University Institute in Florence. Her book *Becoming Europeans: Cultural Identity and Cultural Policies* is forthcoming (Palgrave).*

In the contemporary European scene, festivals devoted to more than one discipline or art make up the relative majority over single genre festivals. These mixed arts festivals – also known as combined arts, general arts, multidisciplinary, or multi-art festivals – draw their specificity from the combination of several artistic forms and types of events, and, equally, the multifaceted mix of venues, audiences and aims. This 'mixing' also contributes to placing this type of contemporary artistic festival on a continuum with earlier community-based festivals. Today, most festivals – even those representing one artistic field – will often stage events of more than one discipline. For instance, we find literature festivals with a cinema section, and music

festivals with visual arts exhibitions. Nevertheless, only mixed arts festivals are truly multi-disciplinary. This explains, in part, the tendency of such festivals to be defined instead with reference to the location that hosts them. In other words, the urban dimension is a defining feature of most mixed arts festivals. This is true especially of the more established among European festivals with an international dimension.

The sociological research on mixed arts urban festivals - like for festivals more generally - is not extensive. There are, however, signs of an emergent scholarly interest in the field, as is evidenced, among else, by the budding 'grey literature'. This includes reports commissioned by national or international festival associations, by national bodies in charge of cultural policies or by single festivals. Scholarly research on mixed arts urban festivals, and more generally on contemporary or 'post-traditional' festivals, has drawn mainly from one of two bodies of literature. Only rarely - notably in review articles - are the two sources combined. The first approach sees the heirs of 'traditional' community festivals in contemporary urban festivals going back to socio-anthropological classics such as Durkheim. In his now classic definition in *Time out of Time*, Falasi points out that besides the distinction between sacred and profane, "another basic typological distinction (...) draws upon the setting of the festival, opposing rural to urban festivals. Rural festivals are supposedly older, agrarian, centered on fertility rites and cosmogony myths, while the more recent, urban festivals celebrate prosperity in less archaic forms and may be tied to foundation legends and historical events and feats" (1987: 3). In turn, this distinction is taken to grant more legitimacy to the study of rural festivals, allegedly more ancient and rooted in community identity.

The second and dominant approach focuses on the role of festivals for urban regeneration. Aimed at defining and assessing the impact of these festivals, this field of study provides the bulk of the existing literature on mixed arts festivals, and, thus confirms the centrality of the urban context. The role of festivals - and of 'event' culture more generally - for urban cities and urban policy has triggered the scholarly interest. Key studies include Stanley Waterman's *Carnivals for elites?* (1998), the best introductory overview on festivals and their cultural politics to date, and Bernadette Quinn's more recent *Art Festival and the City* (2005), which focuses on festivals' urban settings. A frequent conclusion of these studies is that we need more multidimensional research on festivals, in order to assess whether they meet their ambitious goals to both celebrate diversity and improve the

quality of life. This is particularly true if the aim is to go beyond the economic impact to consider the wider cultural significance of festivals.

In a sense, the proliferation of festivals is linked to a self-fulfilling prophecy that places them at the centre of urban branding and regeneration. Not surprisingly, social scientists have made it their mission to break the spell: a dominant, underlying critique in the literature warns against commercialization, instrumentalization, loss of specificity and 'authenticity'. This has led to a rather dichotomised debate, revolving around whether or not festivals have regeneration effects, whether or not they are sites of more open cultural politics, and whether or not their association with tourism, commodification and globalization implies indeed a loss of 'identity'. The opposition between traditional, local, identity-laden, on the one hand, and change, globalization and extra-cultural instrumentality, on the other, is never really challenged. The mainstream view, according to which globalization and identity represent conflicting trends, remains unchallenged. Indeed, this is so rooted at the basis of implicit theoretical positions that little research so far has seriously ventured to explore the relevance of contemporary, 'post-traditional' arts festivals for the debate on transnational identities, cosmopolitanism and Europeanization. This is a gap that the EURO-FESTIVAL project hopes to fill.

When Reading became Unpopular ... Says Who?

Liana Giorgi, ICCR

Liana Giorgi is Vice-Director of the ICCR and coordinator of the EURO-FESTIVAL project. Co-author of Democracy in the European Union: Towards the Emergence of a Public Sphere (Routledge 2006) and Editor of Innovation: The European Journal of Social Science Research.

A popular lament among culture critics is that today, unlike the good old times, citizens have grown into philistines displaying little understanding or appreciation of cultural and artistic output. Equally normatively-biased sociologists of culture are quick to come to the defence of popular cultural forms, pointing to the elitist character of this argument. Despite their differences, the two camps will often appear united when it comes to criticizing commercialization and American cultural imperialism. Eventually - or so the argument goes - we will all turn into couch potatoes consuming nothing but the worst of the bad of popular television and superficial infotainment.

There are, of course, elements of truth in all of the above statements. But what the polemic forms of argumentation often conceal is that the evidence provided in either case is both partial and specific. The debate about the meaning and content of culture is not new, which does not imply that it dates back to Adorno and Marcuse. In a small wonderful book which has today practically been forgotten, Leo Löwenthal showed that this question already concerned Montaigne and Pascal in the 16th and 17th centuries, respectively, and, inspired Goethe and Schiller to launch a classification project for characterizing all forms of 'inferior' art according to aesthetic and social criteria in the 18th century. Löwenthal's book entitled *Literature, Popular Culture and Society* was published in 1961 and anticipates – in a surprising number of ways – the work of Pierre Bourdieu years later in *The Rules of Art: Genesis and Structure of the Literature Field* (1995). Löwenthal demonstrated that the cleavage structuring the debate about (literary) culture would also come to delineate the internal boundaries of the literary scene itself. The versed Bourdieu reader will recognize this as one of the key arguments of Bourdieu, and not only with respect to the literary field. Löwenthal's analysis was based on a case study of English literature in the 18th century, that of Bourdieu on a study of French literature of the 19th century.

The French literary field, argues Bourdieu, was consolidated as one with a dualist structure around the 1880s: "The progress of the literary field towards autonomy is marked by the fact that, at the end of the nineteenth century, the hierarchy among genres (and authors) according to specific criteria of peer-judgement is almost exactly the inverse of the hierarchy according to commercial success" (1995: 114). This is how poetry came to represent that form of literary production with the highest (cultural) prestige but the lowest economic returns; in contrast with theatre, which promised the highest returns but was assigned the lowest prestige. Yet the structuring process went a step further, creating a dualistic cleavage within each sub-field between high and low brow – what Bourdieu refers to as the research and commercial sector, and Löwenthal artistic and popular culture.

Where Löwenthal and Bourdieu differ – besides in their terminology – is their subjective appreciation of these developments. Even though not as explicitly moralizing like his predecessors in the 18th and 19th century, Bourdieu is much more pessimistic and tends to adopt the equation between 'commercial' = economic returns = low in prestige = low in quality. Löwenthal

is more careful, but also more optimistic. The difference probably lies in Löwenthal, unlike Bourdieu, recognizing the relativity of both 'commercial success' and 'artistic value'. After all, let us not forget that both Zola and Hugo, who emerged as representatives of 'social' art and were judged as 'popular' at their own time, did not only provide the basis, as shown by Bourdieu, for the figure of the intellectual, but are today considered literary figures of high cultural prestige.

The research programme for the sociology of literature outlined by Löwenthal is still valid today. This includes five components: (1) the empirical examination of the diffusion of different types of literary genres over historical periods; (2) research that assesses the position of the writer in society – from the subjective perspective and objectively with reference to the indicators of prestige, income, the role of publishers and other intermediary institutions; (3) the study of literary materials to determine how they relate to specific (historical) social situations or cleavages; (4) explorations of the social determinants of commercial success as opposed to artistic prestige; (5) the study of the contents of literature – popular works, marginal media, emotional patterns, and main characters.

Lamenting the actual state and future of the arts, in general, and of literature, in particular, is therefore not the task of sociology. It is also not true, as is often claimed, that people read less today than they used to. It is rather that the field has diversified in a way that makes it more difficult even for artistic segments that used to enjoy high returns to keep their lead. The success of literature festivals like Hay-on-Wye (attracting some 80,000 visitors every year) is a reminder that generalizations of whatever kind are usually precisely that, namely generalizations.

Ici Cannes, à Vous Paris

Jerome Segal, ICCR

Jerome Segal is a historian and senior researcher at the ICCR. He teaches philosophy at the University of Vienna and acts as the scientific advisor to the Vienna Jewish Film Festival. Between 2004 and 2007 he was the scientific attaché of the French Embassy in Vienna.

The first complete edition of the Cannes Festival was in 1946. Framed as a peaceful competition among film-producing nations, the Cannes festival had from its very beginning to overtake the rival festival of Venice, which had been compromised by its collaboration with the Axis countries. As a major stakeholder in the organization of the festival, the

French State had a tremendous interest for the festival to succeed. For the French government of the time, the festival was more than a mere means to heave the country's flag; it was an instrument for international relations and domestic publicity. Both the foreign minister and the minister of information attended the openings, and the French broadcast service covered the events with many newsreels. These were shown on television and in cinemas. A review of these newsreels in the years 1946 to 1968 provides an interesting insight into the self- and others-construction of the festival and its symbolic representations.

Celebrities and prestige first ...

From its very beginnings, the Cannes festival was about celebrities and prestige. In 1949, the festival was featured for its 'elegant receptions' (1949-09-08), in 1954 for its food (1954-04-15), in 1955 for its car rally (1955-05-08), and in 1960 for its flower parade (1960/05/05). The newsreels used to disseminate information about the festival to the general public predominantly portrayed actresses posing for photographers in dresses or bikini: Sophia Loren (1955-04-27), Gina Lollobrigida (1967-05-02), and Johnny Hallyday (1962-05-19). Aside from the movie stars, an impressive collection of ministers (Mitterrand as minister of information in 1946, later, in 1956, as minister of justice), princesses and French intellectuals also got a good share of publicity. From the very beginning, newsreels showed the festival crowds taking possession of the public space (1956-05-02), while local inhabitants were forced to watch from the privacy of their homes (vox pop interviews, 1967-04-28).

Collective representations

The newsreel programmes were put together as though cinema was a purely French invention. In 1951, the national awards for French film (Victoires du cinéma français) were presented at the opening of the Cannes festival in order to illustrate the wealth of the French film production. The cliché of French luxury was nurtured on a continuous basis through the reporting about receptions, champagne, petits-fours and expensive jewellery.

The role of juries

As time went by, juries gained in importance – also with respect to publicity. In 1955, a full newsreel was devoted to the subject of how a jury works (1955-05-05). Parallels were drawn between film prize juries and court juries (1954-04-01), with the stock-market (1964-05-06) and with world diplomacy (1958-05-08).

New genres

In the 1954 edition, Luis Buñuel and Jean Cocteau

insisted on the importance of genres in films and supported surrealism (1954-04-01). For years, Cannes liked to present itself as the discoverer of the neo-realist school, making frequent mention of its 1951 award to de Sica (1955-04-23). Documentaries were introduced to a larger audience through "Le Monde du silence" (The Silent World: A Story of Undersea Discovery and Adventure), which received the Golden Palm in 1956 (1956-05-02). New schools of acting were also featured, like the famous actors' studio of Kazan (1957-05-17). The festival also contributed to the 'discovery' of new film-making nations: "And we discovered with astonishment that Japan and India made more than 150 films a year!" (1955-04-23).

Social and political awareness

Ecology was the focal point in 1956 following Cousteau's documentary on the seas, *Le Monde du silence*. Speaking about his motivation to produce a 'political' film (1956-05-02) he said: "I have always considered the cinema, not as an accessory but as an extremely powerful lever – both for convincing people and for illustrating specific issues (...). Nowadays, we cannot do anything without public opinion (...) It is necessary, for mankind, to undertake the conquest of the sea [because] half of the mankind is starving." In 1955, police brutality in reaction to the film *Black Dossier* (*Le dossier noir*) by André Cayatte (1955-05-11) was criticized. In 1960, Buñuel complained about the general lack of freedom of expression (1960-05-14). Five days later, Godard explained that he had to shoot his film, *Le petit soldat*, in Switzerland because of French censorship. The following year, the African-American actor Sidney Poitier used the Cannes tribune to defend the Civil Rights movement (1961-05-13). Yet a few years later, the Catholic Church felt attacked following the screening of *The Nun* (*La religieuse* of Jacques Rivette) (1966-05-09).

Existential doubts ...

The festival itself was always contested – as a medium and by reason of its specific local embedding. In 1955, the French writer Marcel Pagnol complained about the fact that the jury had no influence on the films it got to evaluate (1955-04-23). In 1956, François Chalais asked "Should we forbid festivals?" (1956-05-26) and condemned the celebrity hype. The film critic who had recently turned to filmmaking, François Truffaut, openly criticized the system of film selection when he was invited in 1959 to present *The 400 Blows* (*Les 400 coups*). "The criticisms I made to the festival can be summed up in one, namely that too many films which have nothing to do with cinematographic art are accepted by the festival." (1959-05-09). In the following

years, more emphasis was placed on artistic standards, leading the delegate Favre le Bret to declare “You know, the festival is in the image of the cinema in general. In the past, it was enough to put the name of a star on a poster to fill the movie theatres. This is no longer the case. Now we go to the cinema to watch a movie.” (1964-05-06)

A cosmopolitan breeze ...

Diversity is a recurring theme at the Cannes festival. In 1956, journalists pointed to the mix of nationalities (1956-04-28); in 1960, Fourné-Cormeray, General Director of French Cinematography, insisted that festivals are ‘defined’ as means to discover films together “beyond any political contingencies” (1960-05-09). During the same edition, the French actor Michel Simon admired the “universal character of cinema”, and was happy to find the “same public” in South America “like in Paris” (1960-05-14). The well-known dialogist Michel Audiard drew a link between the festival and the origins of Europeanization with the Westphalia Treaty of 1648 (1964-05-06). In 1964, Olivia de Havilland justified her neutrality by saying “I was born in Japan, English, of English origins. I was naturalised American. And I live in France, I even have a French daughter.” (1965-05-14). The next year, the president of the jury, Sophia Loren, declared twice “I am European” (1966-05-05) when asked about her preferences among film nations.

The student revolts in May 1968 also contributed to the coming together of film-makers from different countries. The Polish Roman Polanski and the Czechoslovak Milos Forman joined forces with the French Godard, Truffaut, Berri and many others. Polanski and Godard debated the various kinds of Stalinism (1968-05-17) at the festival.

After 1969, the Cannes festival was to change completely: new sections, less competition and no more influence of foreign governments on film screenings and selections.

Ethnographic Expectations: Working WOMAD

Jasper Chalcraft, Istituto Carlo Cattaneo

Jasper Chalcraft is an anthropologist who has done extensive work on rock and art sites in Central Tanzania and the Italian Alps in relation to the world and cultural heritage discourses. His work in the EURO-FESTIVAL project involves music festivals.

I have enjoyed a number of WOMAD festivals over the last 15 years; perhaps because it has been a literal

soundtrack to moments of my life spent in various parts of the African continent and Melanesia, or because it is simply one of the “easier faces of cosmopolitanism” (Haynes 2005). This year, WOMAD was nominated for the best Grassroots Festival Award in the UK (www.festivalawards.com), an award to “crown the king of anti-commercialism”, but was beaten by the Belladrum Tartan Heart Festival in Inverness-shire. Nevertheless, this heady ethos, along with the music itself, is what made the festival an essential part of my English summers. To be honest, my enthusiasm for much of the music itself has worried me, for I subscribe to Alfred Gell’s idea that when anthropologists study art forms, we must be ‘methodological philistines’, suspending our personal feelings and steeling ourselves against the siren-songs of the aesthetic forms themselves.

Determined to detach myself from the music, I therefore took a job at WOMAD 2008 via a friend of mine who runs hospitality for the artists. The work seemed to offer numerous advantages, not least of which was the possibility to mingle backstage when off-shift, and to meet artists, producers, journalists, organisers, Peter Gabriel *et al.*, and perhaps indulge in a preliminary interview or two. Moreover, it presented a chance to test the waters of our methodologies, and to see how the old anthropological staple of participant observation might bear up in the multicultural mêlée. The reality was great fun, hard work, camaraderie, a lot of running around, and revealing. Here then are two basic observations from working WOMAD, one on the practicalities of fieldwork for the EURO-FESTIVAL project, the second on food and cosmopolitanism.

My first observation confirms our guidelines regarding what is achievable onsite, for amidst the slightly structured anarchy that is the backstage world, any hopes I had of conducting in-depth interviews with artists, sponsors or organisers swiftly evaporated. An academic is not alone in this, as journalists struggled to snatch even the shortest interviews with artists, often whilst the latter ate rather than give sound bites. The implications for research methodology – for WOMAD at least, and I suspect for other festivals of short duration – are, therefore, that the festival itself best serves as an opportunity to look at how its spatial/temporal and representational dimensions work, particularly from an audience perspective. The suggestion in our guidelines that this is to be undertaken through questionnaires rather than interviews is realistic.

Of course, grasping the values and ideas we are seeking-out emerges from full immersion in the messy festival experience itself. WOMAD 2008 was particularly interesting for me in this respect as it was the first time I had attended the event since its move to the Wiltshire countryside from the old urban site in Reading. Trying to grasp the differences this made to the festival in terms of atmosphere, that 'time-out-of-time' feeling and so on, is difficult to put into words, but was definitely perceptible. Similarly problematic was trying to evaluate the degree to which WOMAD is part of an emergent global imaginary, one that it is less about identity-making and more an expression of a global zeitgeist.

My second observation is slightly spurious, but is the central question that springs to mind from a festival that for me – this year – was dominated by food: if music, like food, is one of the soft faces of cosmopolitanism, what then were the hard realities of the food choices of the artists? What did the purported pioneers and vectors of an emergent aesthetic public sphere savour? Did their gastronomic tastes reflect the festival's ethos? Was cuisine 'culture' or just fuel? In previous years, artists at WOMAD have been able to choose from any of the 30+ food stalls on the festival site. However, this year their backstage choices were restricted to the menus of eight stalls. These were: La Grande Bouffe (French, sausages on potatoes, and crepes); Enshala ('Mediterranean'); Manic Organic (vegetarian); The Shack (Caribbean: jerk chicken, ackee and salt fish, etc.); Niam's Thai Snacks (Thai food); Krishna Indian (with an ever-popular and huge 'Festival Special'); Aussie Steak Bar (steak and/or bacon sandwich); Cornucopia (Greek). Obviously, those of us taking orders from artists had some influence over food choices, but – broadly speaking – the most popular on my shifts were The Shack and Krishna, though Niam's also got considerable business through feeding the huge number of performers making up the 'Children of the Khmer'. In other words, Caribbean and Indian food were the most popular, which, given the popularity of the latter in the UK, doesn't suggest hugely adventurous eating. Nevertheless, artists and managers often commented on how much they enjoyed the gastronomic variety on offer at WOMAD compared to some other festivals, so the festival's food culture at least reflects some of the diversity of its musics. Notably, this music-food synergy has been consolidated in recent years with the Taste Café where the artists themselves are encouraged to cook their favourite dishes in front of the crowds.

Whilst the pleasures of music and food may be 'easy', I have yet to fully understand the nature of the cosmopolitanism being played out at WOMAD. In other words, WOMAD resists the harsh dichotomies of some of the theorisation on World Music, which see it "as either an exemplar of progressive cosmopolitan politics that foster cultural hybridity or as reinforcing fixed and unitary conceptions of difference through an essentializing representation of cultures" (Haynes writing in *Ethnicities* about 'World music and the search for difference', 2005:365). In practice the festival does represent difference, but does so through a dialogical structure facilitated through workshops complementing stage performances. Different music scenes are thus brought together under a universalist conception of sameness, where cultural hybridity via a knowledge of 'tradition(s)' is essentialized as a universal value. However, a professor of material culture I interviewed outside the Little Sicily tent saw things differently: "My impression now is that the artists are not here because they represent a world music ethos, but because they represent music from diverse places, which is a totally different thing".

Of course, what actually *makes* the festival, and what makes the genre it represents, may in fact be different. Working at WOMAD has left me with many more questions than when this project began, increased familiarity with the 'inside', and increased confusion about how this relates to the identities, dispositions and debates at play inside and out. The one constant, and in spite of my proclaimed methodological philistinism, remains the irresistible soundtrack of the aesthetic forms themselves.

EVENTS

Public Culture and Festivals – An International Workshop

Vienna, 26-27 February 2009

Festivals represent specific cultural institutions linked to the idea of celebration. Their proliferation today is fuelled by spatial economic considerations (mainly at the urban level) as much as the increased competition within the cultural field. For cities, festivals represent opportunities to increase their visibility as attractive tourist destinations and for engaging in innovative cultural policy. Within the cultural field proper, on the other hand, two partly competing trends are evident: while commercialization aggravates the already existing tendency of the cultural industry to think in terms of standard products (and production lines and processes), internationalization supports

experimentation through trans-national or 'translational' activities and networking. The workshop will look at the different dimensions of festivals and will feature the following papers and paper-givers:

Festivals and the Geography of Culture

Jim English, Pennsylvania University

Contested Festivals, Collective Memory and the Public Sphere

Philip Smith, Yale University

The Biennale and Art as Medium for Global Dialogue

Nikos Papastergiadis, University of Melbourne

The Cultural Public Sphere – Critical Measure of Public Culture

Jim McGuigan, Loughborough University

Festivals in a Small Country – Recognition,

Cosmopolitanism and Isomorphism

Motti Regev, Open University of Israel

Popular Cultural Events and European Public Culture

Maurice Roche, Sheffield University

Local Dependencies for Global Festivals. The Cultural Policy Implications of the Olympic Games' Cultural Programme

Beatriz Garcia, University of Liverpool

The Dark Side of Festivals: Institutional Logics, Political Cultures and Art World Dynamics

Marco Santoro, University of Bologna

And the Winner Is ... Looking Behind the Scenes of Film Festival Competitions

Marijke de Valck, University of Amsterdam

Festival Spaces, Neo-Greenism and Youth Culture

Andrew Bennett, Griffith University

Actual – the 2008 Vienna Jewish Film Festival

13 – 27 November, Vienna

The Vienna Jewish Film Festival opens this year on 13 November with 'Lemon Tree' (IL/D/F 2008), a film about a Palestinian woman, Salma, taking legal action against an Israeli Minister, who wants her lemon trees that bordering his garden uprooted for security reasons. The minister's wife becomes Salma's ally. The film received the audience award at the Berlin Film Festival.

The festival, which this year runs for two weeks till 27 November, has a number of thematic features. Under the rubric 'Israel-Palestine' it will also be screening:

- 'Chronicle of a Disappearance' (IL/F 1996) a film about a Palestinian repatriate's experiences upon returning 'home' to Israel after many years in exile,
- 'Divine Intervention' (F/PS/D 2002) about the love affair between a Palestinian woman living in the

Palestinian territories and a Palestinian man living in Israel,

- 'Route 181' (F/B/D/GB 2003) on the impressions of a Palestinian and Israeli travelling along the 'borders' between Israel and Palestine as well as
- 'We too have no other land' (IL 2007), a documentary about the first multi-ethnic football team in Israel.

This year's festival also has a 'special' on *Yiddish* film featuring especially the work of Sidney Goldin and Joseph Seiden in the 1930s and 1940s. Two Yiddish films about life in Austria will be screened at the legendary Nestroy Theatre, which used to be one of the centres of Viennese Jewish life prior to World War II. The silent movies will be accompanied by live music played by artists of the KlezMORE Festival.

Under the rubric 'Premiere' a number of films produced by Jewish film directors or dealing with contemporary Jewish identity in Israel, Europe and the U.S. are presented, including 'The Little Traitor' (IL/USA 2007), 'A secret' (F 2007), 'Sixty Six' (UK 2006), 'Two ladies' (F 2008) and 'Cycles' (F/CH/D 2008).

Further, the festival pays *special tribute to Otto Tausig*, a theatre and movie actor of Austrian Jewish background; and it features three *Austrian documentaries*: the documentary 'On the other side of life' (A 2008) about the survivors of the Mauthausen concentration camp; 'The Road to Mecca' (A 2008) about the Muslim philosopher Muhammad Asad who converted from Judaism to Islam, and 'Making Peacemakers' (A 2008), a documentary about the 'peace camps' regularly organized in Austria since 2004 to bring together adolescents from Israel, Palestine and Austria to learn about each other's collective historical representations. Finally, the festival is being used to launch the Vienna Jewish film club in cooperation with the Austrian Film Archive.

The Vienna Jewish Film Festival is supported by the City of Vienna and the Federal Ministry of Culture, operates on a small budget and is put together by two cineastes, Monica and Frédéric-Gérard Kaczek, a couple, and their friends (since 1991). As of this year, the Austrian Film Archive will act as a partner to the festival.

Festival dates 2009 ... Watch out for ...*January*

Umbria Jazz Winter
www.umbriajazz.com

February

5-15, Berlin Film Festival
www.berlinale.de

March

12-15, Leipzig Book Fair
www.leipziger-buchmesse.de

May

7-10, Hay Festival Alhambra
www.hayfestival.com

2-24, Brighton Festival
www.brightonfestival.org

13-24, Festival de Cannes
www.festival-cannes.com

21-31, Literature Hay-on-Wye
www.hayfestival.com

8-14 June, Wiener Festwochen
www.festwochen.at

June

8 May – 14 June, Wiener Festwochen
www.festwochen.at

18-20, Sonar electronic music
www.sonar.es

July

Festival d'Avignon
www.festival-avignon.com

10-19, Umbria Jazz
www.umbriajazz.com

24-26, WOMAD
www.womad.org

August

Edinburgh International Festival
www.eif.co.uk

Salzburg Festival
www.salzburgerfestspiele.at

Bayreuth Festival
www.bayreuther-festspiele.de

September / October

International Literature Festival Berlin
www.literaturfestival.com

REVIEWS

Further Reading – Recent Book Publications

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Freunde der Deutschen Kinemathek (2000), *Zwischen Barrikade und Elfenbeinturm*, Berlin: Henschel Verlag.

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The next newsletter

The next newsletter of the EURO-FESTIVAL project will be published in June 2009. It will report on the February workshop as well as the first project results on the inception and history of the Cannes Biennale, the Brighton Festival, the Hay-on-Wye Literature Festival and WOMAD, among others. Short reports on the various festivals attended in the course of 2009 can be downloaded on the project's Website.

Comments and feedback

We would be delighted to receive feedback to this newsletter. Do not hesitate to contact us if you have comments or ideas about what you would like to see covered by the newsletter, or indeed, if you would like to write a contribution.

Contact us at I.giorgi@iccr-international.org