

NEWSLETTER

Spring 05

AHRB **Centre for
British Film and Television
Studies**

Partners

Birkbeck, University of London
University of Brighton – South East Film and Video Archive
British Film Institute
Central Saint Martins College of Art and Design, London Institute
University of Exeter – Bill Douglas Centre
University of Lincoln
Royal College of Art
University of Ulster

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THE YEAR AHEAD

Spring is the season of postgraduate training for the Centre this year, with a total of four events planned. First comes a day at Birkbeck on 25 February devoted to the relatively new issue of 'practice-based research'. Next, the scheme launched last year in association with Nottingham's British Silent Film Festival, to bring post-graduates for a special 'collegium', continues in April. This year the annual All-Ireland Postgraduate Film Seminar meets in Dublin on 21 April, with the theme of regional and national film and television. And on 19-20 May Lincoln offers a residential postgraduate training event on film and broadcasting policy.

Planning for the new Film and Media Research Centre at Birkbeck continues, with a timetable that begins in August with demolition work and will see the new building designed by award-winning Surface Architects open in Spring 2006. As well as housing the AHRB Centre's co-ordinating office, this will provide greatly expanded facilities for screenings in a 70-seat state of the art auditorium, equipped with 35mm, 16mm and digital projection, together with a large seminar room and some exciting interior spaces (think Caligari in Warhol colours!).

This year the AHRB becomes a research council, with inevitable changes to follow. The Centre has not been offered Phase II core funding (only two applicants have been successful), but discussions are under way to see how the Centre will continue. A majority of Centre partners have indicated they wish to continue working together, to build on the Centre's achievements and pursue its work. A number of major grant applications are pending. IC



SHEFFIELD IN PREMIER POSITION...

...No, not in today's Premiership, however much supporter John Garrett (above) might wish, as he looks for his grandfather in the early 1900s crowd. At this time, Sheffield United had a vast following, like many football clubs, and some of the Mitchell and Kenyon hoard of early films show Sheffield and other historic northern clubs in action.

Behind the recent BBC Television series, *The Lost World of Mitchell and Kenyon*, which has brought the films to a gratifyingly wide audience, lies a pioneering AHRB-funded research project linking the British Film Institute's National Film and Television Archive to a network of historians. Co-ordinated by Vanessa Toulmin of the National Fairground Archive at Sheffield University, and Patrick Russell of the National Film and Television Archive, with Simon Poppel of the University of Teeside, the first fruits of this research are published in a BFI book, which scrutinises the evidence supplied by the films from a wide range of specialist standpoints – from early cinema historians and regional experts to historians of football and ceremonial, and including the current AHRB Fellow in Creative Arts, Patrick Keiller.

The Peter Worden Collection of M&K is likely to remain a unique find – the Tutankhamen's Treasure of early cinema, as it has been dubbed. But many less spectacular collections are housed in regional (and national) audiovisual archives, still awaiting the research that can bring them back to life. With the welcome news that the DCMS Museums, Libraries and Archives Council is looking closely at the funding of regional film archives, it is to be hoped that M&K points the way for more and higher-profile research into the audiovisual heritage. There's more gold in them there cans and cartons...



REPORTS

GLOBALISATION IN ULSTER

A successful international conference, *Off-Screen Spaces: Regionalism and Globalised Cultures*, held at the Portrush campus of the University of Ulster 28-30 July 2004, marked the climax of the Centre's Regionalism project. This was convened by Martin McLoone, Associate Centre Director who also heads up the research strand on the history of film, television and photography in Ireland at the Centre for Media Research at University of Ulster. Keynote speakers included John Tomlinson on 'Globalisation and Cultural Identity', Ian Ang on 'Changing Meanings of Asia and Asianness in Contemporary Global Culture', and Toby Miller on 'The People of the United States Cannot be Trusted: Globalised Hollywood 2'. Among the speakers, Sylvia Harvey and her research team from Lincoln, Margaret Dickinson and Kathrein Guenther, gave a presentation on 'Getting Films to Audiences: Aspects of Regional and National Policy and Practice in the UK', based on their Centre project on policy. The conference included a screening of Irish filmmaker Desmond Bell's latest documentary *Rebel Frontier*, about Irish and Finnish opposition to US involvement in the First World War, and a presentation by Pat Loughrey, Director, Nations and Regions, BBC on 'Local Identity in the Global Village: the BBC's Regional Policy'.

REWIND UNSPOOLS

REWIND is a major AHRB funded research project on British artists' video of the 1970s and 80s, intended to document and collect interviews with all the significant figures from this important movement. Based at Duncan of Jordanstone College of Art and Design, University of Dundee and at the Centre for Art Research Technology and Education (CARTE), University of Westminster, it is directed by Professor Stephen Partridge – himself a distinguished pioneer video artist, now Associate Dean of Research and Enterprise at University of Dundee – with Dr Jackie Hatfield as its research Fellow, based at CARTE.

Super 8 transformed: *Obsessive Becoming* (1995) by Daniel Reeves, to be shown at Film Begets Digital



Recognising the synergy with various Centre projects and resources, notably the British Artists' Film and Video Study Collection at Central Saint Martins, REWIND has sought links, and Ian Christie is chairing its Advisory Committee.

FORTHCOMING

FILM BEGETS DIGITAL

Birkbeck 26 February

Following the successful *Films Beget Films* event held at the Royal College of Art in November 2002, there has been an aspiration to stage a sequel. This will finally happen, in the shape of *Film Begets Digital* at Birkbeck on 26 February, co-organised by Ian Christie, Mark Nash of Central Saint Martins and Al Rees of the RCA, following a postgraduate training day on practice-based research in the audiovisual and digital field on 25 February.

Among the presentations will be Patrick Keiller, showing selections from his DVD version of his *City of the Future* project; Laura Mulvey on the implications of the shift from celluloid to digital for spectatorship; Steven Ball presenting new artists' work which processes film into digital forms; Malcolm Le Grice on his own experiences of the transition from analogue to digital; and Ian Christie on how digital has transformed the perception of pre-cinema media.

NOTTINGHAM GOES EUROPEAN

This year's Nottingham British Silent Cinema Festival takes a look across the Channel at Britain's relations with the continent before 1930. Among the featured filmmakers will be E A Dupont, responsible for some of Britain's key silent-to-sound films of 1927-30. A second Centre-sponsored 'collegium' will allow research students to join the delegates and take advantage of the international expertise that Nottingham regularly attracts. A Franco-German-UK panel will debate the impact of Europe's 1909 attempt to meet the challenge of American cinema – does that sound familiar?

GETTING THE PICTURE: PUBLICATIONS ON BRITISH FILM AND TELEVISION 2003-04

How much research is under way on British film and television? And how much of it is reaching publication? The following checklist offers a summary of what has been published during the calendar years 2003-04, based on lists kindly contributed by many of the Centre's contacts. Clearly, it cannot pretend to be exhaustive (and omissions notified to us will be included in the next newsletter), but it offers an interesting picture of a relatively dynamic field. Traditional themes such as class and realism, as well as 'decade' and genre studies, are still in evidence, amid the larger number of artist monographs and single film essays. But early cinema research – and pre-cinema, in the case of Eadweard Muybridge – is clearly making a significant contribution to reassessing the foundations of Britain's moving image culture. Television studies remain relatively strong, while the avant-garde and 'film as visual culture' seems less well served. The problems faced by small presses have certainly had an impact, delaying some publications and no doubt leading to editorial caution. Will electronic make good this shortfall in the future? IC

BOOKS

Jonathan Bignell and Andrew O'Day, *Terry Nation* (Manchester University Press, 2004)

Jon Burrows, *Legitimate Cinema: Theatre Stars in Silent British Films, 1908-1918* (University of Exeter Press, 2003)

Alan Burton and Laraine Porter (eds.), *Scene-Stealing: Sources for British Cinema Before 1930* (Flicks Books, 2003)

Margaret Butler, *Film and Community in Britain and France: From La Regle Du Jeu to Room at the Top* (I.B. Tauris, 2004)

Steve Chibnall, *Brighton Rock* [Turner Classic Movies British Film Guides] (I.B. Tauris, 2004)

Steve Chibnall, *Get Carter* [British Film Guides] (I.B. Tauris, 2003)

Mark Connelly, *The Charge of the Light Brigade* (I.B. Tauris, 2003)

Michael Cox, John Finch and Marjorie Giles (eds.) *Granada Television: The First Generation* (Manchester University Press, 2003)

Wendy E. Everett, *Terence Davies* [British Film Makers] (Manchester University Press, 2004)

Colin Gardener, *Joseph Losey* [British Film Makers] (Manchester University Press, 2004)

Christine Geraghty, *My Beautiful Laundrette* [Turner Classic Movies British Film Guides] (I.B. Tauris, 2004)

Phillip Gillett, *The British Working Class in Postwar Film* (Manchester University Press, 2003)

Christine Gledhill, *Reframing British Cinema, 1918-1928: Between Restraint and Passion* (BFI, 2003)

Stephen Glynn, *A Hard Day's Night* [Turner Classic Movies British Film Guides] (I.B. Tauris, 2004)

Julia Hallam, *Lynda La Plante* (Manchester University Press, 2004)

Benjamin Halligan, *Michael Reeves* [British Film Makers] (Manchester University Press, 2003)

Sue Harper and Vincent Porter, *British Cinema of the 1950s: The Decline of Deference* (Oxford University Press, 2003)

Stephen Herbert (ed.), *Eadweard Muybridge: The Kingston Museum Bequest* (The Projection Box, in association with Kingston Museum and Heritage Service, 2004)

John Hill and Martin McLoone (eds.), *Big Picture, Small Screen: Relations Between Film and Television* (University of Luton Press, 2003)

Peter Hutchings, *Dracula* [British Film Guides] (I.B. Tauris, 2003)

Richard Kilborn, *Staging the real: Factual TV programming in the age of Big Brother* (Manchester University Press, 2003)

Samantha Lay, *British Social Realism: From Documentary to Brit Grit* (Wallflower Press, 2003)

David Lazar (ed.), *Michael Powell Interviews* (University Press of Mississippi, 2003)

Jim Leach, *British Film* (Cambridge University Press, 2004)

Colin McArthur, *Brigadoon, Braveheart and the Scots: Distortions of Scotland in Hollywood Cinema* (I.B. Tauris, 2003)

Alexander Mackendrick, *On Film-making: An introduction to the craft of the director* (Faber and Faber, 2004)

Ian MacKillip and Neil Sinyard (eds.), *British Cinema in the 1950s: An Art in Peacetime* (Manchester University Press, 2003)

Geoff Mayer, *Roy Ward Baker* [British Film Makers] (Manchester University Press, 2004)

Geoff Mayer, *Guide to British Cinema* (Greenwood Press, 2003)

Simon Morgan-Russell, *Jimmy Perry and David Croft* (Manchester University Press, 2004)

Michael O'Pray (ed.), *The British Avant-garde Film: 1926-95 - An Anthology of Writings* (University of Luton Press, 2003)

Susanna Onega and Christian Gutleben, *Refracting the Canon in Contemporary British Literature and Film* (Editions Rodopi, 2004)

Alistair Owen, *Story and Character: Interviews with British Screenwriters* (Bloomsbury, 2003)

Gareth Palmer, *Discipline and liberty: Television and governance* (Manchester University Press, 2003)

Roy Perkins and Martin Stollery, *British Film Editors: The Heart of the Movie* (BFI, 2004)

Julianne Pidduck, *Contemporary Costume Film: Space, Place and the Past* (BFI, 2004)

Simon Pople and Joe Kember, *Early Cinema: From Factory Gate to Dream Factory* (Wallflower Press, 2004)



Phillip Prodger, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (New York: Oxford University Press, 2003)

John Plunkett, *Queen Victoria, First Media Monarch* (Oxford University Press, 2003)

Robert Sellers, *Always Look on the Bright Side of Life: The Inside Story of HandMade Films* (Metro Publishing, 2003) [paperback title: *Very Naughty Boys*]

Mark Sinker, *If...* [BFI Film Classics] (BFI, 2004)

Grahame Smith, *Dickens and the Dream of Cinema* (Manchester University Press, 2003)

Rebecca Solnit, *Motion Studies: Time, Space and Eadweard Muybridge* (Bloomsbury, 2003)

Andrew Spicer, *Typical Men: The Representation of Masculinity in Popular British Cinema* (I.B. Tauris, 2003)

Paul Sutton (ed.), *The Diaries of Lindsay Anderson* (Methuen, 2004)

Damian Tambini and Jamie Cowling (eds.), *From Public Service Broadcasting to Public Service Communications* (Institute for Public Policy Research, 2004)

Peter Todd and Benjamin Cook (eds.), *Subjects and Sequences: A Margaret Tait Reader* (LUX, 2004)

Vanessa Toulmin, Simon Pople and Patrick Russell (eds.), *The Lost World of Mitchell & Kenyon: Edwardian Britain on Film* (BFI, 2004)

Alexander Walker, *Icons in the Fire: The Decline and Fall of Almost Everybody in the British Film Industry* (Orion, 2004)

Greg Walker, *The Private Life of Henry VIII* [British Film Guides] (I.B. Tauris, 2003)

Gary Watson, *The Cinema of Mike Leigh: A Sense of the Real* (Wallflower Press, 2004)

Rob White, *The Third Man* [BFI Film Classics] (BFI, 2003)

Michael Williams, *Ivor Novello: Screen Idol* (BFI, 2003)

ARTICLES/CHAPTERS

Stephen Bottomore, ed, Special Issue of *Film History* on Early British cinema, with articles by John Barnes, Richard Brown, Jon Burrows, Vanessa Toulmin, Gerry Turvey, *Film History* 16. 1, 2004

Jon Burrows, 'Girls on film: the musical matrices of film stardom in early British cinema', *Screen* 44, Autumn 2003

Jon Burrows, 'Penny Pleasures II: Indecency, anarchy and junk film in London's 'Nickelodeons', 1906-1914', *Film History* 16. 2, 2004

Ian Christie, 'Heavenly Courts'; Eugene McNamee, 'Once more into the breach: Branagh's *Henry V*, Blair's war and the UK constitution'; Leslie J. Moran, 'On realism and the law film: the case of Oscar Wilde', in Leslie J Moran et al, eds, *Law's Moving Image*, Cavendish Publishing, 2004

Ian Christie, 'The Magic Sword: Genealogy of an English Trick Film', *Film History* 16. 2, 2004

Ian Christie, 'Contextualising Paul's "Time Machine"', in *Cinema & Cie* no 3, Fall 2003

Michael Hammond, 'Laughter during wartime: comedy and the language of trauma in British cinema regulation 1917', *Screen* 44, Summer 2003.

Robert Murphy, Review: *The British Working Class in Postwar Film and British Cinema of the 1950s: the Decline of Deference*, *Screen* 45, Winter 2004.

Charles Musser, 'The Hidden and the Unspeakable: On Theatrical Culture, Oscar Wilde and Ernst Lubitsch's *Lady Windermere's Fan*', *Film Studies* no. 4, Summer 2004

REFERENCE

Brian McFarlane (ed.), *The Encyclopedia of British Film* (Methuen, 2003)

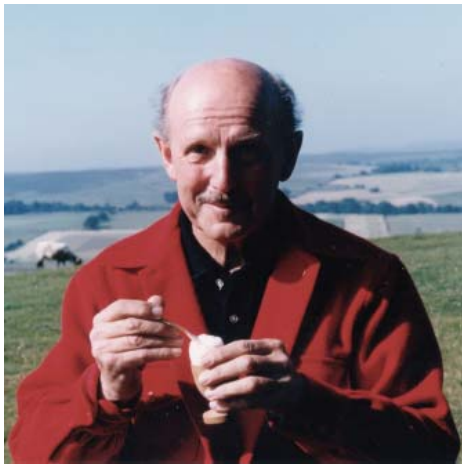
Alistair McGown (ed.), *BFI Television Handbook 2005* (British Film Institute, 2004)

UK Film Council Statistical Yearbook/Annual Review 2003/04 (Film Council, 2004)
www.ukfilmcouncil.org.uk/filmindustry

Research & Statistics Bulletin Vol. 2 (1) (Film Council, 2004, earlier bulletins also available)
www.ukfilmcouncil.org.uk/usr/downloads/statistics/UKFC_Nov_Newsletter.pdf

Advertising Effectiveness in UK Film Distribution (Film Council, 2003)
www.ukfilmcouncil.org.uk/statistics/adeffects

Film Theft in the UK (Film Council, 2004)
www.ukfilmcouncil.org.uk/filmindustry/piracy
Post-production in the UK (Film Council, 2003)
www.ukfilmcouncil.org.uk/filmindustry/postprod



POWELL CENTENARY

Michael Powell was born near Canterbury in September 1905 and the centenary of this hotly debated filmmaker – together with his long term collaborator Emeric Pressburger – will be celebrated in various ways throughout 2005. A celebration will be held at the Cannes Film Festival in May and a major retrospective is planned for the National Film Theatre in August or September. The BFI will release a restored version of *Black Narcissus* later in the year.

Two conferences have been announced. *Michael Powell, la passion iconoclaste du cinéma*, organised by Natacha Thiéry, will take

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place in Paris from 23-25 June; and there will be a *Michael Powell Centenary Conference* in Bangor from 2-4 September. Details from the organiser Andrew Moor, Dept of English, University of Wales, Bangor, Gwynedd, LL57 2DG, Wales, or els604@bangor.ac.uk.

Two books are due out during the year: Andrew Moor's *Powell and Pressburger: A Cinema of Magic Spaces* (I. B. Tauris) and *The Cinema of Michael Powell: International Perspectives on an English Filmmaker*, edited by Ian Christie and Andrew Moor (BFI). There will be a special issue of *Screen and Film Studies* no. 6 will include a special Powell section. A BBC Radio Four programme, *Michael and Martin*, will be broadcast in August, and there are rumours of a television documentary.

PUBLICATIONS

Getting the research output of the Centre into print has been a particular concern in recent years. Selected proceedings from two major Centre conferences have now found publishers, and should appear over the next eighteen months. These are *Trading Culture*, edited by Sylvia Harvey (John Libbey) and *Optical to Digital*, based on the 2003 Exeter Conference 'Multimedia Histories' conference, edited by James Lyons and John Plunkett. (Exeter University Press).

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DIARY SUMMARY FOR 2005

25 February: Postgraduate Training Event on Practice-based Research in the Audiovisual and Digital Field, Birkbeck University of London

26 February: *Film Begets Digital* – a day of screenings and discussion at Birkbeck, with presentations by Patrick Keiller, Laura Mulvey, Malcolm Le Grice, Steven Ball and Ian Christie

7–10 April: 8th British Silent Cinema Festival and Conference, Broadway Nottingham: *Channel Crossings: Anglo-European Film Relations before 1930*, including Centre-sponsored postgraduate training event.

21 April: Postgraduate Training Event on Researching Regional and National Film and Television, Dublin

5 May: Luke McKernan, Senior Research Fellow, London Project, will speak on "A Fury For Seeing": London cinemas and their audiences, 1905-14', Birkbeck University of London

19–20 May: Postgraduate Training Event on Film and Broadcasting Policy Research, University of Lincoln

29 June – 1 July: 'History of the British Media' conference of the Centre for Contemporary British History, Institute for Historical research, Senate House, London: a Centre-organised panel will compare the growth of cinema in three British cities: London, Manchester and Glasgow.

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The Arts and Humanities Research Board funds postgraduate and advanced research within the UK's higher education institutions and provides funding for museums, galleries and collections that are based in, or attached to HEIs within England. The AHRB supports research within a huge subject domain – from traditional humanities subjects, such as history, modern languages and English Literature, to music and the creative and performing arts. The AHRB makes awards on the basis of academic excellence and is not responsible for the views or research outcomes reached by its award holders.