Doing Women's Film and Television History Conference 2014
The Second International Conference of the Women's Film and Television History Network – UK/Ireland

Thursday 10 - Saturday 12 April 2014
University of East Anglia, Norwich, UK

twitter #dwtfh14
**CONFERENCE ORGANISING COMMITTEE:**

**Yvonne Tasker** is Professor of Film Studies, Dean of Faculty of Arts and Humanities at UEA. Her research is broadly concerned with the politics of popular culture. In current and recent work Yvonne has explored these issues in relation to popular constructions of “postfeminism”; gender and military culture on screen; action and adventure narratives; crime television. Her latest book is ‘Gendering the Recession’ co-edited with Professor Diane Negra.


**Laraine Porter** is Senior Lecturer in Film Studies at De Montfort University’s Cinema and Television History Centre. She is also the Director of the British Silent Film Festival which she founded in 1998 in partnership with the British Film Institute. Until 2008, she was the Director of Broadway Media Centre in Nottingham and the majority of her career has been spent at the intersection between higher education and the film industry. She has co-edited several volumes of essays on British cinema before 1930 including *Pimple Pranks and Pratfalls* (2000) on British silent comedy.
# 3-DAY CONFERENCE SCHEDULE AT A GLANCE

## Thursday 10th April

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<td>9:00-10:00</td>
<td>Registration &amp; Coffee - Julian Study Centre ground floor foyer</td>
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| 10:00-11:30 | **Welcome and Opening Keynotes (JSC 0.01):**  
Sue Thornham (University of Sussex), ‘Not a country at all’: alternative genealogies and *Wuthering Heights*  
Jackie Stacey (University of Manchester), Crossing Over with Tilda Swinton: Reading ‘Flat Affect’ in Changing Cultures of Femininity |
| 11:30-1:00 | **Parallel Panels**  
1.A Women and Historiographies of Early Film (JSC 1.03)  
1.B ‘Forget the female, take that away from my job title, I’m a writer and I expect to be treated the same’: Challenging myths of participation in creative work. (JSC 2.02)  
1.C Digital Access to a Neglected History: Method Issues in Reclaiming History through Nordicwomenfilm.com (JSC 2.03)  
1.D Teaching Women’s Historical Contributions to Film and Television to Modern Students (JSC 3.02) |
| 1:00-1:50 | Lunch – JSC ground floor foyer |
| 1:50-3:20 | **Parallel Panels**  
2.A Perspectives on Women’s Filmmaking (JSC 1.03)  
2.B Fans/Audiences (JSC 2.02)  
2.C Women Auteurs, Identity and Counter-narratives (JSC 2.03) |
| 3:30-4:30 | Beeban Kidron in conversation (JSC 0.01) |
| 4.45 – 5.00 | Refreshments - JSC ground floor foyer |
| 5:00-7:15 | Screening of *Golden Gate Girls* (2013) and Q&A with director S. Louisa Wei (JSC 0.01) |
| 7:30 | Buffet - Vista |
### Friday 11th April

#### 9:00-10:00
Wake up screenings (JSC 0.01) & coffee (JSC ground floor foyer)

#### 10:00-11:30
Keynote session (JSC 0.01)
Rising up: feminist filmmaking and collectives in Britain: the London women’s film group and the Leeds animation workshop
Barbara Evans (York University) and Terry Wragg (Leeds Animation Workshop)

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<td>3.A Women in European TV (JSC 1.03)</td>
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<td>&quot;They never progressed far and judgments on them were always more severe&quot;: Women Workers in Television&quot; - Vanessa Jackson (Birmingham City University, UK)</td>
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<td>3.B Filmmaker Histories: Re-visiting the Archive (JSC 2.02)</td>
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<td>&quot;No Accident of Good Fortune&quot;: Autobiographies and Personal Memoirs As Historical Documents&quot; - Liz Clarke (Univ. of California, Santa Cruz)</td>
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<td>3.C Alternate Takes on Female Film Authorship (JSC 2.03)</td>
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<td>&quot;The Champion of the British Film&quot;: Elinor Glyn and Authorial Stardom&quot; - Lisa Stead (University of Exeter, UK)</td>
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<td>3.D Women's Filmmaking in Eastern Europe (JSC 3.02)</td>
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<td>&quot;Ethno-realist docu-fiction and Hungary’s forgotten female cinema pioneer&quot; - Gábor Gergely (University of Manchester, UK)</td>
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<td>&quot;Blanca Álvarez: A Woman Pioneer in Spanish TV from the origins to the Post-Transition&quot; - Concepción Cascajosa Virino (Carlos III Univ. of Madrid)</td>
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<td>&quot;Listening for Lois: Reconstructing the Public Utterances of Lois Weber&quot; - Martin F. Norden (Univ. of Massachusetts, USA)</td>
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<td>&quot;Teaching Jane Campion: Biopic, Screenplay, Adaptation&quot; - Sandra Lee Kleppe (Hedmark University College, Norway)</td>
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<td>&quot;Ostatni etap (The Last Stage, 1948) and the representation of the Holocaust&quot; - Eliska Decka (FAMU Prague, Czech Republic)</td>
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<td>From little girls to cowboys: the emergence of Pilar Miró in the History of Spanish television'. Natalia Martínez (Carlos III Univ. of Madrid)</td>
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<td>&quot;Vera Inez Elkan: The Problems of Early Female Embedded War Correspondents&quot; - Phyll Smith (University of East Anglia, UK)</td>
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<td>&quot;I'm a stylist, I like the commerce end of it&quot;: Costume Design, Authorship and Cultures of Production&quot; - Helen Warner (Univ. of East Anglia, UK)</td>
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<td>The younger women did not care for us women': How Women Lost in London Advertising Agencies in the 50s and 60s&quot; - Alison Payne (Birkbeck Univ., London)</td>
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<td>&quot;As If a Girl’s Reach Should Exceed her Grasp’: Reframing Gendered Textuality in Amy Heckerling’s Teen Tales&quot; - Mary Harrod (King’s College London)</td>
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#### 3:30-4:00
Refreshments – JSC ground floor foyer

#### 4:15-6:00
Keynote session (JSC 0.01)
Women, WW1 and British Cinema: archive screenings + discussion with Laraine Porter (De Montfort University) and Bryony Dixon (BFI)
### Saturday 12th April

**9:00-10:00** Open meeting of the WFTHN UK-Ireland (JSC 0.01) and coffee (JSC ground floor foyer)

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<td>2:50-4:45</td>
<td>Closing keynote panel (JSC 0.01):</td>
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#### Parallel Panels

- **S.A Pioneer Women of Silent Cinema (JSC 1.03)**
  - Maude Adams from Stage to Screen: Her Research into Lighting and Colour for Film in the 1920s
  - Vicky Jackson (Univ. of Bristol, UK)

- **S.B Creative Celebrity and Representing the Self (JSC 2.02)**
  - Hitchcock, Harisson and Uncle Harry: Diachronic Analysis of Joan Harisson's Star Persona
  - Tim Snelson (University of East Anglia, UK)

- **S.C Cine/feminism (JSC 2.03)**
  - Tahmineh Milani: Portrait of the Feminist Filmmaker As a Star
  - Taraneh Dadar (independent scholar)

- **S.D Women and British Cinema 1 (JSC 3.02)**
  - Calling the Shots: Women and the UK Film Industry, 2009-2010
  - Shelley Cobb (University of Southampton)

#### Keynote session (JSC 0.01)

**Lynne Parker (Funny Women), 'The Place of Women in British Comedy Culture’**

#### Parallel Panels

- **S.A Pioneer Women of Silent Cinema (JSC 1.03)**
  - Sex Matters: Writing Celebrity in Early Hollywood
  - Hilary A. Halett (Columbia University, USA)

- **S.B Creative Celebrity and Representing the Self (JSC 2.02)**
  - If you want something done right, do it yourself: Strategies of Self-representation in the work of Maiwenn Le Besco
  - Muriel Tinel-Temple (Birkbeck College, Univ. of Westminster, UK)

- **S.C Cine/feminism (JSC 2.03)**
  - Feminism in Global Art Cinema: Lucrecia Martel, a Case Study
  - Despoina Mantziari (University of East Anglia, UK)

- **S.D Women and British Cinema 1 (JSC 3.02)**
  - Damsels in Distress?: British Women Directors in the New Millenium
  - Stella Hockenhull (Univ. of Wolverhampton, UK)

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- **S.A Pioneer Women of Silent Cinema (JSC 1.03)**
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  - Stella Hockenhull (Univ. of Wolverhampton, UK)

#### Closing keynote panel (JSC 0.01):

**Jane Gaines (Columbia), The Unnarratable History of Feminism and Film**

**Christine Gledhill (New York), Problems of Researching the Woman Scriptwriter**

**Helen Wheatley (Warwick), Women’s Work: history, historiography and a research agenda for the future**
Thursday 10th April

Registration and tea and coffee (9 – 10 am, Julian Study Centre ground floor foyer)

OPENING KEYNOTES (10 – 11.30 am, Julian Study Centre 0.01)

‘Not a country at all’: alternative genealogies and Wuthering Heights
Sue Thornham
Professor of Media and Film Studies, University of Sussex
s.thornham@sussex.ac.uk

In Anne McClintock’s study of the imperial fantasies of nineteenth century novelists and poets like Haggard and Kipling, who imagined an Africa or India whose landscape could be mapped as a woman’s body, she comments that ‘Symbolically reduced, in male eyes, to the space on which male contests are waged, women experience particular difficulties laying claim to alternative genealogies’. In this paper, I want to reflect on McClintock’s concept of ‘alternative genealogies’, and their difficulties for women, through a consideration of some of the alternative cinematic landscapes (‘not countries at all, but the material out of which countries are made’) that are one form through which they might perhaps be manifest. I’ll do it through a consideration of Andrea Arnold’s 2011 film of Wuthering Heights.

Sue Thornham is Professor of Media and Film and Head of the School of Media, Film and Music at the University of Sussex. She has published widely on feminism, film, and media and cultural theory. She is author of Passionate Detachments (1997), Feminist Theory and Cultural Studies (2001), Approaches to TV Drama (2004, with Tony Purvis), and Women, Feminism and Media (2007). Her most recent book is What if I Had Been the Hero? Investigating Women’s Filmmaking (2012). She is also editor of two key collections, Feminist Film Theory: A Reader (1999) and, with Paul Marris and Caroline Bassett, Media Studies: A Reader (third edition 2009).

Crossing Over with Tilda Swinton: Reading ‘Flat Affect’ in Changing Cultures of Femininity
Jackie Stacey
Professor of Media and Cultural Studies, University of Manchester
jackie.stacey@manchester.ac.uk

This talk draws on a new research project, which responds to the work of Tilda Swinton in cinema, live art and the wider arena of cultural politics from the mid-1980s onwards. This paper will begin by exploring what it might mean to think about Swinton ‘historically’. Reflecting on how to combine textual, empirical and historical approaches, I shall situate a reading of Swinton’s reputation for
'crossing over' ascribed boundaries of gender and sexuality within a history of the codes of femininity in popular cinema. In order to track Swinton's transformation of these conventionalised femininities, I shall analyse how Swinton's performance styles have tended to contradict more conventionally expressive, sometimes melodramatic, styles of affective femininity in the history of cinema. I shall discuss Swinton's styles of affective presence and absence, focusing in particular on the problem of how to read ‘flat affect’, which Lauren Berlant has raised recently. This discussion will be tied to a consideration of a broader cultural shift from 1980s androgyny to trans-styles of queer embodiment today. My presentation will focus largely on Swinton’s performances in films (from Orlando, Female Perversions and Teknolust, through Possible Worlds, The Deep End, Burn After Reading and Michael Clayton to We Need to Talk About Kevin) but will draw connections with her work beyond the cinema – in live performance, music video and fashion.

Jackie Stacey is Professor of Media and Cultural Studies at the University of Manchester where she is currently Director of CIDRAL (the Centre for Interdisciplinary Research in the Arts and Languages). She has been an editor of Screen since 1994. She is author of Star Gazing: Female Spectators and Hollywood Cinema (1994); Teratologies: A Cultural Study of Cancer (1997) and The Cinematic Life of the Gene (2010), and co-author (with Sarah Franklin and Celia Lury) of Global Nature, Global Culture (2000). In addition, she has co-edited a number of books, including: Thinking Through the Skin (with Sara Ahmed, 2001); Queer Screens (with Sarah Street, 2007); and, most recently Writing Otherwise: Experiments in Cultural Criticism (with Janet Wolff, 2013).

PARALLEL PANELS: 11.30 am - 1.00 pm

Panel 1A: WOMEN AND HISTORIOGRAPHIES OF EARLY FILM (JSC 1.03)

Forgetting Lois Weber
Shelley Stamp (University of California, Santa Cruz)
stamp@ucsc.edu

Considered the equal of D.W. Griffith and Cecil B. DeMille in the 1910s – one of early Hollywood’s “three great minds” – Lois Weber does not enjoy the seminal place in American film history long held by her compatriots. Looking carefully at subtle shifts in Weber’s public persona in the late 1910s and 1920s, this paper charts the process of “forgetting” Weber even as her filmmaking career continued into the late 20s and early 1930s. Once the top director at Universal Pictures, she was eventually cast solely as a “woman’s filmmaker,” then (erroneously) as Hollywood’s “only” female director, then ultimately ignored in early histories of American filmmaking such as Terry Ramsaye’s A Million and One Nights (1926) and Benjamin Hampton’s A History of the Movies (1931). Weber fell victim to the industry “re-masculinization” Karen Ward Mahar has charted in years following the first World War when highly-capitalized studios adopted business practices favoured in corporate America. What are the consequences of “forgetting” Weber in histories of American filmmaking, early
Hollywood and silent cinema more generally? And what would be the result of integrating her career into dominant histories of the period?

**Shelley Stamp** is the author of *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon* and *Lois Weber in Early Hollywood*, forthcoming in 2015. She is co-editor of *American Cinema’s Transitional Era: Audiences, Institutions, Practices* (with Charlie Keil) and a special issue of *Film History* on “Women and the Silent Screen” (with Amelie Hastie). With Anne Morey she is currently writing *Women and the Silent Screen in America*. She is founding editor of *Feminist Media Histories: An International Journal*. Stamp is Professor of Film & Digital Media at the University of California, Santa Cruz, where she won the Excellence in Teaching Award.

**World History for Women and the Silent Screen**

Giuliana Muscio (University of Padua)

giulianamuscio@gmail.com

I propose to reconsider our interpretative historiographic paradigm for Women and the Silent Screen and shift it to world history - a cosmopolitan history, which repositions national histories in a complex frame, both in terms of temporality and geography. While this approach is an innovative and useful tool for any historiographic work, I believe it is particularly useful in the study of silent cinema, for its specific impact on periodization and “mythologies of the origins.”

In his preface to *Rethinking American History in a Global Age*, Thomas Bender notes: “To historicize the nation is to relate its dominant narrative, its national narrative, to other narratives that refer to both smaller histories and larger ones.” In our field I would argue that the “larger one” is world film history of the silent era, which contains cultural, institutional and technological subareas in their transnational traits, which we feminist film historians have combined with a pointed attention to gender, a feminist historiography of the silent screen to be declined as national cinemas - a “container” which should be better equipped to address “smaller histories,” and specifically women film history. The task of the world film historian is to investigate the ties that bind diverse historical narratives to one another, with a special attention to identify seams and fissure under the apparent surface unity.

Correcting the paradigm of “American exceptionalism,” the world history paradigm repositions temporality. Bender notes: “Those peoples not organized in nations were not only outside the system of nations, they were outside its understanding of “normal” time, ..., they were “backward... (t)he world was divided between history and anthropology: history taking those peoples organized into nations, with literatures and archives, leaving for anthropology all differently organized peoples, reduced to non entities.”

I would extend this preoccupation to all the subjects without control of their own representation or access to media discourses, that is, to the public sphere, to their own historicization - from women to ethnic minorities, or any losing party in the struggle for public representation. These are the stories which have been forgotten and erased, and need attention, in order not only to uncover new women film pioneers – a necessary task- but to rewrite film history from within.

**Giuliana Muscio** is (full) Professor of Cinema at the University of Padua, Italy, but she has taught also at UCLA and at the University of Minnesota, Minneapolis, as a Visiting Professor. PhD in film at UCLA. She is author of *Hollywood’s New Deal* (Temple University Press, 1996) and of the forthcoming *Naples/New York/Hollywood*, and of works both in Italian and English on women screenwriters in American silent cinema, screenwriting, film relations between USA and Italy, Cold War cinema, and the New Deal. She was a member of the European program Changing Media, Changing Europe, and she belongs to the Steering Committee of the Women Silent Screen program.
Sally Sallies Forth: The involvement of women in the first generation of British cine-clubs
Francis Dyson (Independent Scholar)
fdysonuea@gmail.com

This paper identifies contributions made by women to the activities of the first generation of British cine-clubs. Cine-clubs emerged in Britain as sites for an amateur engagement with film production, distribution and exhibition from the mid-1920s. Still relatively unexplored as a collective form of leisure, reports submitted by cine-clubs to amateur film-making magazines in the inter-war era indicate that these clubs offered women opportunities to engage with film culture as film-making democritised, even though the contributions women made to club life were only very rarely acknowledged by regular contributors to, and editorial decisions taken in the production of, these magazines. My paper uses published reports about the activities of the London Amateur Cinematographers Association (“London ACA”) to highlight the ways in which women in this club interacted with film culture through its activities. As the first cine-club in the capital, the London ACA established a template for an intellectual engagement with film culture that was replicated in other cine-clubs, even those which emerged long after this club had surrendered its pre- eminent position within the first generation of clubs. Using the London ACA as an early example of how women participated in the leisure opportunities offered by the first generation of cine-clubs, this paper extends its analysis to identify the club’s legacy in relation to female participation in later inter-war cine-clubs. It proposes not only that women continued to engage with different aspects of film culture through later inter-war clubs, but also that roles women played in organising and participating in social activities, though divorced from the actual process of film production, had a more significant impact on the activities of these clubs than might be expected at first sight.

Francis Dyson was awarded a PhD in 2013 by the School of Film, Television and Media Studies at the University of East Anglia for my thesis, Challenging assumptions about amateur film of the inter-war years: Ace Movies and the first generation of London based cine-clubs. His current research continues to explore the activities of the first generation of cine-clubs. He contributed a chapter about the south London cine-club Ace Movies to the anthology Small-Gauge Storytelling: Discovering the Amateur Fiction Film (Edinburgh University Press, 2013). He has also presented papers about Ace Movies’ activities at two of the most significant conferences focusing on amateur film/other cinemas in recent years (Saving Private Reels, University College Cork, 2010 and Other Cinemas, Screen International Conference, 2012).

Panel 1B: WOMEN’S CREATIVE WORK (JSC 2.02)

‘Forget the female, take that away from my job title, I’m a writer and I expect to be treated the same’: Challenging myths of participation in creative work

This panel will draw together current work in the fields of creative labour, production studies and screenwriting to consider employment participation and gendered outcomes in creative work. We are concerned with analyzing the structural and subjective inequalities that continue to gender creative professions in the UK, especially within film and television. We are grappling with various theoretical and methodological approaches, including tracking patterns of continued unequal access to jobs, understanding the impact of childcare and motherhood on career progression, and unpacking the ways in which gender norms permeate the everyday narratives of these work worlds. We are particularly interested in learning from the past, considering how histories of particular productions spheres play into contemporary experiences of work in screenwriting or film production.
Panelists:

**Tamsyn Dent** is a PhD candidate researching the gender gap in the UK creative media industries and the impact of motherhood on women pursuing 'creative' careers. Drawing on the conceptual framework of Pierre Bourdieu the project is a collaboration between Bournemouth University's Centre for Excellence in Media Practice (CEMP) and Creative Skillset, the sector skills council for the creative media industries. Tamsyn started her career in the Film and TV industry, working as a freelancer mainly for independent documentary production companies. She completed an MSc in Gender and the Media at the London School of Economics (LSE) in 2007. Before starting her PhD, she worked for Birds Eye View, [http://www.birds-eye-view.co.uk/](http://www.birds-eye-view.co.uk/) the annual film festival that showcases women filmmakers. Tamsyn is based in London and has two children. She writes a research blog about her experiences of work, motherhood and study at [http://tamsyndent.wordpress.com/](http://tamsyndent.wordpress.com/)
e-mail: tamsyn@cemp.ac.uk

**Bridget Conor** is a lecturer in the Centre for Culture, Media and Creative Industries at King's College London and has previously taught at Goldsmiths College, Middlesex University and AUT University in Auckland. She has recently completed her first monograph, *Screenwriting: Creative Labour and Professional Practice* (Routledge, 2014). Her previous work focused on the globalisation of the New Zealand film industry and the production of 'The Lord of the Rings' trilogy.
e-mail: bridget.conor@kcl.ac.uk

**Natalie Wreyford** is a PhD candidate in the Department of Culture, Media and Creative Industries at King's College London. Her research is borne of over 14 years working in the UK film industry, including as a Senior Development Executive at the UK Film Council. Natalie has read, advised on and script edited hundreds of film scripts and worked with a hugely diverse range of screenwriters, producers and directors from Academy Award-winners to those trying to get their first break.
Natalie's research explores the scale of the gender imbalance in feature film screenwriting in the UK and the possible reasons for it. Her empirical research examines the employment practices and working conditions prevalent in the UK film industry and analyses how industry discourses around gender and creativity may uphold, justify and reinforce patterns of inequality.
e-mail: natalie.wreyford@kcl.ac.uk

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**PANEL 1C: DIGITAL ACCESS TO A NEGLLECTED HISTORY: METHOD ISSUES IN RECLAIMING HISTORY THROUGH NORDICWOMENFILM.COM** (JSC 2.03)

"Nordic Women in Film" is a new project aiming to research and disseminate the history of female film workers in the Nordic countries through a webportal ([www.nordicwomenfilm.com](http://www.nordicwomenfilm.com)), set to go
This transnational collaboration incorporating the Nordic Film Institutes and their archives in Sweden, Norway, Denmark, Finland and Iceland will feature biographical entries, filmographies, films and film extracts, stills, posters and taped interviews. The aim of this panel is to introduce the project to the international research community at an early stage of work-in-progress, in order to benefit from dialogue on relevant questions in feminist film studies and historiography: Which criteria should guide our selection of film workers? How do we create an interface that facilitates understanding and interpretation grounded in research? Like the Women Film Pioneers Project, “Nordic Women in Film” acknowledges the need to research and write a history of women in film who were ‘not just actresses’, featuring female producers, screenwriters, cinematographers and editors alongside female directors in order to transcend the narrow ‘auteur-director’ perspective that narrates the history of early film through a succession of male pioneers. However, while the Women Film Pioneers Project will be a source of inspiration and an important model, “Nordic Women in Film” will not only cover the female pioneers of silent Nordic cinema. Our ambitious aim is to revise the entire history of the moving image in the Nordic countries, including television. The site will publish English translations of articles in the Nordic languages, and the project thus has the potential of becoming an important source for international scholars interested in women’s contributions to the Nordic film and television industries. But as we start reclaiming the Nordic archives for feminist film history – to paraphrase Vicki Callahan – which feminist strategies should shape our approach to research, digitization and access?

References:
Women Film Pioneers Project at Columbia University, https://wfpp.cdrs.columbia.edu/
Callahan, Vicki (ed.), Reclaiming the Archive (Wayne State UP, 2010)

Panelists:

Ingrid Stigsdotter is a film scholar and cultural critic with a PhD from the University of Southampton whose interests include film reception, European cinema and feminist approaches to film history. She currently divides her time between teaching Film Studies at Linneaus University and researching Swedish film history for www.nordicwomenfilm.com at Stockholm University. Email: Ingrid.Stigsdotter@ims.su.se

Kajsa Hedström has had several positions within the Swedish film industry - 1992-2000 she was Head of Acquisitions at arthouse distributor Folkets Bio; 2001-2004 VP Int’l Distribution, AB Svensk Filminindustri; 2004-2009 Head of Programming, Cinemateket and from 2009 she is Curator of filmarkivet.se, both at the Swedish Film Institute. Email: kajsa.hedstrom@sfi.se

As a journalist and critic Jannike Åhlund has worked on four national Swedish dailies, television and radio. 1990-95 she was the editor in chief of film magazine Chaplin, a work which rendered her the national journalism award in 1994, followed by Ingmar Bergman’s personal award. She has written books on Swedish director Hasse Ekman (with Leif Furhammar) and on Icelandic film, and directed two TV documentaries on women filmmakers (with Solveig Nordlund). Between 2000-2006 she was artistic director of the Gothenburg Film Festival. Currently director of annual Bergman Week and editor of Nordic Women in Film project. Email: jannike@bergmanveckan.se

PANEL 1D: TEACHING WOMEN’S HISTORICAL CONTRIBUTIONS OF WOMEN IN FILM AND TELEVISION TO MODERN STUDENTS (JSC 3.02)
Women throughout the world contributed in varied and significant ways to the historical development of film and television in their countries. An increasing abundance of scholarly research and creative work reveals women’s contributions, but how to share this wealth of knowledge with students steeped in hegemonic messages that devalue women? The panelists will consider the following questions:

1) How would you describe the students who take your Women/Media course (open to the content/resistant/defiant; women/women & men; feminist/traditional)?
2) What is the theoretical framework for your class?
3) How do you organize the class? What is its content? Is the course primarily biographical, chronological, feminist, national v. international, etc.?
4) Do you devote attention to all media, or primarily visual media?
5) Do you usually have good enrollment?
6) Have you faced administrative difficulties (getting course approval, regularly scheduled, etc.)?
7) What teaching strategies have you used that worked well?
8) What specific challenges have you faced?

**Panelists:**

**Susan Brinson** is a professor of Communication at Auburn University in the U.S. Her research interests focus on women in broadcasting during the 1940s-1950s, as well as the role of the Federal Communications Commission during World War II.  

*e-mail:* brines@auburn.edu

**Naomi Bolser** is a lecturer at Harrogate College. She leads MA Image and Time Based Media and BA (Hons) Lens Based Photo Media. She has a Degree in Cultural Studies from North East London Polytechnic, gained an MA in Video from Middlesex University in 1990, and an MA in Fine Art from Leeds University in 2005, where she specialised in digital and super 8 moving image production. Naomi has been a practicing artist for 20 years, receiving Arts Council funding to make video and installations. In 2011 Naomi was appointed an eLearning champion for Harrogate campus and started a practice based PhD in the Institute of Communication Studies at Leeds University.  

*e-mail:* NBolser@harrogate.ac.uk

**Rosanna Maule** is Associate Professor of Film Studies at the Mel Hoppenheim School of Cinema, Concordia University, Montreal. She holds a PhD (2000) in Communications, with concentration in Film Studies, from the University of Iowa, USA. She is the author of *Beyond Auteurism: New Directions in Authorial Film Practices in France, Italy, and Spain since the 1980s.* (Bristol: Intellect Books, 2008), and the main editor of *In the Dark Room: Marguerite Duras and Cinema* (Oxford: Peter Lang, 2009). She is on the Board of Directors of the Women and Film History International (WFHI), an international research group interested in the artistic and technological contribution of women to film.  

*e-mail:* rosanna.maule@concordia.ca

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**Lunch (1 – 1.50 pm, Julian Study Centre, ground floor foyer)**

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**PARALLEL PANELS: 1.50 – 3.20 pm**

**Panel 2A: PERSPECTIVES ON WOMEN’S FILMMAKING (JSC 1.03)**
Women’s Autobiographical Documentary in Spain
Maribel Rams (University of Massachusetts)
maribelrams@gmail.com

The tradition of Spanish documentary film includes a significant number of women filmmakers who link memory, family and identity providing a heterodox feminine point of view. First, this paper aims to give a brief introduction to and an outline of the incursion of women filmmakers in the Spanish documentary from the transition period up until the present. The emancipatory movement in Spain against sexual discrimination has prompted an emergence of showing the intimate and domestic life of women, in order to denounce the totalitarian version of national and gender identities during the Francoism. Besides, from the 2000s there is a boom of documentary in Spain that has a tendency to blur the borders of fiction and documentary and to shift to an observational and autobiographical approach. Secondly, I analyze the specificities of the autodocumentaries by women filmmakers of this last current: The Inner Memory (María Ruido, 2002), Making Memory (Sandra Ruesga, 2005), Swimming (Carla Subirana, 2008), and Portrait of a Silence (Inma Jiménez Neira, 2010). Pointing to the autobiographical nature of these films, I examine their own reflections on memory and its limits; appropriation of family albums and home movies; exploration of the self, family and national identities in contradiction with the official discourses of history; and production and distribution in the margins of the conventional Spanish cinematographic industry.

Maribel Rams has a B.A. in Hispanic Philology, a B.A. in Literary Theory and Comparative Literature, and a M.A. in Construction and Representation of Cultural Identities from the University of Barcelona (UB), Spain. Currently, she is a PhD student at University of Massachusetts, Amherst. Her research focuses on female identity, subaltern identity and historical memory in contemporary Spain as represented in film, autobiography and testimonio.

The Status of Women in Hollywood
Melissa Silverstein
melissa@womenandhollywood.com

An overview of the statistics, power players, and narratives that pervade Hollywood and prevent women from achieving gender equity in the entertainment business.

Melissa Silverstein is a writer and speaker with an extensive expertise in the area of women and Hollywood. She is the founder and editor of Women and Hollywood, one of the most respected sites for issues related to women and film as well as other areas of pop culture. Women and Hollywood educates, advocates, and agitates for gender parity across the entertainment industry. She is the Artistic Director and co-founder of the Athena Film Festival -- A Celebration of Women and Leadership -- at Barnard College in NYC. The fourth annual festival took place from February 6-9, 2014.

Melissa recently published the first book from Women and Hollywood, In Her Voice: Women Directors Talk Directing, which is a compilation of over 40 interviews that have appeared on the site. She has written for Forbes.com, The Washington Post, NY Times, More Magazine and has been featured on CNN, the BBC as well as in Newsweek, Salon, Chicago Tribune, Washington Post, NY Times, and many other publications. She was a contributor to The Tattooed Girl: The Enigma of Stieg Larsson and the Secrets Behind the Most Compelling Thriller of Our Time.

Women and Hollywood was named one of the top 100 websites for women by ForbesWoman in 2013, 2012 and 2011. In 2011, Melissa was named one of the Top 100 Arts tweeters by the Times of London and in 2010, she was named one of 10 film critics to follow on twitter by Flavorwire. In 2008,
Women and Hollywood was named by More Magazine as one of the “blogs to watch,” and in 2009, it was named “Best Hollywood blog” by totalfilm.com.
Melissa has experience working on social media marketing campaigns and events for a variety of films including: My Week With Marilyn, The Iron Lady, Gloria Steinem: In Her Own Words, Bright Star, Revolutionary Road, Bend it Like Beckham, and The Hours. Previous experience includes working on high profile public education campaigns such as Take Our Daughters to Work Day, and she was the founding project director for The White House Project. Prior to that was the Chief of Staff at the Ms. Foundation for Women.
In 2013, she was one of the recipients of the Susan B. Anthony Award from the NYC Chapter of the National Organization for Women. She is a member of the Alliance of Women Film Journalists and NY Women in Film and TV.

Panel 2B: FANS/AUDIENCES (JSC 2.02)

American Girls’ Memory Books: Accessing a Personal Archive, Revealing a Vernacular Movie Fan Culture
Leslie Midkiff DeBauche (University of Wisconsin) ldebauch@uwsp.edu
Sally Key DeBauche (University of Texas) sally.debauche@gmail.com

In Writing with Scissors, Ellen Gruber Garvey’s recent study of 19th and 20th Century American scrapbooks compiled from newspaper clippings, she notes that “Scrapbooks are the archives of marginalized groups and ideas made when such groups were largely kept out of bricks-and-mortar collections.” Graphic designer Jessica Helfand has investigated scrapbooks made by famous people like poet Anne Sexton as well as ordinary folks during the same time period. For her, these artifacts are compelling as visual autobiographies of their makers as well as “repositories of social history.” In this paper, we focus on a particular type of scrapbook crafted by teenaged American girls in the 1910s and 1920s—the memory book—and argue for its usefulness as an untapped source of evidence documenting the movie-going habits of “ordinary” American girls. This perspective is especially valuable in the context of traditional archives-based research, where collection policies typically favor the exceptional while under representing the lives of middle class Americans.
With titles like My Golden School Days, My Commencement, and School Friendship Book, these scrapbooks function as personal archives in which middle-class (for the most part) girls from all parts of the United States curated their experience of school, family, and leisure and expressed hopes for the future. While the books provided inventories an archivist might recognize and utilize complete with tables of contents and decorative page headings, girls often imposed their own ontologies, describing their world in their own ways. Still, whether they were pasted on the pre-formatted pages or arranged more idiosyncratically, even defiantly, ephemera of movies, stars, and movie-going are plentiful and common in memory books. In addition to documenting the film industry’s success in reaching a segment of its market, these scrapbooks-as-archives also show evidence of a vernacular culture in which “ordinary” girls made use of the movies for their own purposes.
We will also discuss the challenges of accessing this sort of material and of preserving it.

Leslie Midkiff DeBauche is a professor in the Division of Communication at the University of Wisconsin-Stevens Point. Her first book, Reel Patriotism: The Movies and World War I, was published in 1997. She is currently at work on a history of the American Girl, a popular character type in fiction of the 1910s who played an important role in the film, fashion, and advertising industries of her day.

Sally DeBauche is currently a Master’s student in the School of Information at the University of Texas at Austin. She is focusing on archival studies and is particularly interested in digital archives and digital literacy. After completing her degree, she plans to pursue a career in this field.
It is difficult to think of a film genre more often reviled than romantic comedy; from reviewers to film scholars, the ‘rom-com’ or chick-flick, as it is dismissively known, is widely regarded as trivial escapist fare falling off the Hollywood assembly line. Rightly so, the romantic comedy is also often criticized for its conservatism, and in particular its narrow range of female protagonists. Underlying some of this criticism however, are patronizing assumptions about the genre’s mostly female audiences, which deny them any agency when viewing a film.

Scholars have raised the issue of the romantic comedy’s poor reputation (Jeffers McDonald, 2007, Deleyto, 2009) and feminist academics have hinted at the romantic comedy’s relieving potential for female audiences (Ferriss and Young, 2009, Winch, 2011). Nevertheless, there have not yet been attempts to focus on the genre’s audiences directly. I am concerned with assumptions about the romantic comedy’s alleged ‘bad influence’ on female audiences, and seek to apply to the genre qualitative methodologies used in star studies (Stacey, 1994, Moseley, 2002) or television studies (Ang, 1985). My paper will explore the negotiated pleasures that come from viewing romantic comedy films, and argue that female audiences’ reception of the genre goes beyond passive escapism.

This paper will draw on some of the preliminary findings from group interviews with French British and German female audiences I am currently undertaking as part of my PhD research project. Evident in my findings is female viewers’ active engagement with the genre’s narrative, characters and messages, as well as a keen awareness of how these are constructed. Therefore, I will argue for the ‘feminist potential’ of romantic comedy as a popular genre.

Alice Guilluy is a PhD candidate in Film Studies at King’s College London. Her thesis, funded by the Arts and Humanities Research Council, is entitled ‘Translating Femininity? The Reception of the contemporary Hollywood Romantic Comedy in Britain, France and Germany’. Her research investigates the popular reception of the romantic comedy genre in different European countries, drawing mostly on interviews and questionnaires with female audiences. Key to this project is the way in which nationally-defined notions of femininity and cinema enshrined in American film ‘translate’ to other national audiences.

Alice completed her BA in German and History at King’s in 2011, and her graduated with an MA in History of Film Visual Media from Birkbeck, University of London in 2012, where she completed a dissertation on the work of director Gurinder Chadha, under the supervision of Pr. Laura Mulvey.

Editing is for Women: Vidding - a gendered fan practice
Lucia Tralli (University of Bologna)
lucia.tralli2@unibo.it

This paper will discuss vidding, a fan practice that is almost exclusively female and consists in re-editing clips from movies and TV-shows and set them to music. Using editing strategies and techniques, vidders stage analytical readings of the original media texts they choose to appropriate, in order to comment upon the sources, criticize them, or praise them. Besides fan fiction, vidding has always been one of the few predominantly female territories in the realm of active fandom, usually dominated by male productions. Due to the percentage of women among vidders, the alternative and subversive readings and
narratives proposed by fanvids often address issues such as media representation of women and women of color, gender violence, the representation of queer and gay characters, or women's sexual desires.

Like many fan practices, vidding was not born with the Internet: the current situation of the vidding community is just the latest evolution of a long-standing community that traces back to the late 1970s and early 1980s, when vidders composed their work using Polaroid slideshows and, later, VCRs. With the advent of digital editing tools and the development of the Internet as a virtual place for people to meet, exchange information and works, the vidding community underwent significant changes. Once based on local collectives of women that met each other once a year at dedicated conventions, vidding rapidly spread all over the web once the tools, the skills, and the opportunities to meet other vidders increased exponentially as a consequence of technological innovation.

In this paper we would like to discuss the evolution of the vidding community from the early beginnings to the present time, focusing on its organization, on its spaces - both real and online - and on its collaborative nature: not only do vidders teach each other how to edit and manipulate their favourite media, through countless tutorials and teaching sessions at conventions, but most of all they teach each other how to look at those media and how to appropriate them in order to create more satisfying stories for themselves.

Lucia Tralli is a PhD Candidate in Media Studies at the University of Bologna. Her main research focus is the re-use of media images in audio-visual productions. She received her MA with a thesis about the practice of found footage and two contemporary women filmmakers, Cécile Fontaine and Alina Marazzi. She is now conducting a research on contemporary forms of audio-visual remixes, focusing especially on fan vidding and gender related issues in remix practices. She recently co-edited, with Monica Dall’Asta and Victoria Duckett, Researching Women in Silent Cinema: New Findings and Perspectives (2013).

Panel 2C: WOMEN AUTEURS, IDENTITY AND COUNTER-NARRATIVES (JSC 2.03)

Bodies of Violence in Claire Denis’s White Material (2010)
Kate Ince (University of Birmingham)
k.l.ince@bham.ac.uk

The high proportion of French films now directed by women (a remarkable 25% in 2012) bears out the frequent observation that as a base for cinematic production, France is still somehow exceptional where ‘gender’ is concerned. Women’s film production in France is no longer confined to auteurs such as Agnès Varda and Catherine Breillat, since as Jonathan Romney observed several years ago, ‘there are currently a host of French women directors who manage consistently to get features made and to evolve a distinctive voice from film to film – something still unimaginable in Britain’ (Jonathan Romney, ‘French Exceptions’, Sight and Sound 18: 5, p.44).

This paper will in fact focus on one recent film by the woman who may be France’s best-known female director, Clare Denis, who can now boast a 25-year career comprising fourteen features or documentaries as well as numerous shorts, segments, and TV episodes. White Material (2009/10) brings together another of Denis’s returns to postcolonial Africa (Good Work/Beau Travail (1998) after Chocolat (1988)) with the problematics of difference, exclusion, violence and gender relations that have characterised so many of her films. White Material was written in collaboration with the half-Senegalese French novelist Marie N’Diaye, and through a close examination of how Denis and N’Diaye co-authored the film’s central character Maria Vial (Isabelle Huppert), the paper will consider the notion that in women’s cinema, subjectivity may (like authorship) most usefully be considered a collective rather than a singular construction – a merging of identities which reinforces
rather than dissolving them, allowing them to contribute to a powerful compound form of embodied subjectivity.

Dr Kate Ince is Reader in French Film and Gender Studies at the University of Birmingham, where she teaches and researches French, European and women’s cinema, film theory and aesthetics, and twentieth-century French and feminist thought. She has published monographs on the performance artist Orlan and the film-maker Georges Franju, edited and co-edited a number of other books, and is currently writing a study of women’s film-making called ‘The Body and the Screen: female subjectivities in contemporary women’s cinema’.

**History, Identity and Resistance: Queer Kinship in the Films of Zero Chou**
Shu-Yi Lin (King’s College London)
shu-yi.lin@kcl.ac.uk

Since the 1990s, there has been a rapid increase in the number of female directors from Taiwan, Hong Kong and the People’s Republic of China. Chinese-language Women’s cinema emerges from an intriguing postmodern era shaped by various political and economic forces in the three regimes, such as: the lifting of martial law in Taiwan in 1987; the post-1989 student movement in China and Taiwan; the development of the internet; Hong Kong’s return to China in 1997; Taiwan and China’s entry into the World Trade Organization; and the global realignment and redistribution of capital and capital flows. The vast body of work by female directors responds to and negotiates with dramatic cultural changes produced by this massive restructuring of economic, political, and social systems.

Drawing on an analysis of the award-winning Taiwanese director Zero Chou’s gay-themed films, this paper examines the global circulation of her films and their local significances. Focusing on the cinematic representation of a network of kins, Chou’s films represent a cluster of unconventional families across history whose members recognize the social, moral, sentimental, economic, and political ties that bind them.

In the context of the social and environmental emergencies that constantly vex Taiwan, China and Hong Kong and are precipitated by neo-liberalism and globalization, this paper examines how Chou’s films respond to such challenges through the use of the creative concept of queer kinship and an effort to represent modern life’s detrimental influence on intimate relationships. This paper concludes by scrutinizing how Chou’s women’s cinema, as minor cinema, works with and against a market-oriented film culture.

Born and educated in Taiwan, Sophie Shu-Yi Lin worked for Taiwan’s ‘Women Make Waves’ Film Festival from 1997, and served as the festival director/programmer between 1998-99 and 2007-12. She has also worked as a guest programmer for different festivals, including the Beijing Queer Film Festival and the Kaohsiung International Film Festival in Taiwan.

In 2008, she served as a jury member at the Seoul International Women’s Film Festival and in 2013, she served as a jury member for the Teddy Award, an award devoted to queer-themed films at the Berlin International Film Festival.

She is now a PhD candidate in the Department of Film Studies at King’s College London.

**Rewriting history from a female guerrilla’s perspective: the case of Lúcia Murat**
Tatiana S. Heise (University of Glasgow)
tatiana.heise@glasgow.ac.uk

This paper focuses on the work of Lúcia Murat, one of the most significant female directors in Brazil.
Murat started her career as a journalist after having been arrested and tortured by Brazil’s military police in the 1970s, due to her participation in armed guerrilla groups against the dictatorship. Her work as a journalist and filmmaker has been marked by the desire to denounce some of the worst crimes committed in Latin America and the need to free herself from past experiences of oppression and control.

I will discuss some of Murat’s award-winning films, including the documentaries How Nice to See You Alive (1989) and A Long Journey (2005), and the feature films Almost Brothers (2004) and Memories They Told Me (2013). I will pay particular attention to the different strategies employed for the reconstruction of memory and to how these films confront dominant discourses of national identity through a radical reinterpretation of history.

Tatiana Signorelli Heise lectures at the University of Glasgow’s School of Modern Languages and Cultures. Dr Heise is the author of Remaking Brazil: Contested National Identities in Contemporary Brazilian Cinema (University of Wales Press, 2012). She has published articles on political cinema, documentary activism and Brazilian audio-visual culture. She is currently working on a project titled Memories of Dictatorship, which interrogates the construction of social memory in Latin American cinemas of the post-dictatorship period.

Dr. Heise received a PhD from the University of Leeds in 2009 and she holds a MA in the Sociology of Contemporary Culture from the University of York’s Sociology Department. Prior to her appointment at the University of Glasgow, she worked as lecturer at the University of Manchester and as Teaching Associate at the University of York’s Film, Theatre and Television Department. She has worked for an environmental and animal welfare organisation in the Amazon region of Brazil and she has a prior career as a journalist in São Paulo.

KEYNOTE SESSION: 3.30 – 4.30 pm, JSC 0.01
BEEBAN KIDRON IN CONVERSATION (WITH EYLEM ATAKAV)

Beeban Kidron is a filmmaker who works over a wide range of genres and subjects, from the most challenging documentaries; Sex Death and the Gods, Hookers, Hustlers, Pimps and their Johns, and Carry Greenham Home; to major releases that include Bridget Jones: The Edge of Reason, To Wong Foo Thanks for Everything Julie Newmar and Used People. In a thirty year career she has made many television documentaries and dramas, including Oranges Are Not the Only Fruit; Antonia and Jane, Murder, Antony Gormley Making Space and Eve Arnold: a Portrait. She is co-director of Cross Street Films an independent film and theatre production company.Kidron is also the joint founder of the education charity FILMCLUB, which sets up and supports film clubs in schools across England and Wales. She is a crossbench peer in the House of Lords and an OBE.
Refreshments (4.45 – 5 pm, JSC ground floor foyer)
This highly personal documentary chronicles director Louisa Wei’s efforts to reconstruct the life and career of Esther Eng, a Chinese-American director born in San Francisco in the early 1900s. Today, Eng has been virtually forgotten. Wei’s documentary paints a fascinating picture of how her career in filmmaking broke through gender and racial boundaries in Hollywood and Hong Kong, at a time when opportunities for Chinese women in the industry were few and far between. The film made its world premiere at the 37th Hong Kong International Film Festival and was chosen as the closing film for 2013’s Women Make Waves Film Festival in Taiwan.

Louisa Wei is a Chinese filmmaker, film producer, script translator and educator. In February 2006, she made her first music documentary, Cui Jian: Rocking China, a 35-minute video in retrospection of Cui Jian’s performances from 1986 to 2005. In July 2006, she made her first feature documentary A Piece of Heaven: Primary Documents, a rather personal documentation of her very first documentary experience with Professor Situ Zhaodun of Beijing Film Academy. Between 2006 and 2009, Wei co-directed a documentary with Xiaolian Peng—a 160-minute film about the 1955 national campaign initiated by Chairman Mao Zedong and against Hu Feng, a leading literary critic at the time. The film is titled Storm under the Sun and is the first film representation of the case. Around the same period, Wei also has credits as script writer for two feature films released in 2007: Susie Au’s Ming Ming and Xiao Feng’s Gun of Mercy. She has also translated many feature film scripts for films during their productions. This list includes Mongol (2008), Lust, Caution (2007), Curse of the Golden Flower (2006), and Fearless (2006) among other films in production.
**Friday 11th April 2014**

‘Wake-up’ screenings: 9 – 10 am, JSC 0.01
(tea and coffee available in JSC ground floor foyer)

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**KEYNOTE SESSION: 10 – 11.30 am, JSC 0.01**

**RISING UP: FEMINIST FILMMAKING AND COLLECTIVES IN BRITAIN:**
**THE LONDON WOMEN’S FILM GROUP AND THE LEEDS ANIMATION WORKSHOP**

The London Women’s Film Group
Barbara Evans (York University)
bevans@yorku.ca

The London Women’s Film Group was formed in 1972 in response to the seemingly impermeable male-dominated film industry and culture of the time as well as the urgently felt need to put women’s stories, told by women, on the screen. Brought together initially by Midge Mackenzie, one of the rare woman writers and directors of the time, the group was made up of a diverse and dedicated assortment of practitioners and theorists, including Linda Dove, Claire Johnston, Fran McLean, Susan Shapiro, Esther Ronay, and Francine Winham. In addition to Johnston, the group was strongly influenced by feminist theorists like Pam Cook and Laura Mulvey and were involved with Johnston in helping to mount the first season of women’s films at the National Film Theatre in London. The members produced a number of films, both individually and collectively, including *Women of the Rhonda, Miss/Mrs, Bettshanger ’72, To Serve and Obey, Whose Choice? Rapunzel Let Down Your Hair* and *The Amazing Equal Pay Show*. Through its many activities, the London Women’s Film Group provided inspiration not only to one another but also to many other women who felt the lack of feminist expression in film.

The presentation by Barbara Evans, an early member of the London Women’s Film Group, will include a rare opportunity to view excerpts of films made by the group.

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**Barbara Evans** is an Associate Professor and former Chair and Graduate Programme Director of the Department of Film at York University in Toronto, where she specializes in documentary production, documentary history and activist film and video production and history. A graduate of the University of British Columbia and the National Film and Television School in the UK, she was an early member of the London Women’s Film Group and a founding member of the British Newsreel Collective. An award-winning filmmaker, she has worked as a director, producer, writer, researcher and editor; selected credits include the documentaries *Prairie Women, In Her Chosen Field, Jessie’s Albums* and *A Heaven on Earth*. Her current research is focused on the work of early women documentary
Feminist filmmakers and film-making collectives: Leeds Animation Workshop
Terry Wragg
info@leedsanimation.org.uk

Leeds Animation Workshop was founded in 1978 as a women's collective that would produce and distribute animated films on social issues, with a feminist agenda. After three and a half decades, and almost 40 films, it remains an independent, not-for-profit, feminist collective organisation. The Workshop has made films about violence against women, imperialism, sexism, racism, equality at work, childcare, sexuality, and many other issues. The films have been shown all over the world and many have been translated into other languages. Works such as “Give Us A Smile”, “Did I Say Hairdressing? I Meant Astrophysics”, and “Through the Glass Ceiling” gave expression to feminist ideas developing over two decades. Even in films dealing with subjects such as local democracy, energy conservation, or international debt, the Workshop’s approach was never gender-neutral. Feminism influenced not only the subject-matter and content of its films, but also their imagery and approach, as well as the structure and working methods of the organisation itself. Leeds Animation Workshop has been a pioneer in its field and remains unique today. A founder-member and co-director of the Workshop throughout its existence, I am able to give an insider’s account of its life and times. Being a practitioner rather than an academic, I will offer a comparatively informal session, illustrated with short clips from a range of its films, exploring ways in which the Workshop’s history and practice reflect the changing concerns of the women’s movement since the ’70s.

PARALLEL PANELS: 11.30 am – 1 pm
Panel 3A: WOMEN IN EUROPEAN TELEVISION (JSC 1.03)
‘They never progressed far and judgments on them were always more severe’: Women Workers in Television
Vanessa Jackson (Birmingham City University)
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How has the role of women working in the television industry changed over time? BBC Pebble Mill in Birmingham was renowned for its production of ‘ordinary television’, especially Daytime programming, where the audience was predominantly female. Little research has been carried out on the gender make-up of production teams and crew generating these programmes from the 1970s to early 2000s: the years when Pebble Mill was operational. This paper will consider the importance of women in the television workplace, exploring what editorial and technical positions they held, and what influence they commanded. Women were frequently members of production teams, and indeed in senior positions, such as producers, even in the early years of BBC Pebble Mill, but to what extent was there a glass ceiling? It was not until the late 1980s that there were female programme heads, and senior managers. What were the drivers determining where women did and did not work, and how far they could rise within the Corporation?
Through the use of video interviews, and written testimonies from former Pebble Mill staff, the paper will chart how the role of women in television developed at BBC Birmingham in the last third of the twentieth century. The paper will disseminate the results of a survey of 56 female television workers active between 1970-2005, which I carried out earlier this year, and include filmed interviews with some of them.

Here are a couple of quotes from the women involved:
“... a career in television is not compatible with having and caring for children.”
“Women at Pebble Mill were largely stuck in Daytime while men held the prime time positions.”
“Women pushed their way forward and became quite a force within the BBC.”

Vanessa Jackson is Course Director of the BA (Hons) in Media and Communication at Birmingham City University, and Degree Leader in Television. She teaches practical television modules to undergraduates, including documentary, television drama and independent production. Her research involves an online community history project about television production: the Pebble Mill project (http://pebblemill.org). This project forms the core of a practice based PhD, which she is studying for part-time at Royal Holloway, under the supervision of Prof. John Ellis. Before joining Birmingham City University in 2008, Vanessa was a series producer at BBC Birmingham, making factual and documentary series. She project managed the outreach of the first series of BBC Coast, winning the first BAFTA for Interactivity. As a programme maker she specialised in gardening and design programmes, as well as documentary series like Family Wanted about foster care and adoption.

Blanca Álvarez: a woman pioneer in Spanish TV from its origins to post-Transition
Concepción Cascajosa Virino (Carlos III University of Madrid)

This paper deals with the professional trajectory of Blanca Álvarez. A figure now almost forgotten, Blanca Álvarez Mantilla (1935-2000) joined the national television channel, TVE, in 1957, a few months after its inaugural broadcast. While finishing her studies in the Official School of Journalism, Álvarez became famous as a host of many programs during that early stage. But she did not remain in the position of host for many years: she was one of the first female contributors to TVE television magazine TeleRadio and also she started to write for women-oriented programs. Despite a very complex personal life (she became a young widow with seven children), she managed to be the first female executive of TVE after being named director of children’s programming during the late sixties. During those years, she was a modernizer of television programming in Spain with the adaptation of foreign formats and helped to advance the career of other distinguished female professionals in TVE, including Pilar Miró, Lola Rico and Lola Salvador. She concluded her career as the director of one of the biggest producing units of TVE and was one of the founders of the Spanish Television Academy. Focusing on Blanca Álvarez, we will deal with how the role of the professionals of TVE changed over time, including the process of transition of democracy after 1975, which marked a new era for women in Spanish society. The paper is part of the Research Project “Film & TV in post-Transition Spain”, funded by the Ministry of Economy and Competitiveness of the Government of Spain.

Concepción Cascajosa, Ph.D., is Senior Lecturer of Television Studies at Carlos III University of Madrid, where she is a member of the research group TECMERIN (Television-Cinema: Memory, Representation and Industry, www.uc3m.es/tecmerin). She has written three books and more than twenty essays about television fiction and media history.
Dictator Francisco Franco’s death in 1975 marked the beginning of major radical changes in Spanish society, one of which was the renaissance of the Spanish Feminist Movement. This shift ended a long period of censorship in film and television under Franco’s rule, with visual media providing the opportunity to transgress previously strict codes with absolute freedom. The newfound freedom of the Transition resulted in one of the most prolific periods in Spanish cinema History, while television performed the important pedagogical function of communicating to Spanish audiences the virtues of the fledgling democracy. Within this context, Spanish women started working behind the camera; Pilar Miró, Josefina Molina and Cecilia Bartolomé were the first generation of female directors to graduate from the Official Film School of Spain. Pilar Miró (1940 – 1997) worked in the Spanish public broadcaster Televisión Española (TVE), First Channel and Second Channel, as an editorial assistant and director in the news department since the early sixties. She worked in fiction programs as well and she directed over a hundred dramas. At the same time she wrote and directed several films like The Cuenca Crime (1979) and the awarded The Dog in the Manger (1996). She also held political office. From 1982 to 1985 she served as Director General of Cinematography, a position from which she promoted a structural change in the Spanish filmmaking; and from 1986 to 1989 she was director of TVE. Focusing on the television dramas of Pilar Miró, this paper will analyse the way in which she managed to break into creative positions in the media industry, at a historical moment in which Spanish women started gaining a number of (civil) rights in relation to social equality.

Natalia Martínez graduated from Carlos III University of Madrid in 2008 with a degree in Film, Television and Media Studies and then completed a Master in Media Research at the same institution (2010). She is a Ph.D. fellow at the Department of Journalism and Media Studies at Carlos III University of Madrid. Her most recent article is “Narrativas del deseo y locas del desván: Una aproximación a Lola Salvador como autora televisiva durante la Transición” (Studies in Spanish & Latin American Cinemas, 2013). Her research interests centre on Spanish Television and Film History, Gender Studies and Culture and Media in Spain. She is currently working on her dissertation about women creators of TV drama during Spanish Transition.
question of how we determine the accomplishments of a single individual in what is essentially a collaborative business and art.”

This paper will examine selected autobiographies, memoirs, and magazine articles written by women scenario writers of the silent era in order to engage with questions of the limitations and benefits of reading memoirs as historical sources. Sources will include Frederica Sagor Maas’s *The Shocking Miss Pilgrim: A Writer in Early Hollywood*, Gene Gauntier’s *Blazing the Trail*, Anzia Yezierska’s “This is What $10,000 Did to Me,” and Frances Marion’s *Off With Their Heads!*. For example, Gene Gauntier’s contemporaneous articles in fan magazines and newspapers during her prolific career in the early 1910s presented her as an adventurer, in keeping with the character types she played on screen. In contrast, her memoir, serialized in *Woman’s Home Companion* in 1928, is much more subdued about her “adventures” during filmmaking, but strives to reinsert her into film history as a woman of astute film sense. The popular understanding of film history, by the late 1920s, had already been canonized as the work of a few “great” men, such as D.W. Griffith, Thomas Ince, and Cecil B. DeMille. In short, these memoirs and publicity articles reveal not only the contributions of female screenwriters but also, the place of women in the canon of film history, and contemporaneous attitudes toward screenwriting as work and part of the collaborative process of film production.

**Liz Clarke** holds a SSHRC Postdoctoral Fellowship at the University of California, Santa Cruz. Her project, “Writing Women in Film History,” examines female screenwriters working in the American film industry during the silent and early sound period. In September 2013 she defended her doctoral dissertation, which analyzed women in silent American war films from 1898 to 1927. She has also published on masculinity in contemporary Vietnam War films and early Spanish-American War films from the late 1890s.

**Listening for Lois: Reconstructing the Public Utterances of Lois Weber**

Prof. Martin F. Norden (University of Massachusetts-Amherst)

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What did early women filmmakers think of their films? Of the social issues they wanted to examine in those films? Of their audiences? Of the working conditions in their field? What were their hopes, dreams, and concerns as they navigated their way through an industry increasingly dominated by male viewpoints?

As fundamental and important as such questions may be, they have often gone unanswered. Indeed, the publicly expressed views of early women filmmakers are largely unknown to contemporary audiences; many such perspectives remain buried in uncatalogued trade publications and general-circulation periodicals. As a step toward remedying this situation, this proposed presentation will focus on the public utterances of a key figure – Lois Weber, one of the most influential Hollywood screenwriter/directors of the silent-film era – and the process that led to their discovery. Unlike many of her male peers, Weber did not leave behind an autobiography or a book of memoirs. She did, however, grant numerous newspaper and magazine interviews, the vast majority of which have never been reprinted in any form. This study, part of a larger enterprise (*Lois Weber: Interviews*, an anthology under contract to the University Press of Mississippi), will explore the challenges of creating a book-length reconstruction of Weber’s public utterances. This presentation, which will illuminate the process for restoring the “voice” of a woman who began working in the movie industry more than one hundred years ago, will not only shed further light on Weber’s career but also, I hope, provide inspiration and guidance to those scholars contemplating similar reconstructions of their own.
I plan to present key excerpts from the Weber interviews that I discovered, though the specific number will depend on my allotted amount of time. Given the opportunity, I would share her perspectives on such topics as:

- her process for generating story and character ideas
- her insistence on authentic detail in her films
- the role of cinema as an educating and socializing force
- the allegedly immoral conditions of Hollywood
- the importation of European films to the United States
- the institutionalized sexism that she experienced in the latter stages of her career

Martin F. Norden teaches film history and screenwriting as Professor of Communication at the University of Massachusetts Amherst, USA. He is at work on two books related to the history of women in the early American film industry: an anthology of Lois Weber interviews, and a study of women filmmakers and the birth-control movement during the World War I period.

Vera Inez Elkan: The problems of Female embedded war correspondents in the Spanish Civil War
Phyll Smith (University of East Anglia)
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Vera Elkan went to Spain in 1936 as an embedded photographer and filmmaker. The improvised, radical and libertarian nature of the response to Franco’s uprising meant that not only was Spanish Republicanism a beacon for radicalised women seeking to emancipate themselves within their homes, societies and industries, but also that they found themselves, at least at first, welcomed into evolving Republican frontline military, medical and journalistic roles.

Elkan obtained a free hand to film and photograph, travelling with both the International Brigade and their pioneering medical service. Her documentaries were vital fundraising propaganda and useful film sources for newsreel companies – keeping the war on the news agenda, also providing unique records of their subjects which, despite their onetime ubiquity as 16mm educational history resources have evaded serious historical analysis, while her photographs are the standard images of history textbooks.

However Vera Elkan’s name is little known, and like her fellow female correspondents, often only comes up in relation to those men with whom she shared a bed, the women little more than distracting courtesans (rather than as politically and artistically serious sexual liberals), and their work, which was often published collectively, is seen as an extension of a male partner’s work, or interesting only in the light of ‘women’s history’ rather than significant in the history of journalism generally and specifically in the persecution and promotion of the war and it’s aims on a national and global stage.

This paper disentangles the work of women journalists embedded with the military, from the narratives of them as bedded by sexually dominant men, and outlines what is known of Elkan and her work, her working methods and motivations, and its contexts both on the front line and within the first (and female staffed) military PR office in Valencia, and back in the UK where her work was absorbed into the collective of the Progressive Film Unit.

Phyll Smith writes on the social politics of fringe media in the first half of the 20th century, publishing on British and American Cinema Serials of the 30’s and 40’s, American pornographic comics of the 1930’s and journalism and newsreels in the Spanish Civil War. He is the author of a political biography of Tom Wintringham The Last English Revolutionary (London School of Economics/Sussex Academic Press). He teaches in Further and Higher Education and is a PhD candidate at UEA on the American Sound Serial, its exhibition and audience.
Panel 3C: ALTERNATIVE TAKES ON FEMALE FILM AUTHORSHIP (JSC 2.03)

‘The Champion of the British Film’: Elinor Glyn and Authorial Stardom
Lisa Stead (University of Exeter)
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During the silent and early sound era, female literary marketing overlapped with strategies of film star marketing. Print media linked popular female authors to film stars in focusing increasingly upon pictorial representations and creating the sense of an authorial brand akin to female ‘types’ on screen. The influence of these strategies can be traced along specific national and trans-national lines through the figure of British novelist Elinor Glyn, one of the most enduring examples of a female writer as hybrid literary/filmic ‘star’ during this period, who transitioned from successful author to film industry ‘insider’, writing and directing in the 1920s and early 1930s and proclaiming herself the ‘creator’ of two major female stars in helping propel the careers of Gloria Swanson and Aileen Pringle.

This paper seeks to shed new light on Glyn’s role within interwar film culture by turning specific attention to her intervention in the British film industry in the early 1930s. Glyn’s relationship with her reading and viewing audiences in the UK and US at this time was mediated through her extensive manipulation of extra-textual discourses in fan magazines, national press and public appearances, and this carefully crafted stardom was central to the final stage of her film career where she adopted the role of industry consultant, able to position herself as the ‘saviour’ of an ailing British film culture. In doing so, Glyn presents a pertinent example of writers in the period who crafted roles within film culture that were fluid and not easily categorized, often extending far beyond or bearing little relation to their ‘official’ credit. Utilizing a range of material from archived personal and business correspondence in combination with her novel and screenplay writing, the paper presents a reading of Glyn’s career against the industrial context of the British industry at the turn of the decade to explore her brand of authorial stardom, demonstrating the currency of women’s writing with female film culture across intermedial platforms and the ways in which female authors found different ways to negotiate forms of creative and economic control.

Lisa Stead is a Lecturer in English and Film at the University of Exeter. She has published articles on literature and regional cinemagoing, fan cultures, and film archiving. She is co-editor of The Boundaries of the Literary Archive: reclamation and representation (with Carrie Smith, Ashgate 2013), and her monograph Fictions: Women’s Writing, Selfhood and Intermediality in British Interwar Cinema is forthcoming with Edinburgh University Press in 2015.

Teaching Jane Campion: Biopic, Screenplay, Adaptation
Sandra Lee Kleppe (Hedmark University College)
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Jane Campion’s rich career exemplifies a wide variety of film types and issues relevant for the teaching of film and literature courses. Three of these will be treated in this paper: the biopic (e.g. Bright Star), the screenplay (e.g. The Piano), and the literary adaptation (e.g. The Portrait of a Lady). In a graduate course on film and literature, I teach Campion in the same semester as some of the major mainstream male directors who have produced literary adaptations such as John Huston (The Dead), Robert Altman (Short Cuts), and Wayne Wang (The Joy Luck Club). The main focus in this course is on comparative analyses of narrative techniques in film and literature. Though students are
generally sensitive to issues concerning narrative and gender in literary texts and literary history, graduate students are sometimes surprisingly unaware that, to quote Kathleen A. McHugh, “[P]otential is one thing and history another. Thirty years of feminist analyses of Hollywood narrative leave no question that the overriding if not singular perspective of commercial filmmaking, no matter what the gender of the character narrator or director, is male” (194)

The initial task when teaching Campion is to raise the level of awareness of the historical neglect or disempowerment of women and their perspectives in the film industry. Although gender and feminism are not the main theoretical issues of the course, these are nevertheless crucial to introduce. Likewise, indigenous studies and colonialism cannot be overlooked in any examination of Campion’s production. However, the main gist of the course is on the issues of narration as they pertain to each film and text we study, and therefore the terminology and tools for examining filmic and literary narrative techniques are central. Campion employs complex and varying narrative techniques in the biopic, the adaption and in films with her original screenplay. Keywords in these contexts are voiceover, auteur, diegetic and non-diegetic sound, and character versus camera perspectives.

Sandra Lee Kleppe, PhD, is Professor of American Literature at Hedmark University College, Norway. She is co-editor of *New Paths to Raymond Carver: Critical Essays on His Life, Fiction and Poetry* (University of South Carolina Press, 2008) and author of *The Poetry of Raymond Carver: Against the Current* (forthcoming, Ashgate 2014). Kleppe regularly teaches a graduate seminar on Film and Literature and has published articles in a wide variety of journals, including *Literature and Theology, Journal of Medical Humanities, Classical and Modern Literature, Mississippi Quarterly* and others.

‘I am a stylist, I like the commerce end of it’: Costume Design, Authorship and Cultures of Production

Helen Warner (University of East Anglia)  
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Traditionally, roles that have been fulfilled by women have been left out of histories of film/television production and as such, the figure of the costume designer has rarely been examined in any level of detail. Indeed, there has been a tendency to overlook the importance of the costume designer, not only in terms of their contribution to media texts, but also their involvement within the wider realm of fashion communication. This paper attempts to redress this imbalance. Focusing on a particular moment in US television history in which anxieties about the cultural value of costume design were centralised within the trade press, this paper examines the growing concerns that, following an increase in fashion placement, costume designers ‘proper’ are being replaced by ‘creative shoppers’. This change in terminology reflects not only the industrial development but also an unwillingness to acknowledge contemporary costuming practices as costume design. As this paper shall demonstrate, the economic and industrial factors which shape costume design engendered a change in attitudes towards the figure of the television costumer. These attitudes, I argue, are predicated upon a series of assumptions to do with gender, labour, and authorship and have resulted in a collective reimagining of the role within the trade press.

Dr Helen Warner is a Lecturer in Cultural Politics, Communications and Media at the University of East Anglia. Her research focuses on the intersection between gender, fashion and celebrity culture. She has published articles on contemporary US television, fashion and celebrity culture in several journals including: *Media, Culture & Society, The Journal of Popular Narrative Media, Film Fashion and Consumption* and *SCAN: Journal of Media Arts Culture*. Her monograph, *Fashion on TV: Identity and Celebrity Culture* (London, Bloomsbury 2014) will be available in April. In addition, she is developing an edited collection on gender and 21st century visual culture with Dr Heather Savigny.
Panel 3D: WOMEN’S FILMMAKING IN EASTERN EUROPE (JSC 3.02)

Ethno-realist docu-fiction and Hungary’s forgotten female cinema pioneer
Gábor Gergely (University of Manchester)
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Klára Riedl’s Isten tenyerén/In the Palm of God (1939) is an ethno-realist docu-fiction with an almost irresistible charm. This is largely due to its central figure, Kati, and the captivating performance by the non-actor who played her (the cast list survives, but without indication of who played who). The story centres around Kati’s love for a dashing cadet she met in Budapest, her difficult task, upon return to her village, of handling two suitors she doesn’t love, and her defiance of paternal authority and the scorn of the entire community. 

In the Palm of God was released when the 21% drop in domestic output that followed Hungary’s ban on Jewish involvement in filmmaking put products of scant marketability on cinema screens around the country. That it cleared the many hurdles films faced before approval for release was likely due to the involvement of many prominent far right figures, including producer Imre Huzly, advisor to the director István György, editor Zoltán Farkas and location manager István Lázár, Jr. The film has clear ambitions towards ethnographic realism. This sits uneasily with the longish insert of an ode to the ‘Hortobágy’, an iconic region of Hungary, whose swape-wells, pony-mounted cattle-herders and nine-arch bridge were key features of the period’s sanctioned images of Hungarian culture and tradition. The film’s contrasting mix of qualities, its foregrounding of a feminine experience and a feminine viewpoint, the use of genuine non-actors and real locations, and the obvious signs of interference, reshoots and recuts make it one of the most fascinating films of Hungary’s turbulent 1930s. This paper traces the story of this remarkable female-made film.


The Last Stage of Women’s Resistance: Ostatni etap (1948) and Its Relation to Popular Cinema Representations of Women on the Front Lines of the Second World War
Mirella Yandoli (University of Cambridge)
Marc David Jacobs (Centre for the Moving Image, Edinburgh)
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The paper we propose would discuss the Polish film Ostatni etap (The Last Stage, 1948) from several different angles relating to its significance as a key film about, directed and written by women. Arguably the first feature film about the Holocaust (a distinction which will itself be touched upon), we will, by analysing the film’s contemporary international reception and later (re)contextualising, explore how this position of primacy may have ultimately diverted focus from its treatment of
women, and how this was further abetted by the subsequent dominance of representations of the Holocaust (cinematic and otherwise) by male-authored and -oriented narratives.

We will also examine the film's overall construction and how screenwriters Wanda Jakubowska and Gerda Schneider - themselves both recent survivors of Auschwitz - simultaneously approached the film not only as a piece of collective autobiography but also as a politicised piece of dramatised reportage created for both Soviet-bloc and international audiences. Such an approach may have led to their being unable to balance the film's stories of women in general and Jewish women in particular against unevenly divided loyalties to depictions of 'authentic' events, ideologies of the post-war documentary movement and an overriding investigation of the human (rather than especially female) condition.

Finally, we will discuss The Last Stage's position as one of the few films about the events of the Second World War to be told from women's authorial perspectives and to feature almost exclusively female protagonists (and antagonists). We shall, both in relation to and as divergent from other near-contemporary films variously treating themes of women's wartime internment, solidarity and resistance activities - such as Two Thousand Women (1944) and Odette (1950) - explore their differing visual and narrative approaches to depictions of female (and questionably feminist) internationality, musicality and martyrdom, as also seen in The Last Stage.

Mirella Yandoli is a candidate for a Master of Studies in Jewish Christian relations at the University of Cambridge. Her main area of research is the reception of early Israeli cinema amongst Christian audiences in the 1940s. She is living in Edinburgh in order to assist in the development of the Jewish Studies Network at the University of Edinburgh and works at the Filmhouse cinema in her spare time.

Marc David Jacobs has worked for Edinburgh's Centre for the Moving Image (CMI), which incorporates the Edinburgh International Film Festival, Edinburgh Film Guild and Filmhouse Cinema, in a variety of capacities since 2011. Current roles include Publications Researcher, Exhibition Officer and programmer of the Guild's New Cinema strand, as well as cataloguing the extensive archival holdings of the Film Festival at the National Library of Scotland. He is also one of the organisers of the Edinburgh International Film Audiences Conference. His current research is into the histories of the three CMI organisations since 1930.

**Animated Feminism in Eastern Europe**

Eliška Děcká (FAMU, Prague)

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This paper will show, using various examples from specific animated films, how the first feminist ideas were, little by little and almost secretly, incorporated into East European auteur short animation. This paper will argue that even though the presence of these feminist approaches was rare (in comparison with Western society for example), its impact and influence on the future generation of (especially female) auteurs is very important.

At the beginning, I will explain the reasons of the close and sometimes kind of double-edged sword relationship between feminist/gender issues and the auteur (mostly short) animation as has been already argued in various theoretic animation studies researches (in the texts of Jayne Pilling, Paul Wells or Nea Ehlrich for example). Then, I will focus on some specific examples from mainly Czechoslovak (and since 1993 Czech and Slovak), Polish and Hungarian animated production. This paper emanates from my current PhD research comparing female authorship in very distinct European and American independent animation production systems. The PhD research uses strongly
the methodology of oral history and I will incorporate some of the obtained interviews and other oral sources into this paper as well.

Eliška Děcká is a 2nd year PhD student at FAMU Prague. With her academic past including MA at Faculty of Arts (Film Studies Department), and MA at Law Faculty, both Charles University in Prague, she focuses with her research and publication activities on gender issues in animation and the social influences of animation in general. She has been member of the Society for Animation Studies since 2009 and presented papers at SAS conferences in Atlanta, Edinburgh and Athens. She teaches film theory and history at J. A. Komensky University in Prague and collaborates as a dramaturgist with various animation festivals.

Lunch – 1 – 2 pm, JSC ground floor foyer

PARALLEL PANELS: 2 – 3.30 pm

Panel 4A: WOMEN IN OTHER JOBS (JSC 1.03)

Behind the Scenes: Women’s Roles in U.S. Broadcasting, 1940-1945
Prof. Susan Brinson (Auburn University)
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The dominant research paradigm on the role of women in the U.S. broadcasting industry typically focuses on female performers, while women’s historical contributions “behind the scenes” of the industry figure much less prominently. Minimal research on the contributions of women to the growth of radio and the development of television during the 1940s begs the questions: Did women perform other functions in television and radio other than on-air talent? If so, what role(s) did they fill?

Tantalizing clues suggest that women worked in a wide variety of jobs long before they were asked to replace men during World War II. Women in management positions were not so unusual, as Helen Sioussat demonstrated as the CBS executive who developed the television talk show format in 1940. A regular feature in Broadcasting magazine, the dominant trade publication for the U.S. broadcasting industry that was founded in 1927 and continues publishing today, highlighted women who worked as station owners, program directors, sales directors, traffic managers, writers, script editors, and music directors. Beginning in the 1930s and continuing through wartime, women comprised 40% of the workforce manufacturing radio and television sets. Archival evidence from the U.S. government’s Federal Communications Commission (FCC) reveals that women served the “home front” during World War II by conducting domestic surveillance for clandestine broadcasts. Clearly “woman’s work” consisted of more than entertaining the masses.

The research I present concentrates on women’s contributions in U.S. broadcasting during the 1940s-1950s, the period during which radio reached its zenith but was replaced by television. Research indicates that women contributed directly and substantively to the production of radio and TV programs, the financial stability of broadcasting stations and networks, manufacturing, and domestic security during wartime. Women played critical roles in broadcasting in the United States during the 1940s and 1950s. As radio transitioned to television in the United States, however, women increasingly were isolated in specific gender-identified jobs, a reality that continues today.

Susan Brinson is a Professor of Communication at Auburn University in the U.S. Her research
interests focus on women in broadcasting during the 1940s-1950s, as well as the role of the Federal Communications Commission during World War II.

‘The younger men did not care for us women’: how women lost out in London advertising agencies in the 50s and 60s
Alison Payne (Birkbeck College)
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In 1959 a new television campaign was launched for Persil washing powder, for the first time featuring the Persil ‘mum’. Up to this point, unlike other washing powder brands, Persil television advertising was notable for not featuring a housewife or mother. This new campaign was so important to the agency responsible for Persil advertising, J. Walter Thompson (JWT), that it was mentioned in JWT’s house magazine, *Round the Square*, and Tom Rayfield’s (1997, p. 97) anecdotal history of JWT credits Renee Wilson as the Key Writer on this new campaign.

Renee Wilson had a successful career at JWT working on brands such as Andrex. However Wilson was a rarity: a senior female copywriter. My research suggests that women in senior creative positions became increasingly rare in the 50s and early 60s. Analysis of agency personnel data held by the Incorporated Practitioners in Advertising (IPA) illustrates that women lost status in advertising agencies, and the proportion of women holding the prestigious positions of account executive and copywriter declined. This research supports the findings of the PEP report, *Women at Work*, in which the author concludes that, between 1951 and 1961, the proportion of women in the higher status, ‘lower professional’ roles, fell.

In an attempt to understand why women lost status and presence in an industry that had previously encouraged women to enter it, the analysis of industry data, and published anecdotal material, has been supplemented by interviews carried out with women who worked in advertising agencies between 1954 and 1964. Combining contemporary research and new interview material suggests a series of interlocking factors that limited the opportunity for women in the creative departments of advertising agencies. These factors included the professionalization of disciplines, the pressure from new male entrants, the rise of the art director, and educational and parental pressures.

Alison Payne
Following a career as a strategic planner and consultant in advertising and communications, and having completed my MA at Birkbeck in television and film, I am now a post-graduate researcher in the MPhil programme. My research interests lie in the impact of new media and the history of television in the UK. Currently I am researching the impact of the advent of commercial television advertising on the advertising and production industries, and television viewers.

Dr. Andrew Dawson (University of Greenwich), Dr. Sean P. Holmes (Brunel University)
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The history of film laboratory workers, both men and women, is still to be written. Overshadowed by the seeming glamour and prestige of movies and television, working in film labs appears routine, dirty and proletarian. This paper is a first step in rescuing lab workers, particularly women, from obscurity and historiographical darkness.

The experience of women lab workers is underlain by a paradox: as the women's movement of the late 1960s demanded equal pay and access to a wider range of jobs, women were disappearing from labs and their numbers in skilled occupations declining. World War Two opened up a range of
better-paid jobs in the labs and women continued to hold on to these in the post-war years. But as they started to retire in the mid 1960s men replaced them and the older power and gender hierarchy, not seen since the 1940s, was fully restored. Despite legislative advances with the 1970 Equal Pay Act and the 1975 Sex Discrimination Act, lab women were confined to a small number of relatively low-paid jobs. Some lab women forcefully objected, many struggled individually and collectively, while large numbers acquiesced. How women lab workers responded to the promise of gender equality and the reality of resurgent job discrimination is the central focus of this presentation. Attention will also be given to the roles played by the women’s trade union, the Association of Cinematograph, Television and Allied Technicians, and lab management. Research for this paper is underpinned by oral history interviews conducted by Dawson and Holmes and interviews from the BECTU History Project, the largest archive of film and TV oral memory in Europe.

The session will consist of a short presentation combined with a screening of excerpts from Dawson and Holmes’ forthcoming documentary *Women in the Film Laboratories*, which uses a wide range of video interviews, archival footage and still images.


Dr. Sean P. Holmes teaches in the Film and Television Studies programme at Brunel University. His research focuses on the history of work and workers in the commercial entertainment industry. He is the author of *Weavers of Dreams, Unite: Actors’ Unionism in Early Twentieth-Century America* (Urbana: University of Illinois Press, 2013) and the co-editor (with Andrew Dawson) of *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage* (London: Bloomsbury, 2012).

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**Panel 4B: HOLLYWOOD GENRE AND AUTHORSHIP (JSC 2.02)**

*When the Woman Directs (a Horror Movie)*

Katarzyna Paszkiewicz (University of Barcelona)

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The long-standing prejudice against horror cinema as a male genre produced for a predominantly male audience and addressing specifically male anxieties has been challenged by numerous film scholars. While female spectators of horror movies have received theoretical attention in the last decade, such has not been the case of women filmmakers who choose to work within this genre. Making reference to the famous essay by Linda Williams on horror cinema, “When the Woman Looks”, this paper seeks to explore what is at stake when women directors make horror films. In order to address the problematic relationship between female authorship, film genres and feminism, and especially how these tensions play out in the discursive circulation of women’s cinema, two recent horror films will be explored: *Jennifer’s Body* (Karyn Kusama, 2009) and *Carrie* (Kimberley Peirce, 2013), both of which were defined as feminist revisions of horror genre. Rather than conceptualizing these filmmakers as feminist auteurs that transcend the industrially imposed...
formats, their authorship will be explored in conjunction with the role of repetition and continuous cultural recombinati
already included in the genre. Drawing on Jane Gaines’s essay “Genius of Genre and Ingenuity of Women”, in which the scholar argues against film genre as cramping authorial style, attention will be drawn to how these women filmmakers not only revise the generic conventions, but also draw on their “generative” force in order to engage with feminist politics.

Katarzyna Paszkiewicz is a PhD candidate and a research assistant at the Centre Dona i Literatura (“Woman and Literature Research Centre”, University of Barcelona), where she is carrying out her doctoral dissertation on genre cinema by contemporary women filmmakers. She has participated in a number of international conferences: Doing Women’s Film History Conference (University of Sunderland, 2011), Gynocine: Mujeres, Dones and Cinema Conference (University of Massachusetts Amherst, 2011) and Society For Cinema and Media Studies Conferences (Chicago, 2013 and Seattle, 2014), among others. Her recent publications include “Del cine épico al cine social: el universo metafilmico en También la lluvia (2010) de Icíar Bollaín” [Lectura nº 18, 2012] and “Hollywood Transgressor or Hollywood Transvestite: The Reception of Kathryn Bigelow’s The Hurt Locker (2008)” [forthcoming in Christine Gledhill and Julia Knight (eds.), Doing Women’s Film History, Rewriting Cinema Then & Now, Illinois University Press]. Her research interests include women’s cinema, film genres, cultural and gender studies.

‘As If a Girl’s Reach Should Exceed her Grasp’: Reframing Gendered Textuality in Amy Heckerling’s Teen Tales
Mary Harrod (King’s College London)
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This paper will examine how Amy Heckerling’s early work in the High School film and sitcom reorients trends set up by earlier teen narratives from a gendered perspective. Thus Fast Times at Ridgemont High (1982) and especially Clueless (1995 and subsequent television series) exchange the masculine focus of earlier film and television teen fare for a feminine emphasis in terms of both narrative organisation and point of view. Their intervention in such generic discourse demands to be seen as a feminist act at the level of form as well as content. Specifically, Heckerling’s films are comparable to those described by Roberta Garrett under the rubric of ‘postmodern chick-flicks’, films aimed at women that swap the traditionally ‘feminine’ pleasures of sentimentality and affective engagement for the cerebral rewards of reference-spotting and generic over-determinacy. The self-awareness on display in these influential teenpics allows for semantic play with generic figures while debunking the cultural myths behind them. Clueless additionally imparts a degree of cultural legitimacy to its overtly ‘frivolous’ story through its intertextual relationship with Jane Austen’s Emma. This gesture foregrounds the arbitrariness of hierarchies of cultural worth and endorses by association the value of ‘feminine’ narratives of individual domesticity and romance. Meanwhile, the film’s dialogue marries traditionally romantic discourse with a highly inventive, baroque version of contemporary teen slang. This combination destabilises the authenticity of those processes of meaning-making and identity-formation in which the ingénue characters are engaged. The discursive basis of identities is even more to the fore in the spin-off television show Clueless, with both visual details and the dialogue insistently placing interactions in a web of cultural references drawn from both high and popular culture. This essay will examine such postmodern sleights of hand at the levels of both generic and actual ‘language’, with a focus on their tendency to undermine and reframe specifically gendered identities.

Mary Harrod is Visiting Tutor on the MSc Gender, Media and Culture at the London School of Economics and Graduate Teaching Assistant in the Film Studies Department at King’s College London, where she last year completed a PhD. She has published journal articles and book chapters.

**Nancy Meyers: The Wrong Kind of Woman Filmmaker?**
Deborah Jermy (University of Roehampton)

Nancy Meyers is the most commercially successful woman filmmaker of all time (Wiggers, 2010), described by Daphne Merkin in *The New York Times* as ‘a singular figure in Hollywood – [she] may, in fact, be the most powerful female writer-director-producer currently working’ (2009). This is a suggestion which has held even more weight since the death of Nora Ephron in 2012. Yet while Ephron became a widely recognised name, Meyers remains a marginal figure in accounts both of contemporary Hollywood cinema, and feminism and film. Despite Meyers’ impressive track record for turning a profit and a multi-faceted career dating back to co-writing *Private Benjamin* in 1980, beyond a few chapters and articles, Meyers has gone largely neglected by Film Studies. While the Diane Keaton/Jack Nicholson vehicle *Something’s Gotta Give* (2003) received a good deal of popular critical interest and considerable academic attention too for its reimagining of the romcom for the ‘babyboomer’ generation, besides this work there remains decidedly little scholarship on Meyers. This paper will reflect on the reasons for this neglect, exploring how Meyers might be called ‘the wrong kind of woman filmmaker’ and how she has posed a ‘problem’ for feminist film studies. Disdain for Meyers’ taste for lavish mise-en-scène, privileged milieux and ‘light’ comedy have frequently dominated the often flippant reception of her work, which has generally situated her as a filmmaker producing capable but conventional, generic crowdpleasers. It is difficult not to read much of the invective regularly meted out to her work by critics as being acutely gendered - as expressing contempt, not only for the ‘women’s’ genre of the romantic comedy she often works in, but beyond this also implicitly for Meyers herself as a woman director allegedly churning out such fare, and for the female protagonists and audiences that seemingly lie at the centre of her commercial success. This paper will explore the legitimacy of her reputation and suggest it is precisely the intersection between the evident pleasure her films provide for many women audiences, and the discomfort they produce among critics and scholars in terms of their perceived conservatism, that make them a far richer subject for feminist analysis than has yet been mined.

Deborah Jermy is Reader in Film & Television at University of Roehampton. Her books include *Sex and the City* (Wayne State University Press, 2009) and *Prime Suspect* (BFI Macmillan, 2010) and most recently she was the editor of *Female Celebrity and Ageing: Back in the Spotlight* (Routledge, 2013).

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**Panel 4C: FEMALE PERFORMANCE AND STARDOM (JSC 2.03)**

**Strategies for filming dance in Italian silent cinema**
Elisa Uffreduzzi (University of Florence)
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While cinema was taking its first steps, the choreutic modernism diffused itself and it was conveyed in the new medium an innovating message: the “idea of a new dance”. Modern dance pioneers as Loie Fuller, Ruth St. Denis, Isadora Duncan and such dancers as Ileana Leonidoff and Ida Rubinštejn, influenced many Italian silent movies involving dance performances, to the extent that those scenes,
focusing on dance as “attraction” in Gaudreault’s terms, also determined the shooting and directing strategies that captured them. Through some clarifying examples, I intend to show the presence of dance scenes in Italian silent cinema and how valuable space was granted for free bodily expression to women (actresses-dancers) who performed in those films. Some degree of artistic authorship, in both filmmaking and choreographing, was given thus connecting dance and social needs of “new women” in a common space. Thus cinema, accordingly often welcomed female artists characterized by an unconventional sexuality. As if to say it was only possible in the dreamlike and limited space of cinema: finally women were able to freely express themselves not only on the bodily level, but also on a much more introspective one.

Elisa Uffreduzzi was born in Florence (Italy) in 1983, where she also accomplished her University studies. In 2007 she achieved a Bachelor’s degree (score: 110/110) in “Disciplines of Arts, Music and Performing Arts” (DAMS), concluded with the dissertation entitled “The degeneration of Neorealism - analysis of the magazine Cinema Nuovo 1954”. In 2010 she achieved a Master’s degree in “History, Criticism and Production of Performing Arts” with the thesis entitled “Salome’s Dance in Silent Films” (score: 110/110 cum laude).
From January 2011 to April 2014 she has been studying as a PhD candidate the History of Art and Performing Arts, at the University of Florence, with a research project about dance in Italian silent films, focusing on a double analysis on dance scenes. Indeed, matching a film analysis with a choreutic one, Uffreduzzi intend to investigate how film and dance movements interact with each other, to highlight reciprocal influences. Her interest in choreutics in silent films was born thanks to her dance practice and cinema studies. In fact, Uffreduzzi has been studying dance for thirteen years: classical ballet, modern and contemporary dance. Moreover, the strong concern in silent films has brought her to intersect these two forms of art, considering that cinema has very often chosen dance as the “leading role” of movies, especially in early cinema.

‘Footsteps in the Fog’: the transnational stardom of Belinda Lee
Steve Chibnall (De Montfort University)  
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British cinema has a long history of losing its stars to Hollywood, but rarely did its star creations migrate to continental Europe. One might cite Dirk Bogarde, but few now remember his female contemporary, a Rank contract artist who effectively left Pinewood for the studios of Europe at the height of her fame. At the start of 1958, Belinda Lee was Britain’s top female star according to a poll of cinema managers. She had been carefully promoted and groomed as the spearhead of Rank’s drive into international markets, and yet within the year would lose her contract and become an exile. How could this have happened?
The sudden end to Lee’s British stardom may be partly explained by disasters occurring in her private life, but this paper will also consider the challenge she posed to the sort of roles available to British actresses at the time and the gender prejudices that impacted on her career. For Raymond Durgnat (A Mirror for England, p184), she is linked to ‘the British cinema’s extraordinary difficulty, not in finding, but in developing, starlets, female, assorted, innumerable’. So many had to find their true metier elsewhere. He cites Jean Simmons, Joan Collins, Yvonne Furneaux, Honor Blackman, Kay Kendall, Barbara Steele and others. ‘After the eclipse of the Gainsborough girls (Margaret Lockwood, Pat Roc, Jean Kent), who may have lacked subtlety but had a joyous, florid, rude feminine energy, the divorce between respect and provocative sexuality was complete.’ Ultimately, Rank struggled to contain the very beauty and sensuousness it had discovered in Belinda Lee as she became increasingly aware of the possibilities in more liberated cinemas overseas where she would not have to battle with what Durgnat called ‘the fog of British reserve – a fog blackened, it must be said, by the smutty anger of British misogyny, puritanism and shyness’, and a film culture that was
'gratuitously vindictive in assuming the stupidity of any girl who was glamorous or pretty'. This paper, then will use the story of Belinda Lee to explore wider issues of gender and stardom in 1950s British and European cinemas.

**Steve Chibnall** is Professor of British Cinema and Director of the Cinema and Television History (CATH) Research Centre at De Montfort University, UK. He has written or edited twelve books, the most recent being *The Historical Dictionary of British Cinema* (Scarecrow, 2013), written with Alan Burton.

**From the Margins towards the Centre: Women in 70s and 80s Hollywood**

Peter Krämer (University of East Anglia)

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This paper uses individual case studies and a range of quantitative indicators to gauge the changing position of women in the American film industry between the late 1960s and the early 1990s. I demonstrate that, after reaching a historical low point in the late 1960s and early 1970s, the position of women in Hollywood improved dramatically (though never coming even close to parity with men). This improved position was correlated with a return to prominence of what are traditionally regarded as female-oriented genres (such as the musical, romantic comedy and costume drama) in the US box office charts and at the Academy Awards (as well as other forms of peer and critical recognition), and also with changes in the construction of gender roles in Hollywood movies across the 1970s and 1980s.

The quantitative indicators of women’s position in Hollywood that I use include the following: the number of female stars on Quigley’s annual list of top ten box office attractions; the female share of the membership in film industry guilds; the number of leadership positions in the film industry filled by women. Case studies include the career of Jane Fonda as an actress, as head of her own production company and as a political activist; and the work of Sherry Lansing first as a studio executive and then as a leading independent producer. I also draw on audience surveys (confirming the close links between female audiences and the above listed genres) and quantitative content analysis of large samples of films.

The paper concludes with some suggestions about longer term developments in American film history, looking back to the decades before the 1970s and looking forward to the decades since the 1980s.

**Peter Krämer** is a Senior Lecturer in Film Studies at the University of East Anglia. He is the author of *A Clockwork Orange* (Palgrave, 2011), 2001: A Space Odyssey* (BFI, 2010) and *The New Hollywood: From Bonnie and Clyde to Star Wars* (Wallflower Press, 2005), and the co-editor of *Screen Acting* (Routledge, 1999) and *The Silent Cinema Reader* (Routledge, 2004). He has published more than sixty essays on American film and media history, and on the relationship between Hollywood and Europe, in academic journals and edited collections. These include several pieces on female film stars and producers (Audrey Hepburn, Jane Fonda, Sherry Lansing, Jodie Foster and Sandra Bullock) and on female audiences.

**Panel 4D: WOMEN’S VOICES AND WOMEN’S HISTORIES IN THE 60S AND 70S (JSC 3.02)**

**The Puzzle of Adrien Joyce: Carole Eastman, film authorship and the woman writer in the New Hollywood**

Nicholas Godfrey (Flinders University)

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This paper will explore the career of screenwriter Carole Eastman (1934-2004), who penned *The Shooting* (1966), *Five Easy Pieces* (1970), *Puzzle of a Downfall Child* (1970) and *The Fortune* (1975). Dancer, actor and sometime model, Eastman turned to screenwriting in the mid-1960s. With only five feature films credits having been realised within her lifetime, Eastman remains one of the most mysterious figures of the New Hollywood period. Despite having worked with some of the biggest names of the era (among them Jack Nicholson, Warren Oates, Monte Hellman, Bob Rafelson, Jerry Schatzberg, Mike Nichols and Warren Beatty), Eastman herself remains enigmatic. Beginning with her uncredited role as a dancer in *Funny Face* (1957), Eastman’s career is marked by continual obfuscation, seen in her adoption of the gender-ambiguous pen-name Adrien Joyce, and the dearth of information available about her.

This paper will chart the limited biographical details that are known about Eastman, and look carefully at the films she wrote and the reception that greeted them. This process will in turn open up a consideration of the questions that Eastman and her relative invisibility pose about film authorship and the primacy of the (inevitably male) director in the New Hollywood, a period usually associated with a specifically masculine brand of angst - towards which Eastman herself was a key, but oft-overlooked, contributor.

**Nicholas Godfrey** is a PhD candidate in the Department of Screen and Media at Flinders University in South Australia. His doctoral thesis explores the critical construction of the New Hollywood.

‘Are You Still As Angry As You Used to Be?’: Finding a Voice for Women’s History in *Julia* (1977)

**J. E. Smyth** (University of Warwick)

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“Are you still as angry as you used to be?” Vanessa Redgrave asks Jane Fonda. “Yes, I try not to be, but there you are,” Fonda responds. “I like your anger. Don’t you let anyone talk you out of it,” Redgrave tells Fonda. This conversation, taken from the actresses’ final meeting in *Julia* (1977), resonates not only with the film’s 1930s political context involving the lives of Hollywood screenwriter Lillian Hellman and antifascist leader Muriel Gardiner, but also Fonda and Redgrave’s unquestioned status in the 1970s as world cinema’s most politically engaged, fearless feminists. Released in 1977 -- Hollywood and the United Nations’ proclaimed “Year of the Woman” -- *Julia’s* content, complex construction of women’s history and voices, and positioning of women’s star discourses make it one of the most important, though critically neglected films about women.

This paper, based on extensive archival research, explores *Julia’s* construction of women’s historical experiences in conjunction with Fonda and Redgrave’s active engagement with these discourses throughout production. Fonda gave several interviews about the fall-out from her Vietnam War protests and outspoken feminism, and Redgrave had to be cautioned about handing out Marxist literature on location in Europe. Both helped to shape public perception of their roles in the press.

Recent scholarship documents Hollywood’s attempts to cater to female audiences and their tastes for popular history. But Hollywood has produced few films that self-consciously narrate historical questions of agency, objectivity, and heroism from a woman’s perspective. Even fewer represent a truly collaborative partnership between actresses and predominantly male filmmakers. *Julia* is the exception, and this paper will explore their cinematic representation of women’s history in conjunction with the film industry’s challenge in 1977 to develop a woman’s historical narrative on screen.

**Bringing Up The Bodies: ‘Remembering’ Female Suffrage, Feminist Archaeology and Shoulder to Shoulder**

Janet McCabe (Birkbeck, University of London)

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2014 marks the fortieth anniversary of the BBC miniseries, Shoulder to Shoulder, which told the story of the early women’s suffrage movement in Britain (1890s-1919). Its importance as a landmark BBC drama documenting women’s history and experience, the scale of which has never been repeated, is beyond question. This paper seeks to explore questions of women’s television history and the history of feminism on television, as it focuses on the role played by the women involved in the production and consumption this key text for (and made by) women. This paper explores the participation of particular women in making visible the history of female suffrage at the moment of second-wave feminism, with its political priorities that addressed questions of ideology, representation and culture; and it thinks further about the challenges involved in reconstructing this history of the early women’s movement. Next the paper will investigate the afterlife of Shoulder to Shoulder (of how Midge Mackenzie toured schools with the series, for example), but also I will seek to unpack possible reasons for why this show has become rather lost to the archive. Addressing questions of advocacy and our role as academics/scholars and archivists in that process, the paper concludes with some thoughts about strategies for intervention.

Janet McCabe is Lecturer in Film, Television and Creative Industries at Birkbeck, University of London. She edits Critical Studies in Television and has written widely on feminism, gender politics and television. She has co-edited several collections, including Quality TV: Contemporary American TV and Beyond (2007) and Reading Sex and the City (2004), and her latest books are The West Wing (2012) and TV’s Betty Goes Global: From Telenovela to International Brand (2013; co-edited with Kim Akass).

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*Refreshments – 3.30 – 4 pm, JSC ground floor foyer*

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**KEYNOTE SESSION, 4.15 – 6 pm, JSC 0.01**

**WOMEN, WWI AND BRITISH CINEMA: ARCHIVAL SCREENING AND DISCUSSION**

Laraine Porter (De Montfort University)

Bryony Dixon (British Film Institute)

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PARALLEL PANELS, 10 – 11.30 am

Panel 5A: PIONEER WOMEN OF SILENT CINEMA (JSC 1.03)

Maude Adams from Stage to Screen. Her Research into Lighting and Colour for Film in the 1920s
Victoria Jackson (University of Bristol) 
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Maude Adams was a famous American stage actress of the early twentieth century. During the 1920s, having retired from the stage, she turned her attention to film production. She led and financed research into film stage lighting for colour cinema that was motivated by her own desire to produce colour film versions of *Aladdin*, J. M. Barrie’s *Peter Pan* and Rudyard Kipling’s *Kim*. Ultimately when these films could not be made in colour she choose not to produce them at all, a testament perhaps to her commitment to colour over black and white. She did however successfully collaborate with Robert T. Flaherty on the production of two Kodachrome test films for Kodak. During her stage career Adams had developed a keen interest in stage lighting and the aesthetic effects of colour. This paper will examine Adams as an example of the importance of the intermedial context of the development of colour cinema in the 1920s. The paper will consider the experiences Adams brought from the theatre and how they influenced not only her ideas on colour in cinema but also the direction and approach of her research. For example, because Adams was not an engineer herself she worked closely with technicians in the theatre to develop apparatus that would create the lighting effects that she was seeking for her productions. Faced with the limitations of contemporary colour film she adopted a similarly hands-on-approach and financed research into production lighting.

Finally Adams negotiation of the contemporary film industry as a female pioneer is interesting. She worked largely as a collaborator both in her research and production work. The paper will consider her personal approach to and negotiation of the contemporary film industry that was made possible by her financial independence and theatrical reputation.

Victoria Jackson
Following the completion of an MA in Film Studies with Archiving at the University of East Anglia in 2005 I worked for a couple of years in the film archiving field before beginning my PhD at the University of Bristol in 2007. My PhD, *The Distribution and Exhibition of Kinemacolor in the UK and USA 1909-1916* examined the extent of the process’ infiltration into the UK and USA exhibition markets. It also explored Kinemacolor’s impact on the contemporary exhibition market and on the demand for other colour processes. I am currently employed as a Research Assistant at the University of Bristol on the project, ‘Colour in the 1920s: Cinema and Its Intermedial Contexts’. My
research interests include silent cinema, colour film history, film preservation and restoration issues and the contemporary reception, distribution and exhibition of silent cinema.

**Strategic Fictions in Nell Shipman’s Autobiographies**
Amy Shore (SUNY Oswego)
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Silent cinema star, screenwriter, director and producer Nell Shipman was a prolific writer about her work in early Hollywood. In 1925, she began publishing her experiences in a three-issue series for *Atlantic Monthly* that told a harrowing tale of the production troubles for her 1922 film *The Grub Stake*. In this series, her account of the production troubles closely mirrored the woes of the heroine she portrayed in the movie. Later, in *Abandoned Trails* (1932), Shipman reversed this trajectory of heroine/author conflation by publishing a novelized account of her entry into cinema and subsequent work in Canada, California and Idaho film production. Finally, in 1968, Shipman wrote her formal “autobiography,” which was published posthumously by Boise State University as *The Silent Screen and My Talking Heart* in 1987. In this work, Shipman moves between first-person accounts to novelized discourse in which she refers to herself as “our heroine” or “the heroine,” thus continuing to conflate her fictional selves with her “real” self.

In this paper, I will explore Shipman’s use of “strategic fictions” through genres and rhetorical strategies as forms of strategic fictional discourse. The discursive maneuvers are, I contend, efforts to manage two aspects of Shipman’s career: 1) In the early works (1920-30s), Shipman uses strategic fictions to manage the politics of independent film production during an era when vertical integration of Hollywood studios made independent film producers such as Shipman “marks” for the industry; 2) In the later autobiography (written in 1968), Shipman uses strategic fictions to manage her legacy in silent cinema, which had been eclipsed by the male-dominated auteur histories through this era. It is important to recognize Shipman’s discursive strategies in order to fully appreciate the important role she played in shaping the industry, films and approaches in American silent cinema.

Amy Shore is Director and Associate Professor of Cinema and Screen Studies at the State University of New York at Oswego. She is currently working on a book-length study of Nell Shipman that explores how Shipman’s stardom in the silent cinema era later produced her as a commodity for cultural heritage endeavors aimed at “rediscovering” early cinema figures as part of regional and national cinema histories. The book unpacks this historiographical dilemma to open up new inquiries into Shipman’s work as a writer, director and producer and introduces new ways to examine the work and contributions of cinema’s pioneers. Dr. Shore’s other scholarship focuses on social movements and cinema, and her book *Suffrage and the Silver Screen* is forthcoming from Peter Lang in 2014.

**Sex Matters: Elinor Glyn and Celebrity Authorship in Early Hollywood**
Hilary A. Hallett (Columbia University)
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“I know what women want,” Elinor Glyn assured Joseph Schenck in a 1929 letter from London after convincing him to distribute her directorial debut, *Knowing Men*. Glyn’s declaration accurately reflected her stature as one of the world’s leading authorities on sex roles and marriage. Glyn earned this status over three decades, working first as a mass-market so-called sex novelist and popular columnist. But it was her years in early Hollywood that most solidified her international reputation as a *philosopher of love*, as the title of her 1923 book declared.
This paper builds on Ann Morey’s idea of Elinor Glyn as one of early Hollywood’s most popular brands. Morey argues that Glyn’s success was due mostly to her malleable, biddable conception of authorial authority; that it was more artifice and attitude put in service to studio bosses than actuality. In contrast, this paper explores how the artifice and attitude of Glyn’s brand predated her arrival in Hollywood and offered a continuation of her authorial stance as both imperial aristocrat and Edwardian sex rebel. As a filmmaker, Glyn largely used extra-filmic means to support this authorial position, including her roles as well-publicized sex expert and mentor to many of the post-WWI era’s most successful stars. In this way she helped to write a celebrity for both herself and others that mattered to her sex.

Hilary A. Hallett’s first book, Go West! Young Women; The Rise of Early Hollywood (University of California Press) was published this year. She gave one of the keynotes at the Women and the Silent Screen Conference, Melbourne, 2013. Her current project is a group biography centered on Elinor Glyn, entitled The Invention of Glamour; The Remarkable Adventures of Elinor Glyn.

Panel 5B: CREATIVE CELEBRITY AND REPRESENTING THE SELF (JSC 2.02)

Hitchcock, Harrison and Uncle Harry: Diachronic Analysis of Joan Harrison’s Star Persona
Tim Snelson (University of East Anglia)
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In a 1945 Chicago Tribune article on Hollywood producer Joan Harrison titled ‘Glamour Galvanic’, Hedda Hopper describes her as ‘a 33 year old, golden-haired ball of fire with a temper of a tarantula, a purring persuasiveness of a female archangel, the capacity for work of a family of beavers, and the sex appeal of a number one glamour girl’. She characterises ‘Hollywood’s most successful lady’ of her era as a hybrid creature — simultaneously aggressive spider woman and ethereal innocent; desirable pin-up and desiring predator — a unique amalgamation of opposing gendered spheres, a female Frankenstein created through a supernatural galvanic process. As Universal’s first female producer — appointed to produce horror and mystery films for a burgeoning wartime market of women horror and mystery fans — it is perhaps appropriate that Hopper, a former protégée of ‘master of horror’ Hitchcock, should be characterized, and importantly, celebrated in such a way. Like the heroines in her films, Harrison’s ability to synthesize the conflicting demands of wartime allowed her to excel in the perceived male worlds of crime and horror cinema. But only for the duration. Following the war, as men reclaimed their jobs, returning many women to their pre-war occupations of housekeeping and motherhood, the female producer’s assertiveness and independent spirit were perceived as less attractive and increasingly redundant.

Through a reception studies approach, this paper will analyse the shifting discursive formation of Harrison across the wartime and immediate post-war periods. It will focus upon the wartime construction of Harrison’s ‘star persona’ in studio marketing, trade press articles and the middlebrow press leading up to her first film as producer, Phantom Lady (1944); the conflicted media reporting of her battle with the Hays Office and Universal over The Strange Affair of Uncle Harry (1945), over which she resigned; and the postwar attempts to tame her reputation as a ‘something of the stormy petrel.’ As a 1946 Citizen News’ article titled ‘Joan Harrison Worrying About Butter’ reported: ‘the funny thing about Joan, despite her preoccupation with a film career, is that the housewifely instinct will come to the fore’; she would ‘be glad of the right kind’ of marriage and, if she were to have a baby, she would ‘regard it as the greatest production of [her] career.’
Pamela Mason - Wicked Lady?
Adrian Garvey (Queen Mary University of London)
agarvey@qmul.ac.uk

Pamela Mason (1916-1996) sustained a long and diverse career in Britain and America as an actor, screenwriter, novelist and broadcaster. She remains best known however as the wife of James Mason, and so as part of a high profile and controversial celebrity family from the 1940s to the 1960s. A forthright, outspoken figure, she was subject to much opprobrium for her unconventional private and public lives.

Born Pamela Ostrer, daughter of Isidore who, with his brothers Maurice and Mark, controlled the Gaumont-British Picture Corporation during the 1930s, she was acting on stage and screen from the mid-1930s. Her first production credit was as co-screenwriter of I Met a Murderer (1939), in which she also starred. This low-budget, independently-made thriller, was released days before the outbreak of World War Two and little seen. It now seems a fascinating oddity, with a use of landscape which evokes silent cinema and 1930s realism, and which thematically anticipates the tropes of film noir. It was created in collaboration with Roy Kellino, her first husband, who directed, co-wrote and shot the film, and James Mason, who starred.

Pamela’s 1941 marriage to Mason increased her public profile enormously, as he rose to become Britain’s biggest and most controversial film star. They continued to collaborate professionally, on film, stage, television and book projects, in Britain and then Hollywood until their acrimonious and costly divorce in 1964. Pamela then continued her career as actor, writer and presenter, including as the host of her own US television talk show, until the 1980s.

Pamela Ostrer/Kellino/Mason seemed publicly defined in relation to men. However, her creative energies and adaptive entrepreneurial spirit can be seen to challenge the social and professional conventions of her time. This paper will consider how she rejected the roles of female actor and supportive wife and mother for a more active engagement in a male-dominated industry, and as a writer/performer sought to enact her own narratives both on and off-screen.

Adrian Garvey is a PhD candidate at Queen Mary University of London, researching film performance, stardom and national identity in relation to the career of James Mason. He has written on Ken Russell's The Boy Friend, film adaptations of the British television sitcom, and contributed entries on film comedy to the Directory of World Cinema: Great Britain.
portrait”, 2004) and in some related articles, I focused mainly on auteur films and experimental cinema. For this paper, however, I would like to open the discussion onto the question of ‘audiovisual self-representation’ in popular cinema.

To do so, I will analyse the career of Maiwenn Le Besco, a French actress, filmmaker and celebrity whose work has consistently drawn on the forms and themes of self-representation. In the last ten years she has written, directed, and performed in a one-woman-show about her childhood (*Le pois chiche*, 2001), a short film about mother-daughter relationships (*I’m an Actress*, 2004), a first person mockumentary about her family (*Pardonnez-moi*, 2006), a self-reflexive film about contemporary actresses (*All about Actresses*, 2009), and a drama about police child protection, in which she plays a leading role (*Polisse*, 2011). An actress since her childhood, she appears regularly in the media, where her image is that of the beautiful and vulnerable star, as well as the strong and determined filmmaker.

In my paper I will focus on three questions:

- What are the formal strategies of first-person filmmaking that Maiwenn deploys in her work?
- How does the confessional thematic of Maiwenn’s films relate to the broader category of “trauma” films, e.g. *Tarnation* (Caouette, 2003) or *For One More Hour With You* (Marazzi, 2002)?

How does the study of audiovisual self-representation change when analysing popular forms and personalities rather than auteur filmmakers?

Muriel Tinel-Temple holds a PhD in Film Studies (“The Filmic Self-Portrait”, EHESS-Paris, 2004). She is the author of several articles and essays about first person cinema. Having worked as a postdoctoral teaching and research assistant at Paris-III, she is currently a Visiting Lecturer at Birkbeck and the University of Westminster. She recently co-organised a study day at Birkbeck (“Self-portrait in the Moving Image”, Feb 2014) and she is now preparing her book about Self-Portrait in Cinema (forthcoming 2015, Hermann, Paris).

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**Panel SC: CINE/FEMINISM (JSC 2.03)**

**Tahmineh Milani: Portrait of the Feminist Filmmaker as a Star**

Tarahneh Dadar (Independent Scholar)

taraneh.dadar@gmail.com

This paper looks at the oeuvre of Iranian feminist filmmaker Tahmineh Milani and argues that she was a major force behind popularizing feminism in Iranian cinema. I contend that Milani established a brand of popular feminist film which became heavily influential in a cycle of women's films in Iranian cinema particularly during the reformist period (1997-2005).

Among the first generation of female filmmakers in post-revolutionary Iran, two names stand out for their consistent focus on the woman question: Rakhshan Bani-Etemad and Tahmineh Milani. While Bani-Etemad shuns the label, Milani is a self-avowed feminist. Milani’s films have always achieved considerable commercial success, many having become best-sellers in their years of production. This success, she told me in an interview in 2009, partly comes as a result of the films' feminist politics implemented within popular genres. This paper studies Milani’s work in the context of Iran’s under-examined popular cinema, and argues that her position in Iran is one of ‘star director’. Such a position partly comes from the skill with which Milani operates within the melodramatic mode, but it also comes from her generally fearless tone, which has led to

Exploring the commerce of auteurism, Timothy Corrigan (1991) suggests that the concept of star director serves as “a commercial strategy for organising audience reception, as a critical concept bound to distribution and marketing aims that identify and address the potential cult status of an auteur” (p.103). Building on the above argument, I would like to contend that the figure of Milani as a self-avowed feminist director with a proved commitment to mainstream cinema, itself functions as marketing strategy, “as a kind of brand-name vision that precedes and succeeds the film, the way that movie is seen and received” (Corrigan p.104). Through an examination of *The Hidden Half*, and various interviews with the director, this paper traces how Milani’s popular feminism has been extremely influential in steering woman-centred narratives toward the forefront of the popular cinema of reformist Iran.

**References:**

**Taraneh Dadar** received her PhD on gender and popular cinema in post-revolutionary Iran at Queen Margaret University, Edinburgh. She has taught courses in film studies at Queen Margaret University and Edinburgh Napier University. Her research focuses on Iranian media, particularly post-revolutionary cinema and television, world cinemas, genre, gender and identity politics. She currently works as an independent scholar and journalist.

**The First Cine-Feminists: The Story of Women & Film**
Clarissa Jacob (Royal Holloway)
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My research relates to the development of feminist film theory during the 1970s and the way in which it has been taught and historicised within the academy. For many students, particularly undergraduates, feminist film theory begins and ends with the work of Laura Mulvey. While it is undeniable that Mulvey’s work provides a definite milestone within film studies, my research examines the earlier writing that took place in the United States, specifically in the pages of the short-lived magazine *Women & Film* (1972-1975).

My investigation posits this work, often dismissed as lacking theoretical rigour or for being too ‘sociological’, as the essential first steps in creating the fertile soil for the growth of the Women’s Film Movement, and what would become, by the latter half of the 1970s, feminist film theory and criticism. Primarily informed by feminist activism and ‘Movement’ ideologies, *Women & Film* provided a forum for women to articulate their frustration with a macho industry; to identify and critique the sexism in both mainstream and alternative cinema; and to celebrate and support the pioneers of the burgeoning Women’s Film Movement.

My research was initially inspired by the work of art historian Amelia Jones. During the 1990s, Jones attempted to rescue women’s body art of the 1960s and 70s from academic neglect by arguing that despite accusations of essentialism, these artists and their works in fact enacted informed and complex responses to the ambivalent and divergent debates taking place within feminism at the time. These ideas are subsequently reinterpreted via the notions of progress, loss and return narratives first explored by Clare Hemmings in her book *Why Stories Matter: The Political Grammar of Feminist Thoery* (2011).

Clarissa Jacob is in the second-year of her PhD research. Her thesis is an attempt to write the history of the first ever feminist film magazine, *Women & Film*, published in California between 1972 and 1976. In October 2013, she travelled to the US to conduct interviews with the magazine’s founding editors and several contributors, including film scholars such as Bill Nichols, Julia Lesage, Chuck
Kleinhans and filmmakers like Abigail Child and Alexis Krasilovsky. She runs a research blog, the Women & Film project and is in the early stages of making a documentary about the magazine.

**Feminism in Global Art Cinema: Lucrecia Martel, A Case Study**
Despoina Mantziari (University of East Anglia)
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Considering the continuing marginalisation of women directors within mainstream film practices this paper looks at the context of global art cinema as a place where women directors can enter the industry and secure the status of auteur. This allows them to explore more personal themes and concerns, and potentially tackle feminist issues within their work. What I will proceed to argue is not that art cinema offers a utopian space of equal artistic participation when it comes to gender. It is true that art cinema is imbued, especially in its earlier years, with a phallocentricity built around the director/artist and his vision, which is inextricably connected with the birth of auteur theory. Consequently it is not surprising that feminist scholars like Johnston have dismissed art cinema as hostile to women. Although it is not easy to break through these layers of male exclusivity, I argue that there is more potential for doing it within art cinema than within the mainstream. This cinematic space encourages aesthetic and ideological renewal and thus peripheral voices, women being among them, can gain a platform for the articulation of different visions. In order to demonstrate this I am using Lucrecia Martel as an example of a director who has taken advantage of this ambiguous nature of art cinema in order to inject her films with a feminist sensibility. Working within the larger context of New Argentine cinema she consciously combines art and politics focusing on social injustices relating to race, gender and social class. In a continent where cinema is a male-dominated profession, Martel’s international success has paved the way for other women directors, such as Lucía Puenzo and Claudia Llosa, to explore similar concerns and attest to global art cinema’s value for feminism.

Despoina Mantziari has recently completed her PhD thesis entitled “Women Directors in ‘Global’ Art Cinema: Negotiating Feminism and Representation”, and is currently teaching in film studies at the University of East Anglia. Her principal research interests lie in the broad field of women and global film history, feminist auteurism within art cinema, as well as on-screen representations of gendered violence in contemporary media.

**Panel 5D: WOMEN AND BRITISH CINEMA 1 (JSC 3.02)**

Elinor Parsons (De Montfort University)
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My paper focuses upon film treatments of Andrea Dunbar’s 1982 play *Rita, Sue and Bob Too*. The alterations made in the play’s transition from stage to screen will be identified. In noticing the film’s decisions I will consider commercial pressures and the influence of the director, Alan Clarke. The documentary film, *The Arbor*, includes extracts of the play within its broader exploration of Andrea Dunbar’s life. Clio Barnard’s haunting film is experimental in technique. Actors lip-synch to the voices of interviewees who talk about their relationship with Andrea Dunbar and the experience of living on the Buttershaw Estate in Bradford. The effects produced by the film’s mixture of pretence and reality will be evaluated. Questions are raised about styles of performance on film, the influence of the film-maker and the impact of the screenplay.
Dr. Elinor Parsons is currently a Senior Lecturer in Drama at De Montfort University in Leicester. I completed my doctoral research at Royal Holloway, University of London, examining screen versions of *The Taming of the Shrew*. Before obtaining a post at De Montfort, I worked as a visiting lecturer at Central School of Speech and Drama, Roehampton University, Royal Holloway and Queen Mary, University of London. My research currently focuses upon contemporary British drama and danced adaptations of Shakespeare’s work.

**Calling the Shots: women and the UK film industry, 2009-2010**

Shelley Cobb and Vicky Kearley (University of Southampton)

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This paper presents research done on the numbers of women working in six key roles (writer, director, editor, cinematographer, producer and executive producer) in the UK film industry for the years 2009-2010. We will present the percentages of women in each role on films certified as ‘British’ by the BFI for each year. Our research and analysis offer valuable insights into the industry not shown within the BFI’s statistical yearbook. These include: increases in some percentages when re-releases are removed from the data; details of the percentages of women in more technical roles (i.e. cinematographer/editor); and the rates of ethnic diversity in key roles.

We will also compare our data to the data of the Annual Celluloid Ceiling Report which tracks women in the same key roles for the top 250 grossing films for each year. Though our hypothesis - that we would not find dramatic differences in the overall percentages of women between their research and ours - was confirmed, there are some significant differences in certain roles such as director and producer. Our analysis will include a closer look at the British films in our datasets that are also included in the ACCR for 2009-201- in order to consider the role of financial success in constructing this gender analysis of industry personnel. By constricting the analysis to the top 250 films, the ACCR offers a particular perspective on gender parity that does not necessarily apply to the UK context, which is why our research is necessary for recording, promoting and influencing gender parity in British film.

**Shelley Cobb** is a lecturer in English and Film at the University of Southampton. Her main research interests are representations of women in film, women filmmakers and film adaptation. She has published on Jane Campion, *Bridget Jones’s Diary*, postfeminism, chick-flicks, celebrity culture and film adaptation theory.

**Victoria Kearley** has been studying for a PhD in Film, part-time at the University of Southampton since October 2008. The representation of Hispanic masculinity in contemporary Hollywood cinema is the subject of her doctoral thesis, which considers how popular genre conventions can reconfigure traditional conceptions of race, gender and sexuality within mainstream cinema.

**Damsels in Distress?: British Women Directors in the New Millennium**

Stella Hockenhull (University of Wolverhampton)

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On 28th March 2013, a small group of female academics submitted written research entitled Women in the Workplace to a Commons Select Committee. Part of that report was evidence from Directors UK, an organisation formed in 2008 that calls itself ‘the voice of British film and television directors’. A professional association with over 4,500 members, Directors UK expressed concern over the
paucity of female film and television directors in the UK. Indeed, a ScreenDaily report written in July 2013 noted a dramatic decline over the past five years with female directors now accounting for just over 7% of all film directors working in the UK (Wiseman 2013). Furthermore, the parliamentary publications report noted inequality in female film and television output across specific genres (WIW 79: 2013). The report highlights television genres as an example, observing that drama (soaps) saw on average 15% directed by women, drama series and serials saw less, with 9% using female directors whereas figures for science fiction, action and detective dramas revealed, at times, 0% representation of women. Ostensibly, film releases by female directors since 2000 witness greater interest in documentary cinema and social realism than any other genre. In the light of the parliamentary report and figures released by the British Institute Statistical annual reports, this paper considers the output, both in terms of quantity and in terms of genre, of female film directors working in the UK post-Millennium.

Stella Hockenhull is a Reader in Film and Television Studies at the University of Wolverhampton and Co-Director Research Centre Film, Media, Discourse and Culture. She has published widely, including two books entitled Aesthetics and Neo-Romanticism in Film: Landscapes in Contemporary British Cinema and Neo-Romantic Landscapes: An Aesthetic Approach to the Films of Powell and Pressburger and a number of articles and book chapters. More recently, her interests include British Women Film Directors and Animal Performance.

KEYNOTE SESSION: 11.30 am - 12.30 pm, JSC 0.01

THE PLACE OF WOMEN IN BRITISH COMEDY CULTURE

Lynne Parker
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Fourteen years ago Lynne Parker enquired of a comedy promoter she was working for why he never booked any women. His reply was simply that ‘there weren’t any funny women’. That was the genesis of Funny Women, Parker’s organisation which has gone on to run the Funny Women Awards (now in their 12th year) and create a community that helps women to perform write and do business with humour.

Despite Lynne’s best efforts to develop a platform where women can cut their comedy teeth, there is still far too much questioning of women’s ability to be funny. The role of women is continually misrepresented and the misogyny of today’s modern media is at odds with women’s incredible increased performance in front of the camera. Lynne takes an affectionate and personal look at some of the comedy greats and their rise to fame and fortune.
In Western society women have fought successfully for equal rights and this runs parallel to the fact that there have always been great funny women on film and television. Yet it is less than 100 years since women first got the vote and women are still seeking true equality. The advent of the movies and television has enabled women to be more visible, and their lives have been well documented on film from the Suffragettes, throughout two world wars, and the eventual birth of the women’s liberation movement in the 1960s.

Culture is a reflection of society and nothing packs more of a punch that comedy. History shows that women who are comedic are empowered and memorable and their work has both endured and set the parameters high for the generations to come. We can chart their success through the lives of an incredible hall of female fame that includes, Lucille Ball, Joan Rivers, Roseanne Barr, Tina Fey, Joyce Grenfell, Gracie Fields, French & Saunders, Victoria Wood and Miranda Hart. The newer ‘girls on the block’ often pay homage to their comedy ancestry and, despite the lack of equality 50 years ago or more, these women prevailed where often their male contemporaries did not.

In today’s world of equality and modernity, it is no wonder that Parker gets frustrated when she sees British TV panel shows with few women on them! Is this still the last bastion of male chauvinism? Plus, why are we even questioning if women are funny? If there really are no funny women then the world would be a much poorer, sadder place. Women’s humour is essential to life and since the birth of film, we have recorded it with wit and wisdom. Parker explores the history and development of female comedy, its strengths and setbacks, and opens the door to future possibilities.

Lynne Parker is an award winning producer and entrepreneur. Originally trained as a journalist she has owned a lingerie boutique, presented on cable television and set up her own PR consultancy. In 2002 Lynne created Funny Women, now the UK’s leading community for female comedy helping women to perform, write and do business with humour.

The Funny Women Awards, are in their 12th year and Funny Women has put on shows at the Edinburgh Fringe and all over the UK, continually supporting women’s causes and charities. Lynne now uses her experience in comedy to coach women in business and public life based on stand up techniques to improve self-confidence and presentation skills both professionally and personally.

Lynne was honoured at the NatWest Ladies at E11even Business Awards in November 2011 with the ‘Inspirational Woman Award’, and the ‘NatWest Award’ for outstanding business success. She was also nominated as one of ‘One Hundred Unseen Powerful Women who change the world’ in recognition of her outstanding work in the area of arts and media.

Lunch – 12.30 – 1.30 pm, JSC ground floor foyer
PARALLEL PANELS, 1.20 – 2.50 pm

Panel 6A: GENDERED FILM PRACTICE AND PARTICIPATION (JSC 1.03)

Auto-ethnography: new media practices in feminist filmmaking within the online participatory environment
Jodi Nelson (University of Hertfordshire)

My research is interested primarily in how the new paradigm shifts in digital technology and the [supposed] democratization of the filmmaking process allows feminist filmmakers to connect to global niche audiences with more immediacy through the Internet. By engaging virtual communities, crowd funding/fan-building initiatives through a variety of social media landscapes, how can feminist filmmakers create a dialog amongst various online platforms with creative content? Specifically, what access and resources are available to the creative practitioner and how best to exploit this new participatory relationship in order to create documentary and cross-platform content? What challenges lie ahead for collaborations between online participatory audiences and feminist voices in the virtual space?

Questions being examined are; 1) How does this position the filmmaker as the ‘sole’ auteur/creator in this new methodology? 2) What are advantages and/or disadvantages to this new approach and how does it impact the film/filmmaker? 3) How are the participants involved and/or impacted? 4) What, if any, creative, ethical, proprietary sacrifices must be made by the filmmaker in creating a project in this way? 6) What public impact occurs when the final work is shifted from its inception/creation to its output/dissemination?

The film project entitled: ‘Single Girl in a Virtual World: What does a 21st Century Feminist Look Like?’ engages a global audience of participants, asking them to contribute in the production, creation and financing of the film. Utilizing social networks, crowd funding initiatives, web blogs, viral video, virtual chat interaction as well as, traditional modes of documentary practice, the aim is to create a documentary film that exemplifies activism in its profoundly new image.

Jodi Nelson is the Research Fellow for the Creative Economy Research Centre (CERC) at the University of Hertfordshire. She is also completing a PhD in Critical and Creative Practice in Film & Media at the University of Sussex in Brighton.

Nelson is also a lecturer at East Tennessee State University (ETSU), where she teaches online courses in Acting, Film and Communications. She has published articles in such journals as the Mediterranean Journal of Humanities, Amity Journal of Media and Communication, Image and Text Journal and Alphaville Journal of Film and Screen Media. She has also published a book entitled "Confessions of the Working Actor" and "Film Bootcamp Intensive: A Course Handbook" as a course convener for a two-week film boot camp at ETSU.

Passionate about film and performance, she has produced several feature and short fiction films and documentaries, as well as being a professional Actor working in Los Angeles and London.

Interests also include international film production, fiscal incentives, film education, the use of digital media in the creative economy, and training and skills strategies.

‘We had never heard of feminism’: Older women and the production of knowledge in participatory production.
Kirsten MacLeod (Edinburgh Napier University)

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This paper explores women’s participation in the filmmaking process in participatory community-based media production in the Govan area of Glasgow. In this paper I will discuss my ongoing work with older women and in particular discuss the production process of You Play Your Part, a collaborative documentary production about campaigning women on Clydeside. The film and the process of its making, challenges not only representations of older women in film and television and in history, but their participation, agency and knowledge and raises questions about practice and processes and techniques of production.

The paper asks ‘How can participatory and collaborative media production techniques enhance the participation and representation of older women?’

I will focus on two aspects the production process and examine ways in which participatory techniques engage and contribute to alternative representations of older women. The first is the use of screenings – during development, production and as a means of distribution and ongoing engagement. Screenings encourage participation by creating dialogic spaces and social situations that provoke and contest memory, reflection and discussion.

The second production technique is a broader approach to production that recognizes and uses networks of relations in which the production process is embedded. The paper emphasizes the networked and ongoing processes of community based media, and the ways in which these relations engage older women, as participants and audiences.

Kirsten MacLeod is a lecturer in Television at Edinburgh Napier University and a doctoral student at The University of the West of Scotland.

Women Directors Making History and the Woman History Almost Forgot
Jennifer Oey (University of East Anglia)
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My PhD thesis aim is to examine the set of contributions made after a film script has been written through an analysis of the end-product, the films, aided by directors’ production journals and commentaries. By conducting a study that engages five different production teams to make a film from the same ‘original’ screenplay, I will enable analysis of the outcomes that arise from a single script through the course of production. I wish to test the hypothesis that a film based on an original screenplay is best described as an adaptation of this screenplay. The primary research question I will address is: What is the relationship between a finished film and its screenplay and is ‘adaptation’ the best term to describe this? The adaptation-based structure I am adopting is intended to facilitate a detailed analysis and comparison of the five films in my study and this in turn will give way to an exploration of their relationship to their screenplay.

In my paper I will narrow my focus to explore my findings as they relate to women and directing and how these contemporary findings compare to the historical accounts of one prominent women director, Alice Guy Blaché. I have chosen Alice Guy Blaché as a focus not only because she was a pioneer, but because there exists several of her first person accounts of her work and practice. Three of the five directors participating in my study are women, one of whom is myself, and I will make a comparison of these individual experiences of working as a woman in film with Blaché’s as well as addressing the present ratio of female to male directors in the UK and North America.

Overall, my aim is to explore how the women in my study perceive their position in the film industry, the challenges they face, and what comparisons may be drawn with Alice Guy Blaché’s first-hand accounts of her working life and the historical record of her career.

Jennifer Oey is a PhD candidate in the School of Film, Television, & Media at the University of East Anglia. She has more than a decade of experience working as a freelance filmmaker and has a BA in Film from the University of British Columbia and an MA in Scriptwriting from the UEA. She is an
award-winning director of short films and has published numerous film reviews for online and print magazines and journals.

Panel 6B: SCREENWRITERS (JSC 2.02)

My brilliant career, not
Anne Woods (University of Portsmouth)
anne.woods@myport.ac.uk

‘I don’t think women particularly commission other women or go for particular types of subject because they are women’.

Producer, Andrea Calderwood

In 2010 there was a period when three women were in charge of public film funding in the UK – Tessa Ross (Film4), Christine Langan (BBC Films) and Tanya Seghatchian (UKFC). Controlling between them a total budget of £35m, they were described as the ‘three musketeers’ of the British film world. At the same time, other women were in charge at the BFI, BAFTA, the British Screen Advisory Council and several regional screen agencies. Not to mention the significant number of women running their own production companies. Only four years earlier, however, a Scoping Study into the Lack of Women Screenwriters in the UK prepared for the UK Film Council by the Institute for Employment Studies found that women screenwriters were credited on less than 15% of UK films made between 1999 and 2003. And that between 1990 and 2005 women represented less than one in ten of the BAFTA nominees for best original or adapted screenplay. Suggesting a failure to present women’s perspectives on the world. With reference to my current research into the funding and commissioning policy of BBC Films, this paper will seek to examine:
- why when films written by women were found to be more financially effective at the UK box office
- why when they are just as likely to gain a theatrical release as those written by men, and
- why when women represent approximately 40% of participants on industry-accredited screenwriting courses
only 26% of women who class writing as their main occupation write for the cinema. Specifically, I will ask the question: Why don’t women write films and why don’t the women in charge commission them?

Anne Woods is a third year PhD student in the Faculty of Creative and Cultural Industries at the University of Portsmouth, UK. She is also a professional script consultant and teaches screenwriting in workshops in the UK and Europe. Her current research into the establishment of BBC FILMS, the corporation’s semi-autonomous filmmaking unit, is funded by the University of Portsmouth in conjunction with their AHRC-funded Channel 4 project. Including interviews with many key personnel and a full film survey, A Critical Survey of BBC Films 1988-2013 examines the unit’s distinct role as a commercial entity within the corporation and the challenges faced in performing a delicate balancing act between film and television. She has presented papers on BBC Films at NECS, Lisbon 2012 and the University of Brighton at Hastings, 2013.

Sarah Phelps – A Female Take on Dickens
Kate Iles (University of Roehampton)
Kate.Iles@roehampton.ac.uk
Screenwriter Sarah Phelps made her name as one of the most highly rated and prolific writers on Eastenders, scripting almost 100 episodes of the flagship soap opera between 2002 and 2007. Next year her first original drama for TV, The Crimson Field, will form the centrepiece of the BBC Drama Department’s commemoration of the outbreak of World War 1. In the meantime however, she’s risen to prominence with her high profile and often controversial adaptations of Charles Dickens’ novels – Oliver Twist in 2007 and Great Expectations in 2011. Both drew the attention of critics because of her shamelessly free interpretation of the original texts in terms of narrative, character depiction and dialogue, but what was given less prominence was the fact that Phelps is one of the first (perhaps only…) female screenwriters to tackle Dickens for either the large or small screen. This paper will examine Phelps’ distinctive approach to her source material together with her unusually specific and prescriptive screenwriting style and investigate the extent to which this is driven by gender and the filter of twenty first century feminism. Her take on iconic Dickensian women such as Nancy (whom she specifically wrote for a black actor), Miss Havisham and Estella is obviously worthy of investigation in this respect but Phelps also acknowledges that her thematic interpretation of the original texts draws heavily on her own interest in the role of women in Victorian society and in Dickens as a social reformer. Interviewing Phelps herself together with detailed examinations of the novels, original screenplays and completed productions, the paper will demonstrate how a female writer with a background in the female orientated world of soap opera was able to bring new life and new audiences to these classic texts.

We hope to be joined by Sarah Phelps at this panel.

Kate Iles has taught Film/TV Production and Screenwriting at Roehampton University and Southampton Solent University since 2010. Prior to that she was a script consultant for the UK Film Council and ran independent production company, Compulsive Viewing, producing both documentary and drama projects for Channel 4.

Panel 6C: WOMEN AND BRITISH CINEMA 2 (JSC 2.03)

Female Authorship in Contemporary British Cinema
Sarah Hill (University of East Anglia)
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In Reclaiming the Archive: Feminism and Film History (Callahan, 2010), Yvonne Tasker claims that the figure of the filmmaker (usually the director, but not necessarily) is central to popular film culture today, and as such the question of the visibility of women filmmakers needs to be addressed (Tasker, 2010: 214). I would argue this question is particularly relevant to discussions of contemporary British cinema. A number of academics have noted that, since the millennium, British cinema has witnessed a rise in not only female-centred narratives, but also the rise of female filmmakers, as demonstrated by the increasing presence of figures such as Andrea Arnold, Lynne Ramsay and Phyllida Lloyd – the latter being the director of the phenomenally successful Mamma Mia! The Movie, (2008), which went on to become the fastest selling DVD of all time upon release. Cases such as these demonstrate the need to examine the idea of female authorship within contemporary British cinema, which this paper will seek to address.

The problems of the concept of female authorship are well documented within Film Studies, some of which will be discussed within this paper. It will then move on to discuss female authorship within the context of British cinema, whose female filmmakers tend not to work within the two categories favored by academic work on female film authorship: the Hollywood framework (like Kathryn Bigelow) or the avant-garde, usually occupying a space somewhere in between. This paper will use extra textual-materials, such as reviews, interviews and production notes, to examine discourses of
authorship within a variety of contemporary British films where women have had significant creative input as directors, writers and producers. This will be conducted through case studies of films such as *Me Without You* (Goldbacher, 2001), *Kicks* (Heymann, 2009) and *An Education* (Scherfig, 2009).

Sarah Hill is a PhD candidate in the School of Film Television and Media at the University of East Anglia. Her research explores the representation of young women in twenty-first century British cinema. She is particularly interested in how postfeminist discourses of girlhood are mediated within these films.

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**A History of Women in British Film and Television, 1933-1989**

Vicky Ball and Melanie Bell  
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Project website [http://research.ncl.ac.uk/womensworkftvi](http://research.ncl.ac.uk/womensworkftvi)

The ‘Women’s Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933-1989)’ is a 3.5 year AHRC funded project and is a collaboration between the University of Newcastle and the University of Sunderland. Commencing in January 2014, the project’s aim is to assess the contributions women have made to film/TV production in Britain, during a period of considerable social change and substantial institutional change for the industries: 1933-89. While a minority of women have worked in ‘above-the-line’ roles (directors, costume designers), thousands have been employed in ‘below-the-line’ roles as hairdressers, continuity ‘girls’, production assistants, and negative cutters, yet their history has barely been studied. Much of their work has been undervalued by academic scholarship which has privileged auteur-directors, and its study hampered by scarce archival sources. This research project looks at the historical relations between women and production by exploring women’s contribution through a range of primary materials including ACT/T trade union records, BBC staff lists, trade journals, production files and oral history testimony. This project will unlock previously hidden evidence about women’s work, and develop new ways of conceptualising and historicising their work in the British film/TV industries. In this panel, the project’s Principal Investigator, Melanie Bell (Newcastle University), will provide an overview of the project, discussing its central themes, methodologies and challenges while Vicky Ball (Co-Investigator, Sunderland) will provide a snapshot of the roles and figures from British film/TV history that the project team are currently researching.

**Presenters:**

**Vicky Ball** is Senior Lecturer in Film, Media and Cultural Studies, University of Sunderland. She has published articles on gender and British television drama and is currently writing a book about the British female ensemble drama (to be published by Manchester University Press, 2015). She has recently co-edited (with Melanie Bell) ‘Working Women, Women’s Work: Production, History, Gender’, a special edition for the *Journal of British Cinema and Television* (July 2013). She is co-investigator on the AHRC funded project ‘Women’s Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933-1989)’ and a member of the Executive Committee of the Women’s Film and Television Histories Network: UK/Ireland.

**Melanie Bell** is Senior Lecturer in Film Studies at Newcastle University. She has published widely in the field of gender and British film history, including *Femininity in the Frame: Women and 1950s British Popular Cinema* (2010), *British Women’s Cinema* (2009, co-edited with Melanie Williams) and ‘Working Women, Women’s Work: Production, History, Gender’, a special edition for the *Journal of British Cinema and Television* (2013, co-edited with Vicky Ball). She’s currently finishing a monograph
on Julie Christie (to be published by the BFI’s Stars series in 2015) and is Principal Investigator of the AHRC-funded ‘Women’s Work’ project

CLOSING KEYNOTES (2.50 – 4.45 pm, JSC 0.01)

The Unnarratable History of Feminism and Film
Professor Jane Gaines (Columbia University)

On the difficulty of writing a narrative about the intellectual events of the 1970s that took the field in the direction of theory and away from historiography. What theories of history do we now want to use to encourage all of the versions of these events? Having missed the founding moment of “women and history” how do we now position ourselves as researchers of both “women in film history” and of the feminism that is itself historically positioned?

Jane Gaines is Professor of Film, at Columbia University where she directs the MA in Film Program and specializes in documentary, historiography, intellectual property, and silent cinema. Professor Gaines has written two award-winning books: Fire and Desire: Mixed-Blood Movies in the Silent Era (University of Chicago Press, 2001), and Contested Culture: The Image, the Voice, and the Law (University of North Carolina Press, 1991). She received an Academy of Motion Picture Arts and Sciences Scholarly Award for her forthcoming book on early cinema, Historical Fictions: Women Film Pioneers, which has a companion in the Women Film Pioneers Project digital database published in 2013 by Columbia University Libraries.

Problems of Researching the Woman Scriptwriter
Christine Gledhill (Visiting Professor, Cinema Studies, New York University)

Lydia Hayward was one of the most highly regarded scriptwriters of 1920s British cinema, with a substantial list of credits, a career that crossed into sound cinema, lasting until 1942 and several of her films preserved in the BFI National Archive. But we know little about her working or personal life, beyond somewhat mysterious marital circumstances indicated in marriage certificates and census returns and marked if unusual recognition of her role as scenarist in the trade press - ‘Lydia Hayward is brilliant;’ Lydia Hayward’s scenarios are perfect of their kind;’ 'Lydia Hayward is the finest scenario writer we have.'

However, she insisted on the collective nature of filmmaking and was involved in a number of interesting collaborations: one with the director, Manning Haynes (to whom she was not married)
and writer W. W. Jacobs, many of whose much loved if often acerbic short stories she adapted to the screen; one with Will Kellino, adapting a range of contemporary women's novels for Stoll; and finally her most intriguing collaboration with Britain's only woman director of the time, for whom she scripted a number of naval and military melodramas, which were considered both surprising material for a woman producer and very bad films.

In exploring further Hayward's work and its relation to British cinema practices, my paper will consider the problems of researching the woman screenwriter and identifying her contribution to films, as well as suggesting some broader issues raised by gendering our research questions.

References
Lydia Hayward. 1927. 'Concerning Scenarios.' *Bioscope. British Film Number* (18 June): 155.
_____ . 1928. 'Lydia Hayward on Adaptations: Why A Story is Altered.' *Bioscope* (8 March): 34

**Christine Gledhill** is currently Visiting Professor of Cinema Studies at New York University. She has written on feminist film criticism, on melodrama and cinema, and on British cinema, publishing in 2003 *Reframing British Cinema, 1918-1928: Between Restraint and Passion*. More recently she has published on early stardom and the film actress and is currently researching screenwriter Lydia Hayward. She co-ordinated the establishment of the Arts and Humanities Research Council funded 'Women's Film and Television History Network (UK/Ireland) and co-organised the first of the Doing Women's Film History conferences, held at University of Sunderland in April 2011. She is co-editor with Professor Julia Knight of an anthology derived from that conference to be published in 2015 by University of Illinois Press.

**Women’s Work: history, historiography and a research agenda for the future**
Helen Wheatley (University of Warwick)     
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Whilst essential and groundbreaking work on the early history of female film pioneers has been done (or is in the process of being done) by my fellow panelists and others, equivalent studies of women’s roles in the establishment of television in Britain are, to date, patchy to point of near-non-existence. This paper sets out to acknowledge the research that has been done, or is about to be, done on women’s roles in the British television industry, offering a synoptic history of what we do know about women’s roles in early television production. Further, it suggests future research priorities in relation to the identified gaps and absences in this history.

The paper will briefly discuss the representation of the figure of the female broadcaster in the early period of British television in recent television drama (*The Hour* (BBC2 2011-2012), *An Adventure in Space and Time* (BBC2, 2013)) as a springboard into thinking about two categories of female workers: pioneering producers and creative innovators. Finally, I will take women’s work in the early history of children’s television production as my case study. Children’s television production is one of the least explored areas in scholarly histories of British television, and despite the (perhaps unsurprising) fact that a larger number of female producers (e.g. Mary Adams, Frida Lingstrom, Monica Sims, Joy Whitby) and creatives (e.g. Dorothea Brooking, Christine Glanville, Joy Laurey)
worked in this area in the first three decades of television broadcasting, particularly at senior management level, their working practices and experiences are largely unknown or underexplored. This paper will then, in conclusion, offer some thoughts on the reasons for this absence and ideas about how and why we should remedy it.

**Helen Wheatley** has published widely on British television history, including *Gothic Television* (2006) and *Re-viewing Television History: Critical Issues in Television Historiography* (IB Tauris, 2007). She is currently writing the monograph *Spectacular Television: Exploring Televisual Pleasure* (IB Tauris, 2016). Helen is Co-Investigator on the AHRC-funded project ‘A History of Television for Women in Britain, 1947-1989’, running 2010-2014, with Rachel Moseley (Warwick) and Helen Wood (Leicester University) and is also developing plans for a large-scale touring exhibition on the history of children’s television culture in Britain with colleagues at the Herbert Art Gallery and Museum (2015-2016). Helen is a committee member of the Women’s Film and Television History Network.