The original aim of the *Key Debates* series was to revisit the concepts and controversies that have shaped the field of film studies. Our intention was twofold: to clarify what was initially at stake in the founding texts and to clarify lines of transmission and re-interpretation in what remains a hybrid field of study that has “appropriated” and thus modified much of what it uses. The five volumes published to date take different approaches to this central mission, reviewing how early film theory adopted and developed literary theories of “strangeness” (*ostrannennie*); shifting concepts of subjectivity engendered by film; the variety of ways that film’s audiences have been conceived; the persistence of debate around film as a technology; and the diverse range and broad scope of feminism in both film theory and praxis.

When this series was launched in 2010, after a phase of preparation that began in 2006, the impact of the digital revolution was already being felt in most areas of what had been the relatively discrete fields of “film,” “television,” and “new media.” As these have continued to converge, most of the foundational concepts of film and media studies remain pertinent, while needing to be revisited in light of the rapid changes in media technology and viewing practices. Further volumes are now in preparation, reflecting this double concern to return to the origins of concepts and to track their inevitable modification over a century after many were first addressed. One such concept is that of narrative in screen media, and “stories” will be the subject of a future collection, exploring how these have been modified by interactive and increasingly mobile digital media, while widely considered central to the success of mainstream forms of cinema and television.

Meanwhile, screens and screening are among the key issues that continue to animate thinking about film and audiovisual media. While screens are strongly linked to the history of movies, the use of different types of screen relates to a variety of human practices. Far from being “demoted” by digital dematerialization, screens continue to develop and diversify. It therefore seems fitting that this sixth volume deals with a topic that is as relevant today as it is ubiquitous.

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