

Peter Bosma: Film Programming: Curating for Cinemas, Festivals, Archives

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As part of the book series „Short Cuts“, the aim of Peter Bosma's *Film Programming: Curating for Cinemas, Festivals, Archives* is to provide a short and comprehensible introduction into a specific field relevant to film studies. Bosma is a freelance researcher and his professional experience covers three different domains: film exhibition, higher education, and research.

The book explores essential issues concerning the selection of films and presenting them to an audience. The ideal addressees for this book are film curators, everyone who is researching the phenomenon of film curating and/or critical cinema visitors, who want to investigate the process of selection of the film festival programs. Overall, Bosma takes the consequences of digitalization in distribution and exhibition into account.

The structure of the book is clear. It contains eight chapters and each chapter is divided in subchapters. Bosma defines, in the first chapters, the fundamental concept and the phenomenon of cinephilia from a film curator's perspective. Bosma explains the terminology, which is used in the book, such as regarding film curators, their tasks and challenges and the difference between film theatres, festivals and archives.

In the next chapter, the readers get to know what happens backstage. A characterisation of the network of

intermediaries, film distributions, copyrights, and film criticism is outlined in order to understand that film curating is much more than just love and knowledge about films. Instead, it highlights all the connections that happen from the time a curator decides on presenting a film to the time that this film is actually presented. In other words, Bosma describes every step that is taken from the choosing of the movie to presenting it, such as copyrights and programming.

Henceforth, the next three chapters are about curating for film theatres, film festivals, and film archives. Bosma is interested in the programming itself – however, all explanations must always be seen in regard of the difference between the different platforms (theatre, festival, archive). The author outlines the differences between a film curator and a film scheduler and explains the commonly available options to choose as a topic for a programme, for instance choosing a specific actor or a period of time. Finally, the importance of film heritage for film curators and its relation is mentioned.

The preultimative chapter serves as an example of film curating. There are two case studies that are being discussed, which may help the readers to understand the more theoretical approaches discussed in the previous chapters. In conclusion, Bosma ends his book with the observation that film

art enlarges the diversity and variety of film exhibition.

The book is well written. The table of contents is a helpful tool to find every specific sector of the book that may be of interest. The author always defines the terms he uses, in order to avoid misconceptions. The references being used are sufficient; they do not overload or weaken the topic. The film examples are always set into context; therefore, readers are able to follow the analysis of the examples even if they did not watch the movie. As a final point, the first-person perspective makes the book pleasant to read and creates a friendly atmosphere and close connection to the author persona himself.

In the book series „Short Cuts“ introductory books covering the full spectrum of film studies are pub-

lished. It is significant to mention that each book consists of 144 pages and shares a similar cover in order to be recognizable. The variation in topics is vast: from genres like gangster films or the musical to specific periods such as the German expressionist cinema and the French New Wave. Other books cover more general topics as production design, costume and cinema and film theory. Bosma's book about film programming falls into the last category. All books are designed to give general information and knowledge about the topics and provide the readers with references to look up, when wished. The „Short cuts“ series is definitely a good introductory tool for the students of film studies.

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