

Acknowledgments

The authors wish to thank all of the people who worked tirelessly and amidst a global pandemic to see this book through to publication. We would like to first thank our respective institutions who allowed us to organize a virtual conference using their technologies as well as financial support for an open access book. Dorota wishes to thank the School of Arts, Birkbeck, University of London for their kind and financial support, and Tamara wishes to thank the College of Liberal Arts and Sciences at the University of Kansas for their financial and administrative support for this book project. She would also like to acknowledge the support of the Dean's office in the School of Humanities and Social Sciences at the University of Missouri-Kansas City. Other contributors include the Leeds Arts and Humanities Research Institute, the Social Sciences and Humanities Research Council (SSHRC) Canada, Winchester School of Art-University of Southampton and Oakland University.

Moreover, this publication was supported by the "Film Circulation on the International Film Festival Network and the Impact on Global Film Culture" research project, funded by the German Federal Ministry of Education and Research (BMBF) under the grant number 01UL1710X, led by PI Skadi Loist.

In addition to financial institutional support without which this publication would not be possible, there are also people that we must thank for their involvement including librarians at the University of Kansas who served as consultants about the best method to deliver open access content, student researcher Amanda Earnhart, proofreader Linda Steigman, graphic designer Cynthia Beard, and indexers Colton Trowbridge and Jonah Petitjean, and to our editors at the University of Amsterdam Press, Maryse Elliott and the rest of the staff who helped us through the various stages of production.

Finally, we would like to thank those who participated in the Contours of Film Festival Research Conference, those who attended from near and far online, with special thanks to the film festival practitioners, those programmers, curators, and archivists who took time out of their busy lives to work with academics, scholars who so value the work they do. Our hope with the book is to continue dialogues between scholars and practitioners, making way and providing methodological tools for the emergence of hybrid scholars who are both practitioner-scholars, or scholar-practitioners, thus further blurring the boundaries between the two practices.

