

INTRODUCTION



Queer/ing film festivals: history, theory, impact

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ABSTRACT

This article traces the history of queer film festivals, from their beginnings to the present day, while offering socio-political and cultural reasons for a range of trends in festival name, location, and programming choices, before outlining the relatively late emergence of Film Festival Studies, including queer festival studies, within Film Studies and Queer Studies in the academy. It then uses the Scottish Queer International Film Festival (SQIFF) as a case study to demonstrate the increasing focus on diversity and inclusivity in queer film festivals, especially more grass roots ones, and the social impact of this.

KEYWORDS

Film festival studies; queer film festivals; LGBTI*Q film; queer theory; impact; European film festivals

Film festival studies: an overview

LGBTI*Q film festivals can be traced, as part of a larger film festival history, to a relatively early period in film exhibition and curation.¹ The festival format developed out of a combination of early film conferences, avant-garde film meetings and technology and art fairs in the 1910s (Hagener 2014). Today's common film festival model goes back to the inception of the film segment as part of the Venice art biennale in 1932 and since then, festival history has moved through several phases.² The first, from the 1930s to the late 1960s, saw the festival model solidify and spread globally. In the second, social issues of the late 1960s and 1970s and responses to these, including the Student Movement, the Civil Rights Movement, Second Wave Feminism and Gay Liberation impacted on the film festival landscape and its content.³ These challenged cultural diplomacy as a primary selection concept, favoured curation by expert festival directors and saw the establishment of social issue or activist festivals. In the 1970s and 1980s, several specialized film festivals relating to new social movements started to emerge, including: feminist, Black and African-American, indigenous, gay and lesbian, as well as those advocating for other human rights, dis/ability and the environment. Since the 1980s, the third phase has seen a strong professionalization and increased diversification of the festival landscape. The latest estimate is that around 8,000 film festivals are currently active worldwide. This article will give an overview of the history of queer film festivals, including a range of trends within these, before moving on to consider

the Scottish Queer International Film Festival (SQIFF) as a case study in contemporary festival diversity, inclusivity and impact.

Film Studies, however, only began to take this particular phenomenon of film culture seriously in the 1990s. Over the last decade, Film Festival Studies has become a fast-growing interdisciplinary research field, to which the academic output and the ever-increasing membership of the Film Festival Research Network attest.⁴ Film festivals are an integral part of cinephilia and belong to a film culture that favours alternative cinema over commercially driven mainstream film exhibition. As spaces where identity and representation politics and history as well as film history can be studied, LGBTI*Q film festivals were relatively early objects of research on queer cinema and queer film culture as social practice. Initial academic studies of LGBTI*Q festivals focused on them as queer counterpublic spheres and community organizations (Gamson 1996; Warner 2002) as well as on negotiations of collective and individual identities in relation to film representation, and were mainly concerned with North American and Australian festivals (Rich 1993, 1999; Gamson 1996; Searle 1997; White 1999). This attention is related to the number of LGBTI*Q festivals in those regions in conjunction with the fact that North America is credited with kick-starting Queer Studies as well as that research on film festivals, identity politics, larger film production contexts and distribution markets for queer cinema as a niche product following the success of New Queer Cinema. NQC, which began primarily in North America at the end of the 1980s, focused on the representation of queers by queers. According to B. Ruby Rich, who coined the term, NQC happened because of the arrival of AIDS, cheap equipment and living costs, ‘plus the emergence of queer as a concept and a community’ (2013: xvi), highlighting the significance of finances, community and identity in relation to cultural output.

The term “queering”, used in the title of this publication, incorporates queer both as an umbrella term for LGBTI*Q identities and as a verb to acknowledge that mainstream culture – from which LGBTI*Q people have often been excluded and/or erased – can be subverted and queered through against-the-grain readings, a viewing strategy many LGBTI*Q cinema-goers had to employ in the past when their identity was not widely represented. Such inclusion today can, however, also create issues for LGBTI*Q film festivals, for instance when distributors decide against “niche” circuits and as a result festivals can no longer obtain films by filmmakers they have long supported. Furthermore, this widening can also lead to the potential loss of specific reception spaces and alter the readings of films: venues used as well as the discourses surrounding the festival screenings offer a connection between programmer and audiences that influences the reception. With LGBTI*Q stories becoming increasingly mainstream – which also ties to socio-political reality, e.g. the legalization of same-sex marriage in swathes of the Western world – the function of film festivals has shifted. General festivals increasingly include LGBTI*Q film, which is a positive sign in terms of inclusion and acceptance and creates room for a broader spectrum of queer film culture.

Programming choices also define what is “queer enough” to show in an LGBTI*Q film festival. In 2016, for example, both commercial (BFI Flare) and more grassroots (Scottish Queer International Film Festival, SQIFF) LGBTI*Q film festivals in the UK screened *Yes, We Fuck!* (Antonio Centeno and Raúl de la Morena, 2015), a Spanish documentary about the desire and sex lives of people with functional diversity. Although the film features several heterosexual people engaging in heterosexual sex, there are queers featured and the subject matter, too, was considered to be queer. Programming strategies also place

individual festivals within larger discourses of identity-consolidating assimilation politics or more challenging queer politics. The logic behind programming choices shifts in time and depends on the geographical context of each festival as conversations – including in this issue – with festival curators show, as well as on the desired audience.⁵ A festival programme featuring only white cisgender gay men on the front cover is, for instance, unlikely to attract a diverse audience at an LGBTI*Q film festival.⁶ Historically, such festivals catered to a specific audience base and created a counterpublic sphere and now often aim for what is frequently known as a safe space. A significant factor of film festivals is the liveness of the event, i.e. the bodily presence of audiences, filmmakers and critics, which is a significant element in the formation of festival community and for the festival operating as a public sphere. This presence of community, coupled with rituals, generates a festival event and the resulting impact of that on audience members, which differs significantly from a regular night at the cinema. Rituals, hype and the feeling of belonging to a group – whether at an A-list festival, a genre festival, or an LGBTI*Q one – create the event culture that make festival screenings attractive to many, although as we explore later, these events can sometimes also exclude the least privileged, e.g. the working-class. They are, however, a big factor in the ongoing proliferation of film festivals at times when Netflix and other, much cheaper, platforms to view films are available.

LGBTI*Q film festival history and trends in Europe and beyond

The LGBTI*Q film and festival landscape has seen huge changes in the last four decades, with the growing number of festivals allowing for more diverse programmes featuring intersections of identities with film content ranging from mainstream to avant-garde and pornographic. Since 1977, when the oldest continuously running LGBTI*Q film festival, Frameline: The San Francisco International LGBTQ Film Festival, was founded, nearly 400 LGBTI*Q film festivals have been established around the world. A first wave of gay and lesbian film festivals were created in North America and Western Europe throughout the late 1970s and 1980s, when the Gay Liberation movement was active and, later, when lesbian, gay, bisexual and trans people united to both care for and speak up with those who were HIV-positive, appropriating the term “queer” to try to remove category divisions and encompass the whole range of identities of people involved in grassroots activism. In this period, a relatively large amount of independent gay and lesbian cinema appeared, although there had been queer cinema long before this. The “Gay New Wave” of the 1980s comprised independent gay and lesbian films made and released in North America and Europe, such as *Buddies* (1985), *Mala Noche* (1985), *My Beautiful Launderette* (1985), *Westler* (1985), *Desert Hearts* (1986) and *Parting Glances* (1986).⁷ During the 1990s, LGBTI*Q film festivals continued to grow on these continents, while spreading globally with festivals appearing in Australia, East Asia, Africa and South America.⁸ Of the nearly 400 festivals that have been founded since Frameline in San Francisco, 270 are currently active as many folded due to insecure funding structures, political problems and/or precarious working conditions resulting in festival organizer burn out.

Examining over 40 years of LGBTI*Q film festivals gives us a great deal of information about queer film history as well as community, social movements and trends in identity markers and terminology.⁹ The first festivals began as gay ones, like the Gay Film Festival of Super-8 Films in San Francisco in 1977, which evolved into Frameline: San Francisco



Figure 1. LGBTIQ film festivals worldwide, 1977–2018. For this, and all other figures, pins with a dot represent a festival currently in existence, and pins without a dot represent a defunct festival. Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

International Lesbian and Gay Film Festival in 1982, then changed its name to San Francisco International LGBT Film Festival in 2005 and in 2015 expanded its acronym to include Q. Indeed political discussions around the active inclusion and visibility of bisexual and transgender people, as well as those who reject such labels, resulted in the expansion of gay and lesbian to LGBT, before the addition of Q to the now commonly used abbreviation LGBTQ+, where Q stands for “queer”, which means that queer is used as another identity moniker, which, some argue, contradicts the political and theoretical logic behind the term.¹⁰ There are cases where a double Q is included in the acronym, to include those who are “questioning” their sexuality. Other abbreviations e.g. LGBTIQ, including intersex, or QTIPoC for queer, trans and intersex people of colour are also increasingly in use, in both the general and the film festival context.

The largest percentage of LGBTIQ film festivals are located in North America and Europe (see Figure 1).¹¹ The North American film industry, not only Hollywood, added to the mainstream availability of lesbian, gay etc. characters, both through negative representation in the wake of the Motion Picture (Hays) Production Code and via a countercultural drive for alternative representation in the context of emerging social movements and identity politics, which led to the establishment of feminist and LGBTIQ film festivals.¹² In the European context, the film festival format was in many ways a response to the dominance of the North American film industry.¹³ After World War II in particular, Europe used the festival model to foster cultural understanding and to expand the reach of alternative cinema. As mentioned earlier, identity-based film festivals followed suit.

Loist’s research map (2018) comprises 389 LGBTIQ film festival events and awards established globally since 1977 (see Figure 2). The biggest portion is located in Europe where 170 festivals have been launched since the inception of the Ljubljana Gay and Lesbian Film Festival in 1984, with 120 currently active. Within this period in Europe, the largest number of festivals are located in Western Europe (142) with the following countries having the largest number of LGBTIQ film festivals: Germany (31 events in 37 locations established

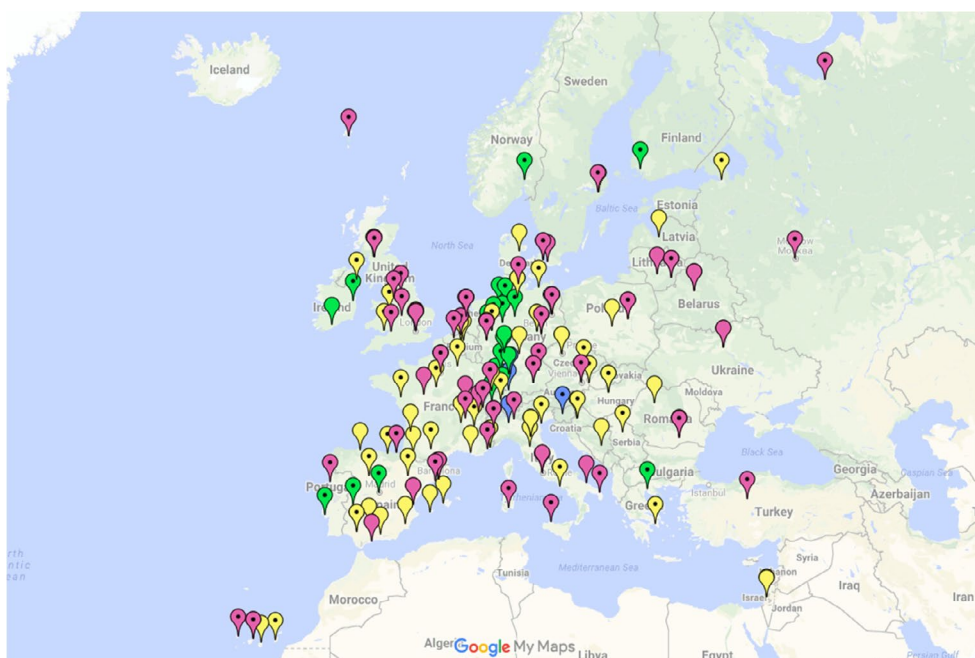


Figure 2. LGBTIQ film festivals in Europe, 1984–2018. Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

since 1984 / 21 currently active in 2018), Spain (24 in 26 locations/12), France (19/14), Italy (16/11) and the United Kingdom (16/13).¹⁴ These numbers are unsurprising as these countries have a solid film culture and strong cinematic output as well as long traditions in general and specialized festivals. Germany, for instance, hosts around 400 film festivals (not all LGBTIQ-specific) annually with a festival history dating back to 1951, when the Berlinale, the Berlin International Film Festival, was founded.¹⁵ France prides itself on being a cinematic nation with a rich and oft celebrated film history, large film industry and both numerous (more than 600 festivals with a huge range of themes and sizes) and prestigious festivals.¹⁶ In addition, these countries have long and visible histories of LGBTIQ activism, from the 1900s, if not before, including communities mobilized and politicized by discussions of the decriminalization of homosexuality and the aforementioned AIDS crisis.

The wish to provide a space for (queer) film culture and countercultural community based in art and film led to the establishment of a festival in Ljubljana in 1984, which was not only the first gay and lesbian film festival in Europe, but also the first ever film festival in Slovenia.¹⁷ Similarly in 1997, Queer Lisboa was the first film festival established in Portugal.¹⁸

There have been a number of different founding waves and structural tendencies. Some of these follow patterns in the expansion of LGBTIQ film festivals around the globe, while others are particular to Europe, which is of course not a unified or homogenous space: colonial and socialist pasts and resurging nationalist tendencies are just some of the history and politics that have an impact on the positioning and relationship to national or local identities, which are always bound up with discourses of gender and sexuality.¹⁹

Europeanness can be considered in an institutional context, with or without a resulting legitimization (e.g. inclusion in the European Union) or negotiated in (regional)

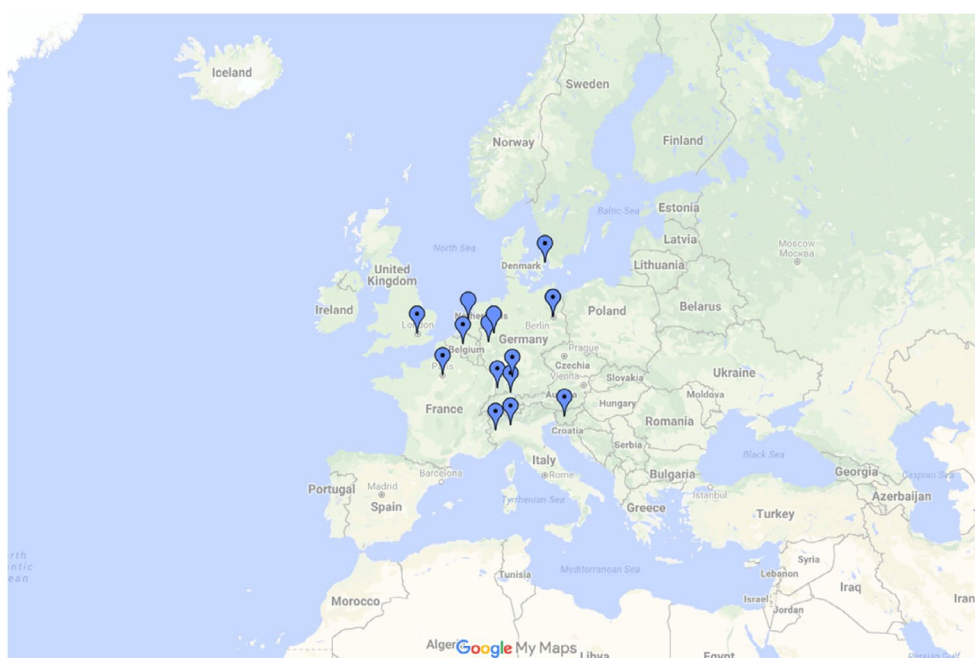


Figure 3. LGBTIQ film festivals established in Europe in the 1980s (1984–1989). Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

collaboration between programmers and activists. Drawing on post-Yugoslav festivals as examples, Sanja Kajinić discusses the spatial negotiation of queer identity in relation to region, nation and Europe (2016). She presents the case of Ljubljana Gay and Lesbian Film Festival, which positions itself as the ‘oldest European gay and lesbian film festival’. By using this descriptor, Europeanness is highlighted and negotiated strategically to connect Ljubljana and its gay and lesbian community to (Western) European ideals and discursive imaginaries and to distance itself from a supposedly backward image of the Balkans and Eastern Europe. In comparison, the Torino Gay and Lesbian Film Festival, founded two years later in 1986, also advertises itself as the oldest European gay and lesbian film festival, but the festival emphasizes its age, rather than its Europeanness, and in this way seeks to be located on an international, rather than European, stage alongside other long-standing big festivals such as San Francisco (1977) and Los Angeles (1982) (see Figure 3).

Germany was also pioneering with regard to identity-based film festivals, such as the women’s film festival, *Feminale* (1984–2005) in Cologne. Soon after *Feminale*’s launch, specifically lesbian and gay film festivals were created, namely the *LesbenFilmFestival* Berlin (1985–2004) for gay women and its corresponding festival for gay men, the *Schwule Filmwoche* Freiburg (1985–). One of the most celebrated queer festivals internationally, the *Lesbisch Schwule Filmtage* Hamburg (LSF) was established in 1990. While other festivals focused on single identities, such as lesbians or gay men, the LSF is the oldest inclusive (LGBTIQ) film festival in Germany and began with such an agenda, both in programming choices and the team running it; it grew out of an autonomous university seminar during the student strike in 1989 and brought together a group of young people who purposefully chose the name *Lesbisch Schwule Filmtage* (literally translated as Lesbian Gay Film Days),

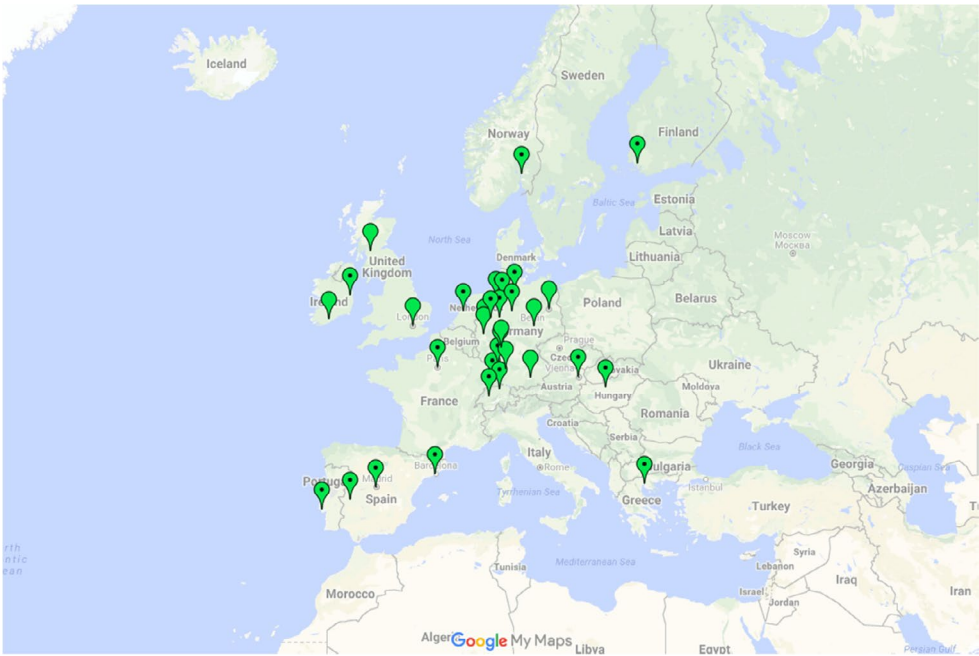


Figure 4. LGBTIQ film festivals established in Europe in the 1990s (1990–1999). Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

while understanding that lesbian voices and concerns were sometimes subsumed into or drowned out by those of gay men, because of hierarchies of power in patriarchal society and therefore highlighting lesbian representation by choosing to foreground this identity in the name. While the festival has included films by and about trans, bisexual and intersex subjects from the very beginning, its first name reflects common linguistic usage in Germany at that time, i.e. before the adoption of queer or long acronyms such as LGBTI*Q. Throughout the festival's history, many discussions about inclusivity and exclusion in relation to the name haven taken place. In 2010, the festival expanded and internationalized its name to Lesbisch Schwule Filmtage Hamburg | International Queer Film Festival, with the inclusion of the original moniker acknowledging its historical importance, maintaining brand continuity and understanding the political impact of the terms lesbian and gay, while the English-language addition serves the double purpose of easier international recognition and increasing inclusivity.

The LSF is also closely tied to LGBTIQ film festival research. Indeed both editors of this special issue, and authors of this article, are involved with film festival organization. Skadi Loist has been involved with the Hamburg festival for more than 15 years in various capacities ranging from archivist, programmer, programme copy editor, in-house researcher and, for five years, as board member of the umbrella organization Querbild.²⁰ A feature-length documentary *Acting Out: 25 Years of Queer Film & Community in Hamburg* (Magdalinou, Torneden, and Grillo 2014) was produced for the 25th anniversary of the festival and played a dual role of not only documenting the festival's history but also serving as that year's opening film. Loist and Dawson's careers as Film Studies scholars working on and in film festivals is not unique. In the UK context, for instance, celebrated Film Studies scholar

Richard Dyer helped carve a path by co-creating Gay's Own Pictures, which launched in 1986, was renamed the London Lesbian and Gay Film Festival in 1988, and is now known as BFI Flare.

Returning to Germany, a number of LGBTI*Q film festivals followed throughout the 1990s (see Figure 4).²¹ As one of the very few festivals which operated under a specific for-profit structure, Verzaubert: Queer Film Festival was founded in 1991 in Munich and expanded in the 1990s to travelling screenings in multiplex cinemas in Essen, Cologne, Frankfurt, Berlin, Hamburg and Stuttgart. The commercial logic of Verzaubert worked for almost two decades before the lack of connection to the local community contributed to its decline.²² This significance of Germany as a country embracing LGBTI*Q film and film festivals is due, at least in part, to those who have worked on the Berlinale, e.g. Manfred Salzgeber (founding director of its Panorama section) and Wieland Speck (who worked with Salzgeber before going on to lead Panorama) as both spent a significant amount of time collaborating on and with LGBTI*Q film and filmmakers and also created the influential Teddy Award, the first queer film award at an A-list film festival, in 1987, therefore dedicating much energy to the promotion and recognition of queer film.²³ Further LGBTI*Q awards at prominent festivals followed in the 2000s: the Sunny Bunny (2001) at Kyiv International Film Festival in Ukraine, the Queer Lion (2007) at Venice Film Festival, Italy and the Queer Palm (2010) at Cannes.²⁴

The start of the 1990s saw the arrival of LGBTI*Q film festivals in other European countries, including Portugal, Spain, Greece, Hungary, Austria, the Netherlands, Ireland and France (see Figure 4).²⁵ The Madrid International Lesbian & Gay Film Festival LesGaiCineMad (1996-) is one of the bigger events and was innovative in its hosting of the Spanish Lesbian and Gay Film Market (SFM), the first queer film market at a film festival (2008–2010), which was cut short by the effect of the global recession on Spain. LesGaiCineMad and SFM were also well connected to the established CineLGBT Network as part of Fundación Triángulo, which set out to facilitate this sharing of information among festivals in Spain and South America.²⁶

Indeed with the growth of the film festival landscape in general since the 1990s, there have been shifts to create more professional organizations and for increased collaboration with distributors, institutions and other networks. Documentary, human rights and LGBTI*Q film festivals, especially, started to actively create alternative distribution networks to compensate for lack of commercial film releases. By building specific circuits, these festivals use their networked structures to make up for limited funds and access to professional technology and to consolidate when negotiating with distributors to show a film within a larger network or sharing costs for, e.g. subtitles and guests.²⁷ In Germany, QueerScope, a network of independent queer film festivals, began in the 1990s and comprised 13 member festivals in 2017. Others include the aforementioned CineLGBT network, which facilitates exchange between Spain and South America and the ARC network of LGBTI*Q film festivals, which operates in France and Belgium. The Queer Film Network was established in 2015 and connects 19 festivals and societies in the UK and Ireland, including the Scottish Queer International Film Festival, which Dawson chairs. The QFN foregrounds peer support and the sharing of knowledge and resources (films, guests, best practice etc.) and aims to reach all sections of the LGBTQIA+ (the QFN's preferred acronym, including A for asexual) community through film.

Returning to the LGBTI*Q film festival landscape, Figure 5 illustrates that the 2000s saw the biggest expansion of this: 109 LGBTI*Q film festivals were established worldwide up



Figure 5. LGBTIQ film festivals established in Europe in the 2000s (2000–2009). Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

to 1999, then the decade between 2000 and 2009 saw 140 founded (68 of those in Europe), more than doubling the number of LGBTIQ film festivals, which makes sense in a period when New Queer Cinema flourished then heard its death knell and other films featuring queer characters were becoming more available. Unfortunately, this map also makes apparent the relatively high number of festivals founded in this period that have already ceased operating. When looking at this sample of festivals, it is clear that LGBTIQ film festivals tend to operate for around ten years, likely because of the precarious working conditions of small and especially identity-based film festivals.²⁸ In the 2000s, the economic instability after the financial crisis is surely another contributing factor to the relatively short duration of such festivals.

Since the new millennium, several LGBTIQ film festivals have been founded in Central, Eastern and South East Europe. Of the 35 festivals established in Eastern Europe, all except ground-breaking Ljubljana were launched in this period. The relatively late emergence on the scene could be a consequence of post-socialist identity re/negotiations, civil war and political upheavals in the Balkan region (Kajinić 2012, 2016). This also reminds us that (LGBTIQ) history cannot be told in a linear narrative of progression towards the future but there is rather a queer temporality that reflects disrupted and conflicted histories.²⁹ The aforementioned political renegotiations of regional and national identities in a climate of nationalist and conservative backlash, especially in – but not strictly limited to – the Eastern regions of Europe, become visible in the short-lived existence of several festivals in South East or Eastern Europe, e.g. Poland, Latvia and Croatia, while other festivals are still going strong.³⁰

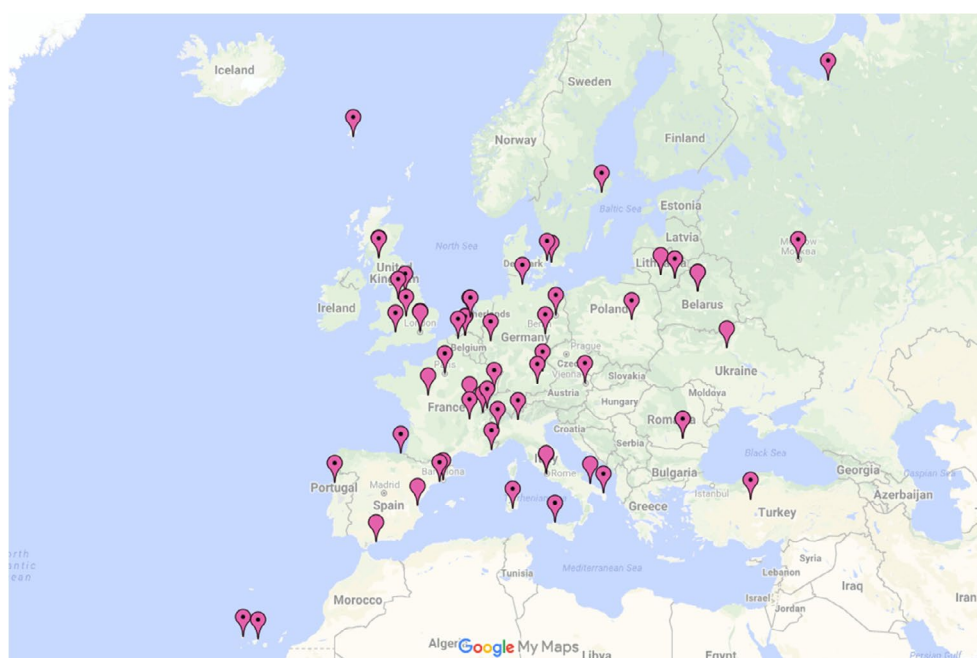


Figure 6. LGBTIQ film festivals established in Europe in the 2010s (2010–2018). Source: map data (c) 2018 Google; Loist 2018: <http://tinyurl.com/yas8mcw7>.

One trend that returned in the late 1990s was for more niche identity film festivals with, for example, a specific lesbian or lesbian-feminist focus, which have roots in earlier movements and politics and continue to highlight the underrepresentation of women. A number of trans-specific film festivals also formed to create community and highlight the lack of representation of trans people and their stories. The first trans specific festival in Europe was founded and run in London (1997–1999), before programmer Kam Wai Kui moved back to Amsterdam and created the Netherlands Transgender Film Festival (2001–2009, biannually), which was succeeded by TranScreen: Amsterdam Transgender Film Festival (2011–).³¹ Others include the London Transgender Film Festival (2008); *IdentiT* (2008–2009) in France; *MosTra'ns* (2009) in Spain; *Divergenti Festival Internazionale di cinema trans* (2008–2013) in Italy; and German ones: the Transgender Film Festival in Kiel (2013–) and *Transformations Trans* Film Festival Berlin* (2016–). These events are also often short-lived due to difficulty in securing funding, the availability of a large enough body of new trans film to fill regular screenings and the precarious position of the festival organizers, who are often actively engaged in trans activism, therefore conducting other strands of unpaid and frequently emotionally trying labour.³²

Figure 6 shows that LGBTIQ film festivals remain incredibly relevant. Since 2010, 136 new festivals have been established globally, 56 of those in Europe. Several festivals fill the spaces left by earlier ones in certain cities, although there are also new locations and all incorporate a new generation of organisers and activists. Shifts are also reflected in festival naming: more have emerged with monikers foregrounding fluid, rather than fixed, identities, including *Orlando: Identity, Relationships, Opportunities* in Bergamo, Italy (2014–) and *F.A.Q.: Feminist and Queer Film Festival* in Bucharest, Romania (2015–). As with Hamburg,

some more established festivals have changed their names to stay relevant, such as the former Skeive Filmer: Oslo Gay and Lesbian Film Festival (1991-) which is now known as Oslo Fusion International Film Festival and the London LGBT Film Festival changed to BFI Flare.³³ In this time, there have been LGBTI*Q film festivals devoted to film form and genre, such as MiMi LGBT Short Film Festival (2011-) in Barcelona, or Meta Queer Fest: Short Film & Animation that took place alongside the International Queer Festival Dotyk in Minsk, Belarus (2015) as well as the ROQ DOC: Romania Queer Documentary Festival (2013-) in Bucharest.³⁴

The urge to highlight specific political issues is also becoming more apparent. Along with the aforementioned trans film festivals, several with a focus on race/ethnicity, migration and intersectionality have emerged: the Transition International Queer Minorities Film Festival started in 2012 in Vienna, the International Queer and Migrant Film Festival in Amsterdam followed suit in 2015. The multi-sited endeavor AKS Film + Dialogue Festival for Minorities has taken place in Pakistan (2014-), Copenhagen (2015-) and Manchester (2017), while the Faroe Islands International Minority Film Festival has run since 2017. In 2015, Glitch, a biannual Queer Trans and Intersex People of Colour (QTIPOC) festival launched in Glasgow. Indeed, the queer arts and film scene in Scotland has been thriving in recent years, for Glasgow also plays host to SQIFF: the Scottish Queer International Film Festival, chaired by Leanne Dawson, co-editor of this publication, which has changed the Scottish cultural landscape and will serve as a case study of current trends in inclusive LGBTI*Q film festival organization as well as the impact of this.

The case of SQIFF: identity, inclusion, impact

The SQIFF team offers queer film screenings and events, such as workshops (including filmmaking ones), performances, Q&As, stand-up comedy and art installations to LGBTI*Q audiences. They have delivered events since 2014 and launched the first festival in September 2015, which has run annually in Glasgow ever since, although other screenings etc. outwith the main festival are often hosted across Scotland and beyond, including Aberdeen, Dundee, Edinburgh, Inverness, Stornoway, London and Newcastle. Each festival has exceeded the last in terms of number of events, audience numbers (1846 festival attendees in 2015; 2495 in 2016; and 4627 in 2017), best practice and inclusivity.

SQIFF prioritises diversity and inclusivity at all events, while challenging inequality and barriers to the arts, with access measures improving every year as both the festival itself and the knowledge and experience of the team running it grows. The 2017 Festival's measures included: good access for wheelchair users and people with other mobility issues at all venues; all films screened with English captions or subtitles to make the Festival more accessible for D/deaf and hard of hearing audiences; trailers and video programme overview produced in British Sign Language and available online; several events had BSL interpretation or audio description available; many venues had hearing loop systems; large print versions of hand-outs were made available; a committed focus on community outreach such as screenings and events for schools in deprived areas around Glasgow; some screenings lasted an hour or less for those who cannot sit or concentrate for long periods of time; gender-neutral toilets; content notes were used to indicate any potentially distressing subject matters; an even broader sliding-scale 'pay what you can' ticket pricing system (from £0 - £8) was put in place with guests encouraged to give what they can afford.³⁵ The

SQIFF committee does, however, not operate in isolation and the committee is incredibly grateful to all of the QTIPoC, disabled and working-class artists and activists, for instance, who paved the way, often unpaid, to the creation of such accessible arts events. Indeed SQIFF is part of a movement of festival organisers working towards greater inclusion, such as Wotever DIY Film Festival and Leeds Queer Film Festival, which are just two examples in the UK context. In SQIFF's 2017 audience feedback open question about identity, 52 out of the 470 people (11%) who responded this particular question stated they are D/deaf or disabled, and there are likely many more D/deaf and disabled people who opted not to add this information, highlighting the importance of inclusive events. SQIFF is also aided in this endeavour by the support of funders, including Creative Scotland (from their Open Project Funding Programme, SQIFF received £36,000 in 2017; £31,512 in 2016; and £18,272 for the first festival in 2015, therefore a year-on-year growth). Others who give cash or in-kind donations such as room space or staff time include arts venues and collectives, bars, universities and both LGBTIQ and disability charities and groups.

The SQIFF commitment to fairness means that volunteers receive money for transport and sustenance and there is discussion about paying volunteers at least the living wage in future.³⁶ Volunteers sometimes go on to be members of SQIFF's committee, which averages 15 members with varying degrees of commitment and attendance, and includes several identities that are frequently silenced in mainstream society and sometimes LGBTIQ spaces and events too, such as D/deaf and trans people and people of colour. SQIFF's paid roles include Press and Marketing Coordinator, Volunteer Coordinator, Technical Coordinator, Festival Coordinator and Development Coordinator. As SQIFF Chair with no income or financial benefits from SQIFF, Dawson plays several roles including running the committee, conceiving of and hosting events, film curation, supporting colleagues etc.³⁷ Being able to fund the captioning of films, BSL interpretation and audio description means greater audience inclusivity as well as opening up jobs in the arts for those who may not be able to afford to volunteer or do an internship, which frequently exclude the working-class, due to finances, time commitment and sometimes caring responsibilities. This injection and development of talent is, of course, also a major boost to the LGBTIQ film and arts scene in Scotland. In Spring 2018, SQIFF advertised a six-month paid (living wage) 'We Can Work' post, in conjunction with CCA and the Scottish Government: the Evaluation and Research Intern. This was open to anyone who has a disability under the Equality Act 2010 and who is also either unemployed or underemployed (i.e. current employment does not match the person's skillset or required working pattern).³⁸

Although SQIFF aims to be as inclusive and welcoming as possible, as the festival has grown, there have certainly been mistakes along the way. For example, the 2017 opening night featured a screening of *The Misandrists* (Bruce La Bruce, 2017), which created fierce debate about transphobia both among audience members and between the audience and LaBruce and actor, Caprice Crawford (Sister Barbara), who were present for a Q&A after the film. The committee has since discussed the film selection process and the fine balance between providing access to a wide range of queer film and queer filmmakers while maintaining a safe space, and that more caution must be taken by a wider team of programmers (only two programmers had watched the film before organizing its SQIFF screening). In future, rather than individuals or small groups making key film selections, extremely controversial films should not open SQIFF as this sets the tone for the festival.³⁹ SQIFF's aim for its audience to have access to a diverse programme had previously caused controversy

beyond the Festival itself, with the 2016 festival preceded by the headline, 'Porn star's X-rated movie workshop at Scottish arts festival sparks fury' as well as a petition against 'Scottish Taxpayer Money Used to Fund Arts Festival Running a Pornography Workshop' without reference to this workshop being feminist, ethical and empowering for those disadvantaged in cisheteropatriarchal society.⁴⁰ The workshop is an exception to otherwise resoundingly positive news coverage in both queer and mainstream outlets.⁴¹

The curation and hosting of SQIFF events means that SQIFF Chair Dawson, who is an academic working on LGBTI*Q representation in literature, theatre, performance art, archives and – predominantly – film, and a femme lesbian with a working-class background, can positively combine her work in the academy with a passion for social justice and making knowledge accessible (terminology, finances etc.) beyond the university. Her own identity and background has inspired much of her academic research on queer representation, especially femininities, and, more recently, queer working-class people, and she has a long-standing commitment to using this research to impact society, even before this term became so significant in the UK research context with the Research Excellence Framework (REF).⁴² She conceived of, curated and hosted Fabulous Femmes for the first SQIF Festival at Glasgow Women's Library (GWL), a lending library and archive, which aims to empower women; a location chosen because of how accessible it is for those with disabilities, but also how welcoming it is to queers and working-class people, and this was successfully used as a hook to bring more working-class people along to the CCA, the main hub of SQIFF after the GWL event. The CCA is an incredibly generous and friendly arts space, but like most galleries it is frequently perceived as middle-class and therefore intimidating to those without certain cultural capital or finances or who perhaps have what is perceived as the 'wrong' accent etc.⁴³ Through hosting events in accessible spaces, audience members are encouraged to come along to, and feel comfortable in, an art gallery.

The Fabulous Femmes event was a way to combat both femme invisibility and the exploitation of the femme to titillate in visual culture via a series of film screenings for femmes and their allies, including *FtF: Female to Femme* (Kami Chisholm and Elizabeth Stark, 2006) and a selection of shorts examining trans, genderqueer, POC and working-class femme experiences, such as *Being Seen Being Home* (Lylliam Posadas, 2014), in which a queer femme discusses the complex intersections of her identity as femme, fat and a woman of colour, *Cherries in the Snow: An Ode to Joan Nestle* (Melissa Levin, 2002), an experimental film in recognition of the work New York City's Lesbian Herstory Archives founder, Nestle has done for both femme visibility and lesbian history and *What is Femme Anyway?* (2013), made by and starring Matthew Kennedy, who identifies as a working-class, learning disabled, queer femme, assigned male at birth.⁴⁴ Kennedy took part in their first post-screening discussion, along with working-class femme performance artist, Bird LaBird, who offered a performance reading and has herself curated queer film events in the past. Discussion focussed on femme history, visibility and the spectrum of femme identity and was interwoven with Dawson's research and new theoretical interjections on femme representation, including a book chapter on the aforementioned Nestle and the Lesbian Herstory Archives in NYC (Dawson 2018a) and another on Bird La Bird and femme temporality (Dawson 2018b). Feedback was excellent and Kennedy has since gone on to keynote at Osk!a Bright Film Festival in 2017. SQIFF is committed not only to access and inclusion within the Festival, but also to supporting the careers of emerging film makers even beyond this, which can be positively life-changing.⁴⁵

This was built upon in 2016 for 'Femme Brutal', a femme event hosted by Dawson, this time at the CCA, which drew on her work as both a German Studies and a Film Studies scholar, as well as a series of publications on femme and trans identities. It comprised a screening of German-language film, *Femme Brutal* (Liesla Kovacs, Nick Prokesch, 2015), a combination of queer feminist burlesque performance and backstage discussions about representations of femininity, from Austria's Club Burlesque Brutal, and short, *Too Wide* (Moyin Saka, 2016).⁴⁶ The latter, starring Travis Alabanza, is a cyclical film made as if through surveillance cameras, to show a trans femme of colour getting dressed, leaving and later returning home, to foreground gender and the distress caused by transphobia, followed by a post-screening discussion on these matters.⁴⁷ Indeed it is incredibly important to include trans and non-binary representation and discussion of trans identities in order to promote inclusion and acceptance. Alabanza receives much transphobic abuse in daily life as well as transphobic coverage in mainstream media. Rights granted to same-sex couples across Great Britain and much of the Western world in recent years focus on the conservative values of family (civil partnership, same-sex marriage, adoption, assisted reproduction) and finances (pensions, tax concessions, wills), thus mostly benefitting the socio-economically privileged: middle-class or above, white and heteronormative, and somewhat neglecting the most vulnerable LGBTI*Q subjects: the poor, queers of colour and trans people, with these identities often intersecting. There is much demonization of trans people in the media in the UK and beyond e.g. fear surrounding trans issues in schools ('Children Sacrificed to Appease Trans Lobby' The Times, 11 Nov 2017; 'Family to Sue School over Boys in Dresses' The Times, 10 Sep 2017), recalling a time immediately before the 1988 introduction, by the Conservative government, of Section 28, which outlawed the 'promotion of homosexuality' by local education authorities, making teachers fearful of engaging with pupils in conversations about homosexuality. It was repealed in Scotland in 2000, before the rest of Britain followed suit and SQIFF school events provide a way for staff and pupils to actively converse about and engage in work with LGBTI*Q themes. Section 28, however, foregrounds how certain identities are demonized or rehabilitated according to a socio-political agenda. The screen helps us to form opinions about identity, making film, for example, a significant socio-political tool and while there is an increase in positive gay representation, in keeping with the changes outlined above, other queers and the working class tend to be demonized, patronized or romanticized.

In 2017, the Grenfell tragedy fatality figure could have been much lower had the social housing tower block not been refurbished with cheap cladding to make it more aesthetically pleasing for affluent neighbours. Those on the margins of society are frequently placed at risk for mainstream benefit. Despite class divides and discrimination based on these in the UK, class/socio-economic position does not feature under current protected characteristics (these are: age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion and belief; sex; sexual orientation). This means that slurs against the working class (e.g. 'chav') are frequently accepted even in more liberal and supposedly forward-thinking circles, while racist and homophobic terminology, for example, are – rightly – increasingly policed. Elements of the 2017 edition of SQIFF were inspired by the discrimination against working-class people in the arts, both in terms of representation and reality.⁴⁸ Dawson, along with one of her former University of Edinburgh students who is now on the SQIFF committee, conceived of and hosted a working-class queers workshop, which began with clips from British and North American TV and film to examine how LGBTI*Q working-class identities have been demonised, patronized and romanticized

onscreen. The workshop included television due to its accessibility and aimed to get those who identified as LGBTI*Q and working-class/with a working-class background talking about such representation onscreen and to discuss how queer working-class people feel in arts spaces, especially those traditionally catering to an audience that is middle-class and above, including art house cinemas and galleries. This SQIFF warm-up resulted in several participants coming along to the main festival, which began a week later, for the first time, while feedback from the event (discussion, feedback forms, e mail correspondence) signalled quite clearly that events like these are much needed and working-class people want more space to have their voices heard in relation to both onscreen representation and offscreen inclusivity.

At the SQIF Festival some weeks later, Dawson hosted a Defiant Dykes event on the Saturday night, which featured short films by working-class queer filmmakers, including a focus on butch/stud-femme identities. Dawson led the filmmaker Q&A at the end with Krissy Mahan (*My Aunt Mame*, 2017), Roman Manfredi (*Everything That I'm Not*, 2017) and Kai Fiáin (*Breaking Down My Translation*, 2017) as well as Lynette Burton-Blake, who loaned their voice and home to Manfredi's film, and Azara Meghie, the breakdancer who wrote and is the focus of Fiáin's short. The screenings and discussion aimed to foreground those identities that are often excluded from both mainstream and queer events: butches and femmes, who are often wrongly considered unknowing and behind the times, likely due to their ties to working-class US bar culture of the 1950s as well as the rejection of highly gendered re/presentation during the second-wave women's movement, as well as disability (one film's protagonists were Deaf, for example) and working-class identities.⁴⁹ Post-screening discussion revolved primarily around the latter, to foreground working-class representation and highlight the need for inclusion, both onscreen and in festival and other typically middle-class plus arts event audiences. Furthermore, in keeping with the focus on inclusivity, the event was F-rated: films are given an F-rating if directed by women, written by women and/or present significant female characters on screen, in their own right, which is especially pertinent considering the Weinstein scandal entered the news only days later.⁵⁰

Publication content

This issue considers a broad scope of LGBTI*Q film festival matters, including: the history of such festivals; issues relating to the economy and market; programming choices, and matters of circulation and location. None of the authors employ single festival case studies, which were so common in early festival research, and instead focus on relations and intersections e.g. by drawing connections between feminist and queer movements and festival practices or relating the generalist international film festivals and their programming and reception practices of gender and sexuality to those of LGBTI*Q film festivals. They also discuss the industry side of distribution across subcircuits from A-list festivals to grassroots queer ones, while attempting to find overlaps and points of contention between European LGBTI*Q film festivals, both through the study of the festivals themselves and via conversations with festival programmers and organisers, to formulate new methodological approaches to queer comparative research.

'The Queer Film Ecosystem: Symbolic Economy, Festivals, and Queer Cinema's Legs' continues to set the scene after this article introduction, with a consideration of LGBTI*Q film festival history, including Richard Dyer's aforementioned film festival work and the

art-identity binary, before examining how LGBTI*Q film festivals play a role not only in circulating, but also shaping queer cinema across Europe and North America. Antoine Damiens' chapter combines institutional and historical analyses with sociological theory of taste, specifically that of Pierre Bourdieu, to consider forces at play within the film festival circuit. Theresa Heath contributes to this historical background in 'Saving Space: Space Reclamation at Early Women's Film Festivals and Queer Film Festivals Today' with her analysis of these as counter-public spaces for marginalised subjects to socialize, consolidate community and identity, and undertake activism. She then homes in on London-based festivals, including Wotever DIY Film Festival, which she produces, to discuss neo-liberalism, gentrification, accessibility and the significance of the queer film festival space.

This transition from festival history to contemporary festivals leads us to Jon Binnie and Christian Klesse's co-authored work, 'Comparative Queer Methodologies and Queer Film Festival Research', which considers how a critical examination of LGBTI*Q film festivals in Italy, Ireland, Germany, the Czech Republic and Serbia can be employed to sketch a model of queer comparison informed by relational, regional and postcolonial perspectives to discuss queer visibility, space and solidarity. Frederik Dhaenens' piece, 'Pink Programming across Europe: Exploring Identity Politics at European LGBT Film Festivals' also takes a sociological approach and examines contemporary festivals, with a discussion of the programming of recent LGBTI*Q film festivals in relation to the identity politics of representation, including festival naming. Dhaenens analyses interviews with film programmers from 17 European countries to demonstrate how both traditionalist and queer programming strategies are employed to negotiate between a range of stakeholders. 'Queer Encounters: Film Festivals and the Sensual Circuits of European Cinema in India' pulls back to consider queer and arthouse European cinema in the transnational context, locating this socio-politically, to analyse the space of LGBTI*Q film festivals that has emerged in India over the last two decades. Navaneetha Mokkil combines ethnographic accounts of spectators with those of film curators to disrupt the idea of cinema as a tool to consolidate sexual identities, and argue instead for a remaking of these, via a new conceptualization of queer spectatorship. This special issue by editors who are both academics and film festival organisers aims, therefore, to push forward research on LGBTI*Q film festivals, which can contribute to Film Studies, Queer Studies and Festival Studies more generally, as well as film exhibition and curation far beyond the academy.

Notes

1. Throughout this introduction we will use the term LGBTI*Q instead of the increasingly commonly used LGBTQ. The abbreviation LGBTI*Q is a combination of the commonly used "LGBT" for "lesbian, gay, bisexual and trans*", with an inclusive addition of I for intersex and "Q" for "queer;" whenever referring to the overall development of LGBTI*Q movements and events. The asterisk here has the function to separate identity categories (L, G, B, T, I) from queer as a political and theoretical concept that is anti-identitarian. At the same time the asterisk combines and connects both positions in a fluid way, like the wild-card * in an online search. By using an asterisk in this way, this text shows the complex history and account for the at times opposing, yet interconnected developments of these terms and the politics they stand for (see also Wiesnerová 2012). In other texts, Dawson tends to use the acronym most frequently used and understood at that time e.g. LGBTQ+, while acknowledging that queerness goes far beyond sexuality.
2. For more, see de Valck (2007, 19–20) and Loist (2016, 52–59).

3. On June 28 1969, the Stonewall riots began outside the Stonewall Inn, which was frequented by LGBT people, in Greenwich Village, New York City.
4. See the continually updated annotated bibliography of the Film Festival Research Network: <http://www.filmfestivalresearch.org/index.php/ffrn-bibliography/>
5. See also Straayer and Waugh (2005).
6. Cisgender is a term that has been coined by the trans community as an attempt to normalize trans and counter the rhetorical marking of trans bodies and experiences as “other”, instead cis- is used to also mark bodies that are born in congruence with perceived gender norms.
7. See Dawson (2017) for an overview of queer European cinematic history.
8. For more information on this, see Loist 2013a.
9. Gay Liberation included much division along gender lines, with gay men being accused of dominating this and lesbian and bisexual women then frequently moving on to feminist groups.
10. The use of LGBT versus queer often marks generational differences, where older gays and lesbians remember the violently negative connotations of the slur queer while younger activists or academics might prefer queer, either to mark a more fluid subject position or to use it in contradistinction to LGBT, where LGBT is seen as adhering to assimilationist lobby politics based on fixed identities whereas queer strives to dismantle a binary heteronormative logic. In some cases, several festivals use different terminology to highlight the use of a fluid gender identity without using the term queer. In others, queer or LGBT is used as an English subtitle in order to be recognizable on an international scale. (See Loist and Zielinski 2012; Binnie and Klesse, and Dhaenens in this issue).
11. For a longer internationally-oriented history of the global spread of LGBTI*Q film festivals, see Loist 2013a and chapter 2 in Loist 2014b. For a recently updated map giving an overview of more than 400 LGBTI*Q film festivals globally, see <http://tinyurl.com/yaq8d3cf> (Loist 2018).
12. The Motion Picture Production Code was a set of moral guidelines active in the US-American film industry in an act of self-regulation within conservative social standards between the 1930s and 1960s. Along the ban of certain language, significant issues being regulated were the depiction of sexuality, especially out of wedlock, but also positive narratives of homosexual characters or of miscegenation.
13. For more information, see Marijke de Valck (2007).
14. Statistics stem from an updated version of Loist 2014b, pp. 281–295.
15. For more on this see Krainhöfer (2016).
16. For more on this see Taillibert (2009).
17. For more information see Kajinic (2016).
18. For more information see Cascais and Ferreira (2014).
19. For more information see Loist (2013a) and Loist and Zielinski (2012).
20. During much of this time Loist researched the LGBTI*Q film festival landscape for their PhD project, which in combination with being involved with the festival resulted in the editing of the book *Bildschön* (von Diepenbroick and Loist 2009) which marked the 20th anniversary of the festival and discusses the history of the festival and queer cinema in general. For the 25th festival anniversary in 2014, Loist organized the conference “Queer Film Culture: Queer Cinema and Film Festivals” in conjunction with the University of Hamburg (see Lindner 2015; Loist 2014a). This event was an opportunity for festival programmers and festival researchers, and in many cases people involved were part of both worlds, to meet, exchange ideas and discuss the current state of queer film culture and festival organizing, which has since been taken up as a format by other festivals and universities. See <http://queerfilmculture.org/>.
21. In the late 1980s and 1990s, more queer festivals were founded in Germany in Oldenburg, Bremen, Hannover, Karlsruhe, Münster, Weiterstadt, and Schweinfurt, among others, which are organized in QueerScope, the non-profit association for independent German queer film festivals.
22. This gap made space for new festivals in various cities, such as more recent additions like XPOSED International Queer Film Festival (2006-), for shorts, and Entzaubert: noncommercial queer DIY film festival (2007-), both in Berlin, and Homochrome in Cologne (2011-).

23. Italy has also hosted LGBTI*Q film festivals – in Milan and Turin – since 1986 and many more across the mainland and islands, including the Gay and Lesbian Film Festival in Milan which recently changed its name to Festival MIX MILANO di Cinema Gaylesbico e Queer Culture in an act of homage to the original MIX NYC and Torino GLBT Film Festival, which recently changed its name to Lovers Film Festivals: Torino LGBTSI Visions. As with the UK and Italy, 1986 was a landmark year for other European LGBTI*Q film festivals, such as the festival in Copenhagen, which also opted to join the MIX family as MIX Copenhagen LesbianGayBiTrans Film Festival (1986-) in Denmark and the International Gay and Lesbian Film Festival Holland (1986–1991). The Netherlands has since seen the launch of Roze Filmdagen: Amsterdam Gay & Lesbian Film Festival (1996-). In 1987 the Brussels Lesbian and Gay Film Festival, Belgium was launched and is still running, and the country now also has Pink Screens (2001-), while France created Cineffable: Paris International Lesbian/Feminist Film Festival (1989-), before the end of the 1980s. There has been a spurt of LGBTI*Q festivals, large and small, in France since the turn of the millennium, including the well-known Chéries-Chéri: Paris Gay, Lesbian, Trans Film Festival (1994-). (See also Perriam and Waldron 2016 for a more detailed discussion of this festival.).
24. For more information see Damiens 2015; Loist 2015.
25. Among them were the Republic of Ireland, via OutLook: Cork LGBT Film Festival (1991–2012) and Gaze: Dublin International LGBT Film Festival (1992-). While Skeive Filmer: Oslo Gay & Lesbian Film Festival was founded in 1991 in Norway, Finland launched Vinokino Lesbian & Gay Film Festival (1991-) in Turku, closely followed by Budapest Pride: Lesbian Gay Bisexual and Transgender Film and Cultural Festival, which first appeared in 1993 and has run continuously since 1997, in Hungary, and Vienna's biannual Identities Queer Film Festival (1994–1998 in conjunction with the Viennale and since 2001 it has operated independently) in Austria.
26. Spain made up for its slightly later entrance to the LGBTI*Q film festival scene – with Fire! Mostra Internacional de Cinema de Gai i Lesbiana, which debuted in 1995 and is still going strong – by hosting numerous LGBTI*Q film festivals on the mainland, many in Barcelona and Madrid, as well as islands, both the Balearic and Canary. Another addition from the 1990s is FanCineGay: Festival de Cine Gay y Lésbico de Extremadura (1998-) in Cáceres. For more information on LesGaiCineMad (1996-) and the Spanish Lesbian and Gay Film Market (SFM), see Perriam and Waldron 2016, 47.
27. For more information see Loist 2014b (103) and Perriam and Waldron 2016 (61).
28. For more on this, see Loist (2011).
29. For more on this, see Mizielińska and Kulpa (2011)
30. Mezipatra: Queer Film Festival launched in the Czech city of Brno (2000-) then expanded to Prague (2002-) – as mentioned by Binnie and Klesse – while Queer Zagreb (2003–2012) was the first festival of its kind in Croatia in 2003. Two gay film festivals started up in Romania the year after: Bucharest's GayFest (2004-) and Cluj's Gay Film Nights International Film Festival (2004–2016). 2006 saw the start of festivals in Latvia (LGBT Film Days Riga, 2006–2011) and Poland (Pryzmat: LGBT Film Festival, 2006–2007), while the FFI: Slovak Queer Film Festival's inaugural event was in 2007, as was LIFT Lesbian Identities Festival in Hungary, and Vox Feminae Festival in Zagreb, Croatia. In 2008 the Sarajevo Queer Festival was founded in Bosnia & Herzegovina. A year later, the Merlinka International Queer Film Festival was founded in Belgrade, Serbia – and is mentioned both in Binnie and Klesse and Dhaenens' work within this issue – and in 2011 and 2012 Lithuania and Ukraine respectively entered the LGBTI*Q film festival landscape.

St. Petersburg, Russia launched the Side by Side LGBT International Film Festival in 2008, and has since been staging festivals in several Russian cities despite increasing obstacles by the government. There have been accusations of people working as “foreign agents”, enduring threats, and obstacles from officials and cinema owners in an increasingly hostile atmosphere, but the organizers of Side by Side continue to advocate for inclusion and provide a space for LGBTI*Q identities by collaborating with many organizations and festivals.

In Sweden, first the Stockholm Queer Film Festival (2006–2009) and later the Cinema Queer International Film Festival (2012–) took place in Stockholm, while Malmö also added a Queer Film Festival in 2012.

In the UK a range of new LGBTI*Q film festivals were established in the 2000s, among them the Rainbow Film Festival in Shropshire (2006–); GFest in London (2007–); the Iris Prize Festival in Cardiff, Wales (2007–), which offers the highest monetary LGBTI*Q festival award, with £30,000 in production funds for filmmakers to create another film project after winning the Prize; and Outburst Queer Arts Festival (2007–) in Belfast, Northern Ireland. In Italy, a host of festivals entered the scene, representing different aspects of the LGBTI*Q community as the festival names attest: there is the Florence Queer Festival (2003–), while Bologna hosts four different festivals with Gender Bender Festival (2003–), Soggettiva Immaginari Lesbici (2007–), Some Prefer Cake: Bologna Lesbian Film Festival (2007–) and Divergenti Festival Internazionale di cinema trans (2008–). There is Omovies: Festival Di Cinema Omosessuale e Questioning Napoli (2009–) in Naples; two festivals in Rome: Gender DocuFilm Fest (2010–) and Queering Roma: Festa del Cinema LGBTQ della Capitale (2012–); the Sicilia Queer Filmfest (2011–) in Palermo, which is mentioned in the piece by Binnie and Klesse in this issue; and Sardinia Queer Short Film Festival (2012–) in Cagliari, Italy.

In France, newly founded in the 2000s are Festival Reflets: Festival de Cinéma LGBT (2002–2011) in Marseille; Vues d'en face: Grenoble International Gay and Lesbian Film Festival (2002–); Cinépride: Festival de films gays, lesbiens, bi & trans (2004–) in Nantes; Queer Pix: Semaine du film LGBT de Pau (2004–); Face à Face : Festival du film gay et lesbien de Saint-Etienne (2005–); Festival Cinémarges: Sexe, Genres, Identités (2005–) in Bordeaux; D'un bord a l'autre: Festival de films gay et lesbiens (2006–) in Orléans; while Nice offers both Ze Festival: Festival du film LGBT Provence Alpes Côte d'Azur (2008–) and In & Out: Le Festival du Film Gay et Lesbien de Nice (2009–).

In Spain, new festivals have appeared across the mainland and on the islands: the Barcelona International Gay and Lesbian Film Festival (2001–); Cinhomo: Muestra Internacional de Cine LGBT de Valladolid (2001–); Festival Entiéndenos (2003–2010) in Granada; Muestra de cine gay, lésbico, bisexual y transexual de Fuerteventura (2003–); Festival del Mar - International Gay and Lesbian Film Festival (2004–2011) Ibiza; Lesgaifestival (2004–2005) in Valencia; Mostra de Cine LGTB (2004–2009) in Murcia; Zinegoak: Bilbao International GLT Film Festival (2004–) in the Basque Country; Festival Internacional de Cine Lésbico y Gay de Andalucía (2005–) in Seville; Zinentiendo Muestra De Cine LGTBQI (2005–) in Zaragoza; CinegailasAST: Festival de Cine Gai y Lésbico d'Asturies (2006–2012) in Gijón/Xixón; Festival del Mar - International Gay and Lesbian Film Festival (2006–2011) in Palma de Mallorca; and the Festival del Sol – International Gay and Lesbian Film Festival (2006–2011) in Las Palmas, Gran Canaria, Santa Cruz, and Tenerife, later succeeded by Can[Be]Gay: Festival Internacional de Cine Lesbico, Gai, Bisexual, Trans, Intersexual y Queer de Canarias (2014–) Santa Cruz, Tenerife. There is also the Festival Internacional de Cine Gay Costa del Sol (2010–2011) Torremolinos and MiMi LGBT Short Film Festival (2011–) in Barcelona. For a more detailed discussion of LGBTI*Q film festivals in France and Spain, see Perriam (2013) and Perriam and Waldron (2016).

Prior to launching Pink Panorama: LesBiSchwules Festival Luzern (2002–) in Lucerne, LGBTI*Q people in Switzerland created lesbian and gay film festivals in two other cities (Pink Apple: Lesbian & Gay Film Festival in Zürich and Queersicht: Lesbian & Gay Film Festival in Bern) in 1997, the year that Portugal created its first, Queer Lisboa: Festival de Cinema Gay e Lésbico de Lisboa, which, like Queersicht, is still running. Two years later, Greece founded the Thessaloniki International LGBTQ Film Festival (1999–), which began as a side event to Thessaloniki International Film Festival. On the mainland is Outview: Athens Gay & Lesbian Film Festival (2007–).

31. For more information on the Amsterdam trans* film festivals, see Loist and De Valck 2013.
32. For more see Woitschig (2001).
33. For a more detailed discussion of the name change in London, see Galt and Schoonover (2014).

34. But there are also more traditionally named festivals new to the European LGBTI*Q film festival scene: the Antwerp Queer Arts Festival (2014-) in Belgium; Leeds Queer Film Festival (2013-), Queer Vision: Bristol's Pride Film Festival (2014-) and Coventry LGBTQ Film Festival (2016-) all in the UK; two new Italian entries, Salento LGBT Film Festival in Lecce (2014-) and Divine Queer Film Festival in Torino (2015-); Marais Film Festival (2014-) in Paris, France (2014-); Queer Porto (2015-) as an extension of Queer Lisboa in Portugal; and Queer Film Festival München (2016-) in Germany.
35. For more on SQIFF inclusivity, see: <http://www.sqiff.org/accessibility/>
36. There were 25 volunteers at each of the 2015 and 2016 festivals and 27 volunteers in 2017.
37. She has also had a role in interviewing staff and the number of paid jobs rose from four for the first festival to 11 for the second and 13 for the 2017 edition.
38. The intern learns about and contributes to evaluation methods in place in CCA to produce evaluation reports and part of the role includes designated time working with SQIFF during the 2018 festival in September and October to ensure D/deaf and disabled access is maximized through the identification of barriers that could result in exclusion and how practice could be further improved.
39. The response to LaBruce's film was in stark contrast to SQIFF's first-ever festival opener, in 2015, the genre-bending comedy road movie, *Dyke Hard* (Bitte Andersson, 2014), which was met laughter with throughout the screening and the Q&A, and excellent responses on the feedback questionnaires.
40. Article: <https://www.dailyrecord.co.uk/news/scottish-news/porn-stars-x-rated-movie-8872180> and petition: <http://www.citizengo.org/en/fm/37423-scottish-taxpayer-money-used-fund-arts-festival-running-pornography-workshop>
41. These include BBC radio Scotland as well as The Sunday Herald; Disability Arts Online; The Fountain; Artificial Womb; The Skinny; Third Force News; The Metro; The Guardian; and lesbian magazine, DIVA. The growth of SQIFF saw it dominate the cover of the September 2017 edition of the List.
42. Femme, taken from the French for 'woman', its pronunciation anglicised, has been used in the lesbian context since the 1940s, when it became common parlance in working-class US bar culture to describe feminine women who partnered with other, usually butch, women. Today, femme is considered to incorporate a spectrum of queer feminine identities.
43. The spotlight can be thrown on these in the formats used in typically middle-class arts spaces, for example audience participation in Q&As or the wine reception, which requires knowledgeable discussion, or at least the confidence to fake that knowledge, and creates a very different feeling to the local multiplex.
44. In 1975, Nestle housed the Lesbian Herstory Archives in her Manhattan apartment, which created a space for all lesbian visitors and all lesbian history, including silenced femmes.
45. SQIFF 2015 allowed Dawson to start making her first film, research-based documentary, *Femmes on Film* about femme and queer feminine representation in the arts compared to socio-political reality. It features interviews with Bird LaBird and *Dyke Hard*'s Josephine Krieg from SQIFF 2015, as well as femme performance artist, Lois Weaver; actor and screenwriter, Guinevere Turner; and a founder of the Lesbian Herstory Archives, among others. Such cultural output is significant because of matters of femme visibility, as well as showing femme representation by femmes, in contrast to much straight exploitation of this, whether in mainstream film or femme-on-femme pornography aimed at cis heterosexual men.
46. There was some discussion about the issue of having a femme event two years in a row, but Dawson argued that the first event was successful (ticket sales, feedback, and attendees successfully encouraged to go to other SQIFF events) and that such events are important for the sake of femme visibility. Femmes are frequently invisible or erased and events such as SQIFF offer alternatives to the LGBTI*Q bar scene. This had echoed a discussion about the first ever SQIFF, in 2015, about prioritising themed events rather than identity-based ones. However, many people attend queer film festivals because of their identity and feedback comments frequently include appreciation from audience members, who are happy to see, hear, and learn about (intersections of) their identity as part of SQIFF.

47. In 2016, there was not only another femme event following on from 2015, but also a corresponding butch one at GWL. Although one audience member was overheard discussing their issue with such binary identities being foregrounded, SQIFF aims to include all identities across the LGBTI*Q spectrum and show respect for LGBTI*Q history, in which butches and femmes played a significant role.
48. Queer theory has not only thrived, but also increasingly diversified since its arrival into the academy, and while there has, rightly, been a significant focus on the interface between queer theory and other minority and/or disadvantaged identities, including the combination of queer theory and disability studies/'crip theory' and queer theory with race and ethnicity studies, class and socio-economic position do not receive adequate attention.
49. See Dawson (2018c).
50. f-rated.org. Furthermore, this event had the second largest audience ticket sales for SQIFF 2017, beaten only by the Scottish Shorts programme, which remains the most popular every year. Dawson and SQIFF intend to build on this demand and success by foregrounding more working-class queer films and events in future, to listen further to working-class LGBTI*Q voices and to encourage working-class people to appropriate spaces they sometimes feel excluded from.

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