

科学研究費助成事業 研究成果報告書

平成 30 年 9 月 5 日現在

機関番号：13901

研究種目：若手研究(B)

研究期間：2015～2017

課題番号：15K16665

研究課題名(和文) East Asian Film Cultures in the Post-Cold War Era: Film Festivals and their Transnational Network

研究課題名(英文) East Asian Film Cultures in the Post-Cold War Era: Film Festivals and their Transnational Network

研究代表者

馬 然 (Ma, Ran)

名古屋大学・人文学研究科・准教授

研究者番号：80623446

交付決定額(研究期間全体)：(直接経費) 2,600,000円

研究成果の概要(和文)：私はアジアの映画祭を「プロジェクト」映画祭として扱いたい。三つの視点から言えは。まず、この理念によって、私達はどのようにこの映画祭を関連アレンジメントの一部として、映画祭の組織委員会の手配を通じて、都市環境と国家/地域をつなぐ文化産業に発展できるか。次に、この理念は空間と時間の面から、映画祭が決して世界と孤立していない「ネット」であるという私達の考えを強化した。ネットに基づいた投影映画祭は計画などの戦略によって内容や構造に新たな視野と傾向を生み出せる。第三は、プロジェクトを中心とした論理は項目市場と項目創造投資会に現れている。

研究成果の概要(英文)：Briefly speaking, there are two parts to highlight my research output. 1) Film festivals in China, in relation to Chinese independent cinema. My study reveals the intricate processes through which Chinese film festivals and their different stakeholders negotiate amongst themselves and with the state about an entity, the festival, that itself embodies contesting demands: namely, commerce, projections of soft power, control and freedom of expression. 2) Asian film festival network, and independent cinemas in Southeast Asia and East Asia

研究分野：Humanities

キーワード：film festival network globalization cultural industry regionalization and Asia local politics independent cinema

MA RAN report on **East Asian Film Cultures in the Post-Cold War Era: Film Festivals and their Transnational Network**

15K16665

1. 研究開始当初の背景

This research project is essentially connected with the cutting-edge interdisciplinary field of Film Festival Studies. It is primarily situated within the study in Film Studies and is closely associated with the study of Policy, Arts Management and Creative Industries.

A. Connections with Film Studies

The rise of Film Festival Studies (hereafter FFS) marks crucial academic trend in Film Studies in recent two decades. FFS has broadened the conventional methodological and theoretical horizons of Film Studies in incorporating methodologies and theories from other disciplines such as urban studies and sociology. The launching of the global research group of Film Festival Research Network (FFRN) in 2008 has evidenced the growing momentum in this field. Another research epicenter for FFS is St. Andrews University's Center of Film Studies, which since 2009 has published series of Film Festival Year Book. Meanwhile, at international academic conferences and symposiums in Film & Media Studies, we could observe growing numbers of panels and presentations closely engaging with Film Festival Studies addressing wide spectrum of topics.

Within Asia including Japan, Film Festival Studies as the emerging field of Film Studies is yet to be extensively introduced and fully explored.

B. Connections with Policy, Arts Management and Creative Industries

In English publications, film festivals have been increasingly highlighted in the studies of Policy, Arts Management and Creative Industries. My project engages with such research trend by emphasizing the perspectives of a) festival organization and stakeholders; b) creative industries and cultural policies. Importantly,

anthology *Negotiating Values in the Creative Industries: Fairs, Festivals and Competitive Events* (2011) and Alex Fischer's monograph *Sustainable Projections: Concepts in Film Festival Management* (2013) have contributed original sociological study on festival organization and system.

Within Japan, although few studies in cultural policies and creative industries have attended to film festivals, with the launching of *Japan Community Cinema Center* since 2003, however, crucial annual reports have approached Japanese film festivals from industrial /policy perspectives. Overall, my project will position East Asian film festival phenomena within the transformations of cultural policies and creative industries in this region.

2. 研究の目的

What shall be elucidated in this project include three broad aspects: 1) The origin, evolving trajectories, organization and programming of the case-studied film festivals; 2) historical context and current configuration of film festival network in East Asia; 3) how would the five discourses of city/urban culture, cinéophile culture, politics, film art (independent cinema), and film industry (market, capital) manifest and be negotiated in the festival's organization and programming.

3. 研究の方法

In order to outline the historical trajectories of film festivals in Asia, the project centers on case studies of targeted film festivals and conduct fieldtrips in order to build up the database constituted of crucial archival materials, interviews with festival professionals, documents of cultural policies and so forth.

Based on the case studies, for 2) & 3) as illustrated in the part of Objectives, firstly the latest academic output in the field of Film Festival Studies & Creative Industries, Asian Studies and Globalization shall be reviewed.

Secondly, in analyzing the festivals and their network, I use multiple theoretical framings and methodologies in order to formulate my own perspectives and theories. At each stage of my study, the result of the research will be made public via presentations/talks at international conferences and symposiums.

4. 研究成果

Briefly speaking, there are two parts to highlight my research output.

1) Film festivals in China, in relation to Chinese independent cinema

Different levels of government in China are actively involved in supporting cultural industries; however, governmental interventions often compete. In focusing on film festivals, both state-sanctioned and independent, my study reveals the intricate processes through which Chinese film festivals and their different stakeholders negotiate amongst themselves and with the state about an entity, the festival, that itself embodies contesting demands: namely, commerce, projections of soft power, control and freedom of expression.

Events known as ‘film festivals’ (*dianyingjie*) did not occur in the PRC until the late 1980s; when they did emerge they were, unsurprisingly, state-sanctioned. The first continuously run official film festival was the Changchun Film Festival, established in this northeastern city in 1992. The Shanghai International Film Festival (SIFF), established a year later, became the nation’s flagship festival; it remains heavily supported by the local authorities. Of the early state-run film festivals, no others had the momentum of Shanghai. Only in 2011 did a new rival emerge—the Beijing International Film Festival (BJIFF). The inauguration of the BJIFF was in effect a response to former president Hu Jintao’s keynote speech to the 17th National Congress of the Communist Party of China (CCP) in 2007 in which he emphasized the importance of Chinese culture and the cultural industries ‘as part of the soft power of our country to better guarantee the people’s basic cultural rights and interests.’

Since the early 2000s, further away from the spotlight of state-defined creativity, a number of grassroots-level independent film festivals have prospered in culturally vibrant cities including Kunming, Nanjing and Beijing, powered by local cinéophile culture. These independent festivals have used Chinese terms equivalent to those of ‘forum’ or ‘exchange week’ to dodge the censorship procedures for a

dianyingjie. They attract cinéphiles, film scholars, critics, journalists and even buyers worldwide since their programming promises a much more updated and exciting vision of contemporary Chinese films, with much larger proportion of independent works screened.

My review of Chinese film festivals has shown how cultural and creative industries strategies have been applied differently in the varied film festivals in China. Taking into account China’s unique situation as a large country practicing a socialist market economy, film festivals have negotiated complicated terrains where creative concerns need to be circumscribed with regard to censorship, both in terms of government imposed censorship and self-censorship. At the same time, the urge to grow cities and to project national soft power means that different authorities use these festivals to further city brands while allowing varying degrees of autonomy.

2) Asian film festival network, and independent cinemas in Southeast Asia and East Asia

a) *history of Japanese film festivals and Japanese independent cinema*

This study investigates the film festival phenomenon “inside out” from a two-pronged perspective. It firstly chronicles the screening of Japanese films at European-American film festivals and situate the history of “screening Japan” in the conjuncture of contemporary Japanese cinema and festival programming practices, both of which have transformed from the early postwar period till the present. Then based on a preliminary survey mapping out the evolving Japanese festival phenomenon in the postwar era, it scrutinizes several contemporary festivals and look at nowadays how they have engaged the circulation and exhibition of Japanese films.

Further investigation mainly focuses on case studies of contemporary film festivals such as the Pia Film Festival, and the film festivals at Yufuin, Tokyo and Yamagata. An understanding of domestic *eigasai*’s programming practices hinges on the contextual study of their layered, dynamic interconnections with Japanese film industry, a cinéophile-oriented film culture, and the national cultural/urban policies. Importantly, I have explored how these *eigasai* have developed themselves as various scale-making projects connecting to the local, the regional and the global film networks.

b) *Asian documentary film festival network: a case study of Yamagata International Film Festival*

The biennial Yamagata International Documentary Film Festival (YIDFF) was the earliest documentary film festival in Asia. When it launched in 1989, there was not a single documentary from Asia that made it to its international competition. As a partial response to this collective absence, organizers held a more than five-hour-long 'Asia Symposium', which included filmmakers, critics, scholars, and other film professionals from Southeast and East Asia. Hosted by Ogawa Shinsuke (1936-1992), a Japanese documentarist and one of the founders, this symposium constituted a platform for participants to exchange first-hand accounts of the contemporary conditions of Asian documentary cinema, as well as the overall picture of the cinema cultures and film industries from these areas. This unusual historical moment indeed initiated 'something new' on various fronts for us to survey and grasp the connections in Asian documentaries and film, and particularly the significant role that film festivals played in defining, activating, and reconfiguring film networking *in and for* Southeast and East Asia.

Intersecting both film festival studies and transnational film studies, my study leverages the case study of the YIDFF to trace how the festival articulated Ogawa's ideals in formulating a creative alliance of a young generation of Asian documentary filmmakers towards the region's post-Cold War transition. The focus then moves to how the YIDFF has taken up Ogawa's legacy and renewed efforts to engage an Inter-Asian film network through exhibiting Asian documentaries and connecting to new waves of digital filmmaking and particularly of film festival-making across East Asian locales. The

YIDFF proffers a festival model that challenges us to rethink the film festival network, its 'short circuit', and to perceive its scale-making and connective power in a new light.

5. 主な発表論文等
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〔図書〕 (計 件)

〔産業財産権〕

○出願状況 (計 件)

名称：
発明者：
権利者：
種類：
番号：
出願年月日：
国内外の別：

○取得状況 (計 件)

名称：
発明者：
権利者：
種類：
番号：
取得年月日：
国内外の別：

〔その他〕
ホームページ等

6. 研究組織
(1)研究代表者
馬 然 (Ma Ran)
名古屋大学文学研究科 (現人文学研究科)
准教授
研究者番号：80623446

(2)研究分担者
()

研究者番号：

(3)連携研究者
()

研究者番号：

(4)研究協力者
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