

Editorial

The original aim of the *Key Debates* series was to revisit the concepts, and indeed controversies, that have shaped the field of film studies. Our intention was twofold: to clarify what was initially at stake in the founding texts, and to shed light on lines of transmission and reinterpretation in what remains a hybrid field of study, which has “appropriated” and thus modified much of what it uses. The six volumes published to date take different approaches to this central mission, reviewing how early film theory adopted and developed literary theories of “strangeness” (*ostrannennie*); shifting concepts of subjectivity engendered by film; the variety of ways in which film audiences have been conceived; the persistence of debate around film as a technology; the newly energized debate regarding feminist approaches to film and television; and an up-to-date discussion of display technologies and screen use in the digital era.

We are delighted to announce that the coeditor of the volume on *Screens*, José Moure, has become a *Key Debates* series editor from Volume 7 onward. When we launched this book series in 2010, after a phase of preparation which began in 2006, we felt that as scholarship in the history of film theory developed, there was a need to revisit many long-standing assumptions, particularly in light of the changes in media devices and viewing practices. Further volumes are now in preparation, as we recognize that pervasive digital media have not made the concepts and debates to which film initially gave rise, redundant. On the contrary, there seems to be a greater need than ever to clarify and refocus fundamental issues, such as stories and storytelling in the present volume, in the context of our contemporary media environment.

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