

SPECIALE A rising wave. An analysis of the ecosystem, policies and practices of the contemporary Italian Short Film Festivals

Italy represents a quite distinctive case study in the short film festival ecosystem. I argue that Italian uniqueness originates largely from the structural composition of its festivals' network. Historically other major European countries – at least in terms of film production and development of film business – have featured one or more short film festivals ranking in the first positions against other national contenders exclusively dedicated to shorts which, at the same time, have produced a worldwide impact on the entire ecosystem. Unlike France (Clermont-Ferrand), Germany (Oberhausen) or the UK (Bristol, Glasgow, London), the “Bel Paese” has always lacked of events endowed with such international extent. Although there have been attempts in order to establish a festival capable of being an international hub attracting both directors and professionals from the country and abroad, these efforts have not survived the passing of time and the chronic issues strictly connected to inefficient cultural planning policies. Nonetheless this paper aims to demonstrate how despite the Italian short film festival ecosystem' scattered and anarchic structure, some extent of this circuit of festivals could still be able to register corresponding outcomes comparable to other more organised ecosystems traceable in different European countries.

A long Series of Malpractice

Two compelling and revealing examples demonstrate the prominence of protracted malpractices that have prevented Italy to feature a harmonic and structured development of cultural politics. Both cases are bounded to the Mostra Internazionale d'Arte Cinematografica di Venezia: they reveal how the Italian scene has lost the cultural advantage and prestige gained by the Mostra 1 and how these defaults have curbed Italian competitiveness in the film festival ecosystem.

The first example regards the high number of artistic directors that succeeded at the helm of the Venetian event. Scholars have already stressed the profound transformations that film festivals have undergone since the end of the 60s and the beginning of the 70s². These changes, ignited by a wider cultural revolution taking place in the same years, especially in Europe, have led festivals from the age of national showcases to “the age of programmers”³ and “the age of festival directors”⁴, as Marijke de Valck pointed out. Following this new paradigm, Festivals such as Venice, Cannes or the Berlinale have undergone profound transformations, especially in film programming practices. Once at the core of the organization, programmers and directors became the sole accountable supervisors of the festivals' cultural politics. Due to this reason, and in order to provide a continuity in cultural programming, since 1978 both Cannes Film Festival and Berlin Film Festival were helmed by only two directors each – Gilles Jacob (1978-2001) and Thierry Frémaux (since 2001) in Cannes, and Moritz de Hadeln (1980-2001) and Dieter Kosslick (since 2001) in Berlin. Venice Film Festival since 1977 featured nine directors: Carlo Lizzani (1977-1982), Gian Luigi Rondi (1983-1986), Guglielmo Biraghi (1987 as curator, then 1988-1991 as artistic director), Gillo Pontecorvo (1992-1996), Felice Laudadio (1997-1998), Alberto Barbera (1999-2001, 2012-present), Moritz De Hadeln (2002-2003), Marco Müller (2004-2011). These numerous changes not only suggest a typical political variability of the country, but also the pervasive control of politics over the Mostra 5.

The second example regards the approach taken by the Ministry of Culture and the Municipality of Rome in promoting the establishment of Rome Film Festival in 2006. The launch of a new international cinematic event in the capital city – funded by the Ministry – raised concerns over the need of such a festival. The Roman arena has been regarded by many critics as the direct opponent of the Venetian Mostra and the Turin Film Festival, at both national and international extents⁶. Despite strong reinsurances from the then mayor of Rome, Walter Veltroni, about the non competitive nature of this event, the proximity

SPECIALE of the Mostra (from August 30th to September 9th 2006) to the first edition of the Rome Film Festival (from 13th to 21st October 2006) caused a public debate on newspapers between the two festival managements over the role of a second main cinematic event taking place just a few weeks after the prestigious, historically and culturally established Venice Film Festival⁷. In order to mitigate the growing tensions, much hype was devoted to a terminological issue: Rome Film Festival's original Italian name was not Festival Internazionale del Film di Roma (translated as International Rome Film Festival) but rather Festa Internazionale del cinema di Roma. Here the term "festa" does not stand as a synonym of "festival". In fact the term "festa" is translated, according to a more common and day-to-day meaning, as a "party". In 2006 the Roman festival management was particularly concerned to clearly explain that the event was just a "festa" devoted to the celebration of cinema and not a competitive "festival"⁸, in spite of the setting up of a film market known as The Business Street established since its first edition⁹. However, in 2008 when a political administrative change in the municipality occurred, the event was finally renamed as Festival Internazionale del Film di Roma, thus asserting its international metropolitan feature film festival status.

As these two cases well exemplify, I argue that Italy lacks of cultural programming practices that are coordinated by a supranational institution, detached by political influence. Political forces have indirectly administered cultural policies and practices, for a long time. Consequently this custom has led to a frequent change of managers in several cultural institutions each time a new government has been elected, such as the Venice Film Festival's history demonstrates. Therefore this malpractice has endangered, rather than strengthened, the several cultural institutions active in the country, among which short film festivals constitutes a substantial group¹⁰.

The centro nazionale del cortometraggio and the city of Turin

In the attempt to give a general overlook at the Italian short film festival ecosystem, I would like to start by emphasizing the lack of any specific reference to the role of short film festivals by the Italian law on cinema. Indeed the word festival can be traced only twice in an eighteen pages long legislative decree ¹¹. The term festival is used to provide a definition of what a film *d'essai* is; furthermore it is used to address the 'promotion of cinematographic activities'¹². In the same decree, Film festivals are mentioned as one of the activities that the Ministry of Culture is permitted to fund. Therefore each year festivals can apply for funding.

Moreover, an independently managed public organization aimed to help the country's cinematography such as the Centre National du Cinéma et de l'Image Animée in France – the CNC – does not exist in Italy. However, the acronym CNC in Italy stands for Centro Nazionale del Cortometraggio (translated in English as National Short Film Centre). The Italian CNC is similarly based on the French L'Agence du court métrage, a private association founded in 1983 by a group of cinema professionals and principally funded by the French CNC. While L'Agence aims to promote and distribute short films in France and abroad¹³, the Italian CNC, officially created in 2007, is 'a cinemateque and a promotion agency of the Italian short film'¹⁴. This, agency aims to continue the work initiated by AIACE Nazionale, which stands for Friends of Cinema d'Essai Italian Association. As cinemateque, in the span of six years the CNC has restored and digitalized more than one hundred films, while as a promotion agency it has sustained the circulation of short films in theatres and cineclubs¹⁵ across Italy. Since 2008 the CNC is also the principal promoter of the Italian Short Film Corner at the Short Film Market in Clermont-Ferrand – a task that was inherited from AIACE, as it was the main promoter of the stand since 1999. In the Nineties, the stand was organized by the roman based ANICA, the Italian film producers association, which is still responsible for the Italian stands at Berlin and Cannes film markets. Furthermore, the CNC currently organizes the retrospective "Corti d'autore" at the National Museum of Cinema in Turin. Alberto Barbera,

SPECIALE who holds the position of Director of the National Museum of Cinema, has been nominated co-President of the CNC since its establishment.

The firm bond between the CNC and the National Museum of Cinema is not accidental; it reflects historical reasons and exemplifies the development of the Italian cinematic and festival ecosystem. As Giampiero Brunetta has argued¹⁶, at the beginning of the 20th century there were several sites of production in many major Italian cities such as: Naples, Milan, Rome, Turin. In the fascist era, a politics of centralization was enforced in order to better control cinematographic affairs; under such enforcement the Centro Sperimentale di Cinematografia¹⁷ in 1935 and Cinecittà film studios in 1937 were created in Rome. The Venice Film Festival marginally remained outside the direct control of roman authorities, although the Mostra was used as a showcase for Fascism during the regime¹⁸. However, since the 30s the major national cinema business has mostly developed in the capital city¹⁹. Nonetheless in 1953, in Turin, Maria Adriana Prolo, a film enthusiast, transformed her private collection of cinema memorabilia into the Associazione Culturale Museo del Cinema, a cultural association that in 1992 was converted into the Foundation Maria Adriana Prolo. This foundation had the scope to manage the then established National Museum of Cinema. In 1982 the Turin Film Festival was created as the Festival Internazionale Cinema Giovani (translated in English as International Young Cinema Festival), specifically aimed to promote young directors. Soon after its creation the Turin event established itself as the second most important festival in Italy, due to its uniqueness of being the first Italian metropolitan event of such a kind²⁰. The Turin Film Festival began to counterbalance the power of the Mostra in Venice. Capitalising on the growing success of a large audience from the city, I argue that the Turin Film Festival has successfully become the second most important international film festival in the country even overtaking other events such as the Pesaro's Mostra Internazionale del Cinema Nuovo, which instead remained a confined event for cinephiles. The city of Turin, especially due to its Museum of Cinema, has emerged as being a small yet quite active and interesting site of attraction for independent cinema – detached from major Roman production companies and from Ministry of Culture funding schemes – and emerging authors. Since the Centro Nazionale del Cortometraggio is partially an extension of the Museum and also well established in the Turin scene, I argue that the CNC must be regarded as an expression of independent cinema.

Follow the Money

CNC's independent and alternative nature emerges clearly from its organizational chart. Alberto Barbera's role as co-President and the promotional committee members retain just a ceremonial function; only Lia Furxhi as co-President, Jacopo Chessa as General Director and Eugénie Botereau as Film Librarian are considered to be active personnel working for the Centre throughout the year. A comparison of the CNC with L'Agence du court metrage is unequal. While three people work for the Italian agency, 31 are listed on the website of the French association²¹. The huge difference in the number of employed people is due to the amount of funding that the two associations receive.

According to official documents published by the Ministry of Culture, in the span of six years, public funding to CNC has been cut to half. As Chart #122 demonstrates that in 2007, the amount of funds assigned to CNC was 50,000 Euros, while in 2012 and in 2013, funding reached just 25,000 Euros.

Charts #2 compares the funding awarded by the Ministry of Culture from 2007 to 2013 to CNC and to two short film festivals: Arcipelago, based in Rome, and Capalbio Short Film Festival, set in Tuscany but developed by a team from Rome. These events have been the only short film festivals that have constantly been awarded significant public funding in the same span of time. In 2006, a year before CNC's establishment, the 14th edition of Arcipelago was awarded with 45,000 Euros, while the 13th edition of Capalbio received 10,000 Euros less. In 2007 the funding was raised to 60,000 for the former and to 45,000 for the latter. The data also reveal a 10,000 Euros difference between Arcipelago and the CNC, a surplus in favour of the festival. This gap raises an issue since the funding commission of the

SPECIALE Ministry of Culture awarded more public money to a single festival than to the organization deputed to promote short films and the festivals in Italy and abroad. I would argue that this difference was due to the historical prominence of Arcipelago – at that time a successful and internationally recognised event if compared to the brand new CNC – except that the gap has never been reduced in later years. In 2009 and 2010, the difference settled on 15,000 Euros. In 2011, the gap was reduced to 10,000 Euros, yet it became again 15,000 Euros in 2012. In 2013 Arcipelago was awarded 10,000 Euros more than CNC. Due to the financial crisis, a deep cut to the funding scheme was registered in 2009. Since this decreasing trend continued throughout the following years, the reduction to both Arcipelago and CNC is attributable to a wider economic default.

State Funding to Short Film Festivals in 7 years

Festival	City	Region	2007	2008	2009	2010	2011	2012	2013
Arcipelago	Rome	Lazio	60	70	55	55	45	40	35
Corti and Cigarettes	Rome	Lazio	-	-	-	-	-	5	-
Cortoscuola	Rome	Lazio	-	-	-	25	-	-	-
Maurizio Poggiali	Rome	Lazio	-	5	5	5	5	-	-
Corto Italicinema	Rome	Lazio	-	-	-	9	-	-	-
RIFF*	Rome	Lazio	12	20	15	15	15	15	12
La cittadella del corto	Trevigiano Romano	Lazio	-	10	5	5	-	-	-
Capalbio ISFF	Capalbio	Tuscany	45	45	30	30	30	20	18
Siena ISFF	Siena	Tuscany	13	15	9	-	-	-	-
Sedici corto	Forli	Emilia-Romagna	-	-	-	-	-	-	5
Cortodorico	Ancona	Marche	-	-	5	5	-	-	-
Fatevi i corti vostri	Matera	Basilicata	-	-	15	-	-	-	-
Circolo OFF	Venezia	Veneto	5	10	10	8	8	5	-
Maremetraggio	Trieste	Friuli Venezia Giulia (S)	-	10	8	10	7	7	7
Cinemare	Cagliari	Sardegna (S)	15	15	10	8	-	-	-
Cortopalo FF	Portopalo	Sicilia (S)	-	15	-	-	-	-	-
TOT.	-	-	150	215	167	175	110	92	77

Data in thousands of €

CHART #1

Comparison of State Funding received by CNC, Arcipelago and Capalbio ISFF in 7 years

	City	Region	2007	2008	2009	2010	2011	2012	2013
CNC	Torino	Piemonte	50	55	40	40	35	25	25
Arcipelago	Rome	Lazio	60	70	55	55	45	40	35
Capalbio ISFF	Capalbio	Toscana	45	45	30	30	30	20	18

Data in thousands of €

CHART #2

SPECIALE In perspective this issue is far more complex considering that Arcipelago nearly disappeared. In 2012, during the launch of the 20th edition, the artistic director Stefano Martina announced the “death of the festival” due to the lack of minimal conditions to continue the event. He stated on the festival’s website that:

“(…) the forced end of this important twenty-year cycle will not necessarily mean the demise of the capitoline event, which rather thinks to reinvent itself beyond the annual festival formula - however, now increasingly inadequate and worn. Arcipelago (...) will take advantage of this in order to start again with renewed conviction from its original philosophy of being a concept festival, capable of transforming itself in line with the scenarios explored. In a sense, Arcipelago will (...) transform into an event that is fluid and diffuse (temporally and geographically)²³.

The meaning of the terms “fluid and diffuse” remained unclear until October 2013, when the organization announced that the festival would have returned during the first week of December. Previously that year, the Arcipelago brand briefly appeared at Bari Film Festival in March, where the organising team curated a competitive section dedicated to Italian shorts in which just 19 films were featured. On August 8th 2013, when the ministerial public funding to festivals was announced, Arcipelago was awarded with 35,000 Euros. Considering that at that time just a one-night event had been organised and the future of the Roman event was still at risk, the Ministerial award appeared to be unbalanced.

State Funding to Short Film Festivals in 7 years

Festival	City	Region	2007	2008	2009	2010	2011	2012	2013
Arcipelago	Rome	Lazio	60	70	55	55	45	40	35
Corti and Cigarettes	Rome	Lazio	-	-	-	-	-	5	-
Cortoscuola	Rome	Lazio	-	-	-	25	-	-	-
Maurizio Poggiali	Rome	Lazio	-	5	5	5	5	-	-
Corto Italicinema	Rome	Lazio	-	-	-	9	-	-	-
RIFF*	Rome	Lazio	12	20	15	15	15	15	12
La cittadella del corto	Trevigiano Romano	Lazio	-	10	5	5	-	-	-
Capalbio ISFF	Capalbio	Tuscany	45	45	30	30	30	20	18
Siena ISFF	Siena	Tuscany	13	15	9	-	-	-	-
Sedicicorto	Forli	Emilia-Romagna	-	-	-	-	-	-	5
Cortodorico	Ancona	Marche	-	-	5	5	-	-	-
Fatevi i corti vostri	Matera	Basilicata	-	-	15	-	-	-	-
Circolo OFF	Venezia	Veneto	5	10	10	8	8	5	-
Maremetraggio	Trieste	Friuli Venezia Giulia (S)	-	10	8	10	7	7	7
Cinemare	Cagliari	Sardegna (S)	15	15	10	8	-	-	-
Cortopalo FF	Portopalo	Sicilia (S)	-	15	-	-	-	-	-
TOT.	-	-	150	215	167	175	110	92	77

Data in thousands of €

CHART #3

Chart #3 summaries the amount of funding awarded to short film festivals by the Ministry of Culture from 2007 to 2013. In a seven years span, 16 festivals have been awarded public funds by the Ministry. Almost half of them, is set in the same region, Lazio, where Rome is the capital. Moreover, six of these festivals are organised in the same capital. Tuscany is the only other region featuring more than one awarded film festival, despite the town of Capalbio is located almost on the border with Lazio. Although three festivals – Maremetraggio, Cortopalo and Cinemare – have been developed in three different fiscally independent

SPECIALE Regions, nonetheless they have been awarded a total amount of 112,000 Euros in seven years by the Italian government. Finally only six of these 16 festivals have survived to the reduction of public funding: Arcipelago, Capalbio, Corti and Cigarettes, Cortodorico, Maremetraggio and Sedivicorto.

Four festivals were funded in 2013, when the lowest amount of public money spent on short film festivals in the last seven years was recorded. Alongside Arcipelago, Capalbio and Maremetraggio, Sedivicorto was funded for the first time. While Capalbio, set in July, is allegedly perceived as a glamorous festival for the Roman jet set on holiday. Maremetraggio has been regarded as a prominent festival among Italian filmmakers in recent years despite being basically a competitive contest between winners of other national and international festivals. I consider Sedivicorto to be the most dynamic and significant festival among this restricted group, particularly at international level. In 2013, Sedivicorto celebrated its 10th edition, becoming one of the most long-lived short film festivals still active in Italy. This festival also featured a catalogue of almost 180 short films. Sedivicorto is set in the Emilia-Romagna region, where several short film festivals have been quite active in recent years. Two of these events are strictly connected to Sedivicorto and are the 13 years old Concorso, near Piacenza, and the 22 years old Ozu Film Festival, near the cities of Modena and Reggio Emilia.

For a few years Concorso, Sedivicorto and Ozu Film Festival have been the most dynamic Italian short film festivals with an internationally flair. These three events co-organized the Italian Short Film Corner at the Short Film Market in Clermont-Ferrand in collaboration with the CNC. When at the beginning of 2000s the Italian Institute for Foreign Trade fully funded the Italian stand organised by AIACE, the number of festivals attending the Market was higher²⁴. However, when the support from the Institute ended a few years ago, just a bunch of festivals decided to share the expenses of the Italian Short Film Corner. In 2012 only Concorso and Sedivicorto co-funded the stand, while in 2013 Ozu Film Festival contributed for the first time. Moreover, according to the accredited guest lists of the Clermont-Ferrand Festival²⁵, the organisers of public funded Italian short film festivals have not officially travelled to the French event for a few years now. At the same time the organisers of events, which were not funded by the Ministry of Culture – excluding Sedivicorto in 2013 – have scouted for films in Clermont-Ferrand, and other international arenas, for several years

A New wWave of Italian Short Film Festivals

Over several interventions, the artistic director of the Internationale Kurzfilmtage Winterthur John Canciani affirmed²⁶ that in his opinion the major issue compromising the Italian short film festival ecosystem nowadays is the absence of a single established national event that could attract professionals from the country and abroad, such as in France (Clermont-Ferrand), Germany (Oberhausen) or Switzerland (Winterthur). Furthermore, Canciani also argued that even though Sedivicorto, which he visited as a juror a few years ago, features an interesting and compelling programme, the festival does not present a proper infrastructure necessarily to attract a conspicuous number of foreign professionals. According to him, in fact, the only viable solution relies on establishing a single and more structured event. This event, in Canciani's opinion, should be organised by the professionals of the Concorso, Ozu Film Festival and Sedivicorto, known by the director since the Clermont-Ferrand Market. Canciani's idea aimed to transform three festivals into a bigger one. However, I argue that a reasonable endemic feature of the Italian short film festival ecosystem has so far prevented this idea to become real. Indeed this ecosystem is far too scattered to allow these collaboration to take place between festivals. Before addressing this issue, I also need to emphasise how in Canciani's argumentation the three most publicly funded festivals in Italy (Arcipelago, Capalbio and Maremetraggio) were not even mentioned. Therefore, how might the Italian short film festival ecosystem be considered equal to other European circuits, if foreign professionals do not recognise a status of international relevance to the events funded by the Ministry of

SPECIALE Culture? I argue that this is due to the work of the numerous other festivals composing the ecosystem. These festivals, which I define to be the New Wave of Italian Short Film Festivals, are spread across Italy, from North to South. Concorso, Cortisonici, Pentedattilo Film Festival, Lago Film Festival, Molise Cinema, Ozu Film Festival, Sardiniafilmfestival, Sediccorto, Video Festival Imperia among the others, compose a series of events, which share the following common features:

- The main location is a provincial city or, quite more often, a small town
- A small team of volunteers mostly composes the organising team. These volunteers usually spend their free time organising the event and travelling abroad to scout for films.
- The average festival budget is set between 20.000 and 30.000 Euros. Sometimes richer budgets can reach up to 60.000 or even 80.000 Euros.
- The festival does not charge filmmakers for subscribing their films.
- The festival does not pay any screening fee to a film if this is selected in a competitive section awarding monetary prizes.
- The majority of these festivals do not sell tickets – even though in recent years this practice has been frequently abandoned due to financial problems.
- The competitive sections offer quality film, usually already programmed at other prominent international short film festivals like Clermont-Ferrand or Oberhausen.
- The main screening format is HD files, in order to reduce transportation costs without compromising the quality of the screenings.
- Since the CNC can not operate as a linking authority between these festival due to its restricted budget, the majority of these events maintains few to none relations with other Italian festivals. Frequently stronger relationships exist with foreign festivals.
- Typically these festivals recognise local and regional authorities – such as Municipalities, Regional Funds and Foundations aimed to promote their territory of belonging – as the only valuable partners in developing the event.

Although this scattered and unregulated ecosystem endures, a few festivals have started to collaborate, implementing a somewhat different strategy. In Emilia-Romagna Ozu Film Festival, Concorso and Sediccorto have promoted the creation of a regional Short Film Festivals Association, in order to support their activities at local, national and international extents and to lobby politicians and newspapers. This grassroots movement started to develop in 2011 when some of these festivals agreed to cooperate awarding a common prize to the best short film made by a director born in Emilia-Romagna. In December 2012 the association was funded, and connected ten festivals that spread almost over the entire regional territory. The association promotes a festival calendar, which has officially been supported by the Regional government, running from January to December. The association, aims to coordinate and promote the participating festivals and, most of all, permanently attract further funding from both public and private sector by the 2015.

The Italian short film festivals ecosystem appears to be disordered and chaotic for many reasons. The lack of a central authority gives more power to the several agents that compose the ecosystem. Commonly these agents do not understand the ecosystem or do not recognise entities other than themselves. Therefore the absence of collaborative efforts is quite common, and prevents the ecosystem to develop more harmoniously. Another reason is outlined in the opposing dichotomy between the cities of Rome and Turin. While the Ministry of Culture's funding scheme continues to award the same historically subsidised short film festivals, regardless of their contemporary international relevance, the CNC in Turin, which constantly struggles to survive to its insufficient budget, has been trying to set up cultural policies to promote the Italian short films and the festivals in the country and abroad. Although the CNC has not succeeded to govern and shape the ecosystem, yet a New Wave of festivals, set

SPECIALE in minor provincial towns, has successfully developed. Some of these have been trying to organize themselves in grassroots movements in order to improve their position in the ecosystem both at national and international extents. Due to the predominant voluntary work that organisers of regional and local festivals do particularly in featuring a crucial international scope, the Italian short film festival ecosystem can still be considered as one of the key players in Europe.

Enrico Vannucci

Notes

1. The Mostra Internazionale d'Arte Cinematografica di Venezia was the first film festival to be organised on a regular basis in the late 30s.
2. de Valck, M. *Film festivals: From European geopolitics to global cinephilia*. Amsterdam: Amsterdam University Press, 2007: 163-215.
3. de Valck, 2007, cit., p. 167.
4. de Valck 2007, cit. p. 191.
5. For a well-documented history of the relationship between La Biennale and Italian politics refer to Trezzini, L. *Una storia della Biennale teatro 1934/1995*. Roma, Bulzoni 2004.
6. On the dispute over the Venice and Rome festivals refer to: http://archiviostorico.corriere.it/2005/settembre/09/Festival_Roma_scontro_Cacciari_Veltroni_co_9_050909038.shtml (Last access 29 June 2014).
7. On the dispute over the Venice and Rome festivals also refer to: http://archiviostorico.corriere.it/2006/agosto/07/Festa_del_cinema_Roma_mal_co_9_060807023.shtml (Last access 29 June 2014).
8. <http://www.iltempo.it/cultura-spettacoli/2006/06/29/il-sindaco-veltroni-laquo-non-ci-sar-agrave-alcuna-rivalit-agrave-con-veneziam-nostro-sar-agrave-un-evento-cittadino-e-senza-stress-raquo-1.614-937> (Last access 29 June 2014).
9. <http://www.romacinemafest.it/ecm/web/fcr/en/home/the-business-street/content/the-business-street.0000.FCR-55> (Last access 29 June 2014).
10. According to Lia Furxhi, nowadays there are more than 250 film festivals dealing with shorts. 200 of them are focused on short films only. The CNC website lists only roughly 150, leaving almost a half of the alleged festivals dealing with shorts unknown. Until two years ago, before a website refresh, this list was made up by, at most, ten festivals.
11. http://www.cinema.beniculturali.it/uploads/DA/2009/decreto_leg_vo_28_2004_legge_cinema.pdf (Last access 29 June 2014).
12. http://www.cinema.beniculturali.it/uploads/DA/2009/decreto_leg_vo_28_2004_legge_cinema.pdf p. 13-14. (Last access 29 June 2014).
13. <http://www.agencecm.com/pages/agence.php> (Last access 29 June 2014).
14. http://www.cnc-italia.it/chi_siamo.php (Last access 29 June 2014).
15. http://www.cnc-italia.it/chi_siamo.php (Last access 29 June 2014).
16. See Brunetta, G.P. I ruggiti del Leone di Venezia' in *Cent'anni di cinema italiano*. Edizioni Laterza, Roma-Bari 2003: 182-186.
17. The Centro Sperimentale di Cinematografia was established during fascism as the public national school of cinema. The institution is still active today.
18. de Valck 2007, op.cot., p. 48.
19. For a comprehensive history of the development of cinematography under the Fascist regime refer to Daniela Manetti, *Un'Arma Poderossissima. Industria cinematografica e Stato durante il fascismo*

SPECIALE 1922-1943, Franco Angeli, Milano 2012.

20. <http://www.torinofilmfest.org/?action=article&id=254&menu=1> (Last access 29 June 2014).

21. <http://www.agencecm.com/pages/contacts.php> (Last access 29 June 2014).

22. Data for the charts have been retrieved by the following webpages:

http://www.cinema.beniculturali.it/uploads/RF/2007/ras_fest_delibera_24_4_2007.pdf (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2008/ras_fest_delibera_21_4_08.pdf (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2008/ras_fest_delibera_23_5_08.pdf (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2009/ras_fest_delibera_22_4_09.pdf (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2010/ras_fest_delibera_05_08_10.pdf (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2011/promozione2011_rasfest_delibera6911.pdf (Last access 29 June 2014).

<http://www.cinema.beniculturali.it/uploads/RF/2012/elencopratiche2012parerepositivopromozioneitalia.pdf> (Last access 29 June 2014).

http://www.cinema.beniculturali.it/uploads/RF/2013/elenco_promozione_italia_pos.pdf (Last access 29 June 2014).

23. <http://www.arcipelagofilmfestival.org/site/content/view/203/1/lang,it/> (Last access 29 June 2014).

24. The festivals that attended the Italian Short Film Corner at the Clermont Ferrand Market in the 2000s were Arcipelago, Brindisi International Film Festival, Circiuto OFF, Concorso, Corto in Bra, La Cittadella del Corto, Lineadombra, Maremetraggio, Novara Cine Fest, RIFF, and Siena International Film Festival.

25. <http://www.clermont-filmfest.com/index.php?m=172> (Last access 29 June 2014).

26. Interviewed John Canciani in 2013 and 2014 during the Internationale Kurzfilmtage Oberhausen.