

As one of the outputs to be published on our website upon the completion of the project, we committed to producing a reflective summing-up report that made 'recommendations for theoretical and pedagogical practice, with a view to cementing new collaborations that can implement those recommendations in global locales'. The network has served as a model for collaboration and what ensues is less a series of firm recommendations to be followed than a sharing of practices that formed the basis of the network, its events, and outputs. Some of what the network modelled was already operative within other projects that some of the network members were part of, so these practices are part of a broader circulation of collaborative endeavour.

The network brought scholars together who were already working in the area of film theory and who were interested in its circulation within a global frame. By drawing together experts in African, Asian, European, Latin American, and Soviet film theory, the network encouraged conversations among colleagues who might not ordinarily cross paths due to specialisms that divide along the lines of area studies. The collaboration therefore gathered colleagues who were likeminded in their interest in discussing film theory across borders and who each brought their specialist expertise—historical, geo-political, contextual knowledge of different cultures—to bear on film theoretical questions.

The network comprised many active members who, in spite of being committed to several other projects, generously gave their time to this. The fact that everyone in the network was already researching in their respective areas mitigated to an extent the extra work that the network created for them, and symposia were excellent fora for colleagues to share their current research on the themed topics. For each symposium, we also invited one or more guest speakers from outside the network, which expanded the specialisms covered in the network.

Crucial to the success of the network was the online component. The network centred on collaboration on an international scale, and it is difficult to do this in a cost-effective way if you do not have some online meetings. Our three symposia, which were devoted respectively to the sites, practices, and circulations of film theory (more information on these can be found below and in the 'News' and 'Events' sections of this website), took place totally online. We chose times that worked for all time zones: early morning in North America and Latin America, afternoon in the UK and Europe, late evening in Asia, and oscillated between Fridays and Saturdays for these events. We recorded the events so that they are available as part of the project archive on our website (also in 'News' and 'Events') and so that they serve as a record of the way in which research was shared.

The conference on 30-31 August 2024 built upon these symposia, with contributions from network members and many additional speakers. The event was inspired by the ways in which the network has come together collaboratively throughout. The conference, held in the Edmond J. Safra Lecture Theatre on the Strand Campus at King's College London, had 175 registered delegates, with a mixture of online and in-person attendance. It was also livestreamed and recorded so that the event could form part of the archive on the project website for future reference. The livestream was an important addition to the hybrid aspect of the usual Teams setup that we used for the symposia, permitting anyone to tune in via a link. The cost implications for this additional aspect of the hybrid setup were significant but it was part of our collaborative commitment to reaching out as far as we could to involve as many people as possible around the world in this conversation about film theory. The hybrid setup, which utilized a combination of Teams for interaction and a YouTube channel for one-way live broadcast and recording, allowed for a more inclusive experience than would otherwise have been possible, permitting people from the Global South and Global North to participate virtually who would not have been able to make it to London. The permanent record on the website (in 'News' and 'Events') allows people to continue to engage with the

presentations. The event catered for all in-person attendees so that all delegates could mingle and interact with one another during the coffee and tea breaks and over lunch.

The only part of the project that was solely open to in-person attendees, but which opened up another vital area of collaboration, was the series of public-facing workshops with our project partner BFI Southbank in London. These followed on from each network symposium and were held in June and July 2023, February 2024, and June and July 2024 on the following topics: (i) 'Re-envisioning Film Theory: Sites of Circulation between Europe and Africa'; (ii) 'Decolonizing Film Theory Through Asian Cinema'; (iii) 'Latin American Cinema: Between Theory and Practice' (for more detailed information on these workshops, see 'News' and 'Events'). They were enabled by David Somerset in his leading role in BFI Education and who was also on the Steering Committee for the network. This indispensable part of the project sought to extend our conversations about theory beyond academia and to reflect on the impact that this academic subject could have. The results of our engagement with the different members of the audience at these events were illuminating. People filled out questionnaires and 'mind maps' talking through their understanding of film theory before and after the events and reflecting on how the sessions changed what they thought. Some were willing to be interviewed, and many offered excellent reflections on the impact of such academic work in the wider world. For those who delivered the sessions too, in this public environment beyond the university, there was a real sense of creativity that exceeded what would ordinarily be possible in a classroom environment. Conversations with the public were crucial to interrogating what film theory is—the question at the heart of the network project—extending discussion beyond academia while also feeding back into our academic debates.

The network has therefore, by definition, been collaborative across all aspects from the outset, and it is the myriad collaborations that have informed the project that have made it so energizing, not only in sowing the seeds for other collaborative ventures beyond those completed as part of the network, but also for thinking through pedagogy. The teaching toolkits that we have published on our project website (under 'Resources'), derived from network discussion.

The first teaching toolkit is an annotated bibliography that comprises reading suggestions received from network participants. Network participants were asked to suggest two texts from their specific areas of expertise that were relevant to each of the network symposia, which took place in April 2023, September 2023, and March 2024. The suggestions were annotated and then collated. The network symposia centred on three core concepts relating to film theory and its circulations: Symposium 1: sites: places where there is intensive exchange around theory, for example, film schools, festivals, cinemas/cinematheques, conferences, congresses, archives, and universities; Symposium 2: practices: film criticism, filmmaking, translation, publishing, and programming; Symposium 3: circulations: of people, films, texts, technologies, for example, distribution, exhibition, travel, migration, and exile. Collaborative discussion at each of the symposia brought together different scholarly perspectives from around the world to begin to develop transnational conceptualizations of film theory with the aim of decolonizing the field. The bibliography entries are designed to supplement existing reading lists on film theory courses taught in English and could serve as a basis for revisiting the question of what film theory is, and/or could add to reading lists on other courses.

The second toolkit comprises suggestions for pairing theoretical texts and films in order to teach theory within a global frame. The teaching materials set out in the different sections could feature as modular components on film theory courses, for example, to diversify courses that currently focus predominantly on North American and European theory. They could also be included on other themed courses; for example, some of the theoretical material would be suitable for courses on political cinema, documentary, or melodrama. The

broadly configured topics amount to over thirteen weeks of teaching materials which can be modified to suit a range of courses.

Several network members are currently involved in translation projects aimed at making more of the theoretical texts that they work on in their particular areas available in English. This will be excellent for broadening the teaching of theory in years to come. The network also has an edited volume forthcoming with Edinburgh University Press, titled *Global Circulations of Film Theory*, which will be a further addition to research and teaching resources. In keeping with the original network aims, the volume will revisit the question of what film theory is by asking where it takes place and how we recognize it when it is not associated solely with a succession of texts by European and North American authors or located within the boundaries of area studies.

Our hope is that the work that we have done during the network project will inspire other work that broadens and interrogates what film theory is within a global frame.