BAFTSS British Cinema and Television Special Interest Group annual report

[covering March 2020 to April 2021]

In spite of ongoing major challenges faced by many of our members due to the covid-19 pandemic, there has nonetheless still been significant academic activity in the field of British cinema and television studies. Thanks to all SIG members who have provided me with information about their excellent work.

Books and reports published or imminent in the SIG subject area by members include:

* Melanie Bell, *Movie Workers: The Women Who Made British Cinema* (University of Illinois Press, 2021)
* James Chapman, *Contemporary British Television Drama* (London: Bloomsbury Academic, 2020)
* Stephanie Clayton, Keith M. Johnston and Melanie Williams, *Invisible Innovators: Making Women Filmmakers Visible Across the UK Film Archives* (Norwich: Film Archives UK 2020)
* Kate Egan and Jeffrey Andrew Weinstock (eds) *And Now for Something Completely Different: Critical Approaches to Monty Python* (Edinburgh: Edinburgh University Press, 2020)
* Frances Galt, *Women's Activism Behind the Screens: Trade Unions and Gender Inequality in the British Film and Television Industries* (<https://bristoluniversitypress.co.uk/womens-activism-behind-the-screens>)
* James Leggott, *In Fading Light: The Films of the Amber Collective* (Berghahn, 2020)
* Clive Nwonka and Anamik Saha (eds), Black Film British Cinema II (Goldsmiths Publishing/MIT Press/ ICA, 2020)
* Duncan Petrie, Melanie Williams and Laura Mayne (eds), *Sixties British Cinema Reconsidered* (Edinburgh: Edinburgh University Press, 2020)
* Hollie Price, *Picturing Home: Domestic Life and Modernity in 1940s British Film* (Manchester University Press, 2021)
* John White, *British Cinema and a Divided Nation*(Edinburgh University Press, forthcoming 2021)

SIG members have published on British cinema and television topics in numerous journals and edited collections, including the following:

* Sian Barber, ‘Ballymena, Bangor and Belfast: Hyper-Localism, Regional Decision-Making and Local Film Censorship in Northern Ireland’ *Historical Journal of Film, Radio and Television*(forthcoming) Published online: 07 Apr 2021 <https://doi.org/10.1080/01439685.2021.1907674>
* Llewella Chapman, ‘Who is Going to Construct A Beautiful Abbreviation?: The Early History of The International Association for Media and History (Iamhist) and its Archive’, Historical Journal of Film, Radio and Television, 41: 1, 2021: <https://www.tandfonline.com/doi/full/10.1080/01439685.2020.1860342>
* Phillip Drummond, ‘Imperial Identities in Question: Amma Asante’s *A United Kingdom*’, in Lori Maguire *et al* (eds.), *Modern Representations of Sub-Saharan Africa* (London: Routledge, 2020)
* Phillip Drummond, ‘Narratives of Race and Identity in Sixties British Cinema’, in Duncan Petrie *et al* (eds.), *Sixties British Cinema Reconsidered* (Edinburgh: Edinburgh University Press, 2020)
* Kate Egan, “'The Film That’s Banned in Harrogate’: *Monty Python’s Life of Brian* (1979), Local Censorship, Comedy and Local Resistance”, *Historical Journal of Film, Radio and Television* (2021) 41:1, pp. 152-171.
* Dave Forrest, 'Landscapes of Resistance in the English North: The Poetics of Freedom in *Kes* (1969) and *The Selfish Giant* (2013)’ In KP Müller (ed.) *Scotland and Arbroath 1320 – 2020: 700 Years of Fighting for Freedom, Sovereignty, and Independence* Oxford: Peter Lang.
* Dave Forrest & Sue Vice (2021) 'Barry Hines's Palimpsestic City'. *Landscape Research* <https://www.tandfonline.com/doi/full/10.1080/01426397.2021.1899149>
* Laura Mayne, (2021), ‘A World on His Shoulders: Nat Cohen, Anglo-EMI and the British Film Industry’, *Journal of British Cinema and Television*, 18(1), 34-49. [https://doi.org/10.3366/jbctv.2021.0554](https://eur01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fdoi.org%2F10.3366%2Fjbctv.2021.0554&data=04%7C01%7CMelanie.Williams%40uea.ac.uk%7Ccda9f5792055499f8dfc08d8fa0ba9f0%7Cc65f8795ba3d43518a070865e5d8f090%7C0%7C0%7C637534275294690226%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C1000&sdata=Tn9aimH6LYV3WzDjBBVvTcW2ofJJunZWN62k6kWzMWI%3D&reserved=0)
* Matthew Melia, 2020. ‘“Very Nearly an Armful!”: British Post-War Comedy and the NHS’ *VIEW Journal of European Television History and Culture*, 9(18), pp.37–54. DOI: <http://doi.org/10.18146/view.240>
* Matthew Melia, "Ken Russell's unfinished projects and unmade films, 1956-1968: The BBC years" in Fenwick, James, Foster, Kieran, and Eldridge, David (eds), S*hadow Cinema: The Historical and Production Contexts of Unmade Films* (Bloomsbury, 2020).
* Cecilia Mello, "Of Other, Gendered Spaces: The Presence of Blackpool in *Hindle Wakes*, *A Taste of Honey* and *Bhaji on the Beach*" in Ewa Mazierska (ed.), *Blackpool in Film and Popular Music,* Palgrave Macmillan, 2020.
* Clive James Nwonka, ‘The Black Neoliberal Aesthetic’, *European Journal of Cultural Studies*, published online 6 December 2020 <https://doi.org/10.1177/1367549420973204>
* Steven Roberts, ‘The Pamela Davies Collection: Continuity Supervision in British Widescreen and Colour Cinema’, *Alphaville: Journal of Film and Screen Media* 20(University College Cork, 2020), pp. 220–227: <https://doi.org/10.33178/alpha.20.17>.
* Steven Roberts, ‘Widescreen Pyrotechnics: Shot Composition and Staging in the Cold War Films of Joseph Losey and Sidney J. Furie’, in Duncan Petrie, Melanie Williams and Laura Mayne (eds), *Sixties British Cinema Reconsidered*, ed. by (Edinburgh University Press, 2020), pp. 165-178. Honourable MentionBAFTSS Best Doctoral Student Article or Chapter Award 2021.
* Anna Viola Sborgi, ‘Housing Problems: Britain’s Housing Crisis and Documentary’ In Thomas Austin and Angelos Koutsourakis (eds), *Cinema of Crisis: Film and Contemporary Europe*, 180-197. Edinburgh: Edinburgh University Press, 2020.
* Robert Shail, ‘Censorship in Context: the British Board of Film Classification, the Children’s Film Foundation and *Terry on the Fence*’, *Historical Journal of Film, Radio and Television*, online May 2020.
* Sarah Street, 2020, ‘Colour and the Critique of Advertising: *Privilege* (Peter Watkins, 1967) and *Herostratus* (Don Levy, 1967)’. *Frames Cinema Journal*, issue 17: [https://framescinemajournal.com/article/colour-and-the-critique-of-advertising-privilege-peter-watkins-1967-and-herostratus-don-levy-1967/](https://eur01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fframescinemajournal.com%2Farticle%2Fcolour-and-the-critique-of-advertising-privilege-peter-watkins-1967-and-herostratus-don-levy-1967%2F&data=04%7C01%7CMelanie.Williams%40uea.ac.uk%7C7ef243c1586f4b8a653708d8fb2fb707%7Cc65f8795ba3d43518a070865e5d8f090%7C0%7C0%7C637535529644145351%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C1000&sdata=XGXt%2BwEJKMMPXwQqQKkoOFfVRFMVUV8tP%2FzQ1yIrkQ8%3D&reserved=0)
* Sarah Street, 2020. Re-Writing the Past, Autobiography and Celebrity in *Agatha* (1979): ‘An Imaginary Solution to an Authentic Mystery’. *Open Screens*, 3(1), p.2: <http://doi.org/10.16995/os.34>
* Emily Torricelli, 'Scotland's Onscreen Identities: Otherness and Hybridity in Scottish Cinema', in Ingrid Lewis and Laura Canning (eds), *European Cinema in the Twenty-first Century: Discourses, Directions and Genres*, (Palgrave Macmillan, 2020), pp. 33-49.

The *Journal of British Cinema and Television*, co-edited by SIG members Christine Geraghty, Julian Petley, Duncan Petrie and Melanie Williams, has had a special issue during the past year on EMI Films edited by Paul Moody (including articles on EMI and the ‘pre-heritage’ film, EMI and camp, Nat Cohen, Bernard Delfont and Verity Lambert’s brief tenure as EMI’s Head of Production) as well as several open issues featuring work by SIG members.

Ongoing or imminent projects, academic events, and public engagement activities on British cinema and television undertaken by SIG members include the following:

* The British component of the cross-European STUDIOTEC project continues to explore British studios between 1930 and 1960: <https://studiotec.info/>
* The [Beyond the Multiplex](https://eur01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.beyondthemultiplex.net%2F&data=04%7C01%7CMelanie.Williams%40uea.ac.uk%7C00b1ddfbf336489376e508d8e570122e%7Cc65f8795ba3d43518a070865e5d8f090%7C0%7C0%7C637511616804348553%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C1000&sdata=1H0n6GFv0FnAHI9o%2B6NrzDEaPkSyrDtSdGSvOJ%2BjHlk%3D&reserved=0) project is drawing to a close this year and had its final conference 'Audiences beyond the multiplex: understanding the value of a diverse film culture’, bringing together scholars, and industry professionals working on audience development.
* The [Jill Craigie: Film Pioneer](https://www.jillcraigiefilmpioneer.org/) project completed their biographical documentary *Independent Miss Craigie* (dir. Lizzie Thynne, associate producer Hollie Price, 2020) and a teaching pack for A-level Film Studies on Women Documentary Filmmakers.
* The [UK Feature Docs project](https://ukfd.org.uk/policy-reports/) comes to an end in June. Have published [two policy-focused reports](https://ukfd.org.uk/policy-reports/) in 2020 and 2021, the team are currently working with the industry to convene a UK Documentary Film Council.
* The UK contribution to the International Amateur Cinema Between the Wars (1919-1939) project began in September 2020. This project offers a transnational comparison of the early years of the amateur film movements in Britain, Spain, Italy, Germany, America, Canada, and beyond. The UK research is led by Keith M. Johnston (UEA) and Paul Frith (UEA); the project is run by Charles Tepperman, University of Calgary.
* Derek Johnston was invited speaker for Christmas Hauntings: Ghost Stories for Midwinter, run by the Glasgow University Centre for Fantasy and the Fantastic. 16 December 2020 <https://fantasy.glasgow.ac.uk/index.php/2020/11/30/christmas-hauntings-ghost-stories-for-midwinter/> (video at <https://www.youtube.com/watch?v=5M7Bc9dSczk>)
* Tom May has been conducting oral history interviews relating to Play for Today alumni from a range of job roles An article based on these has been provisionally accepted for a special issue of *Critical Studies in Television* on 'Women and the BBC' for 2022 publication to coincide with the BBC's centenary.
* Julian Petley has contributed pieces on the BBC and threats to public service broadcasting in a range of outlets including *CPBF North*, *Byline Times* and *Inforrm*.
* Steven Roberts curated a website showcase about Continuity Supervisors for the University of Bristol’s Open Research Prize (March 2021) <https://xerte.bris.ac.uk/play.php?template_id=5118>
* Johnny Walker’s AHRC fellowship ‘Raising Hell: British Horror Cinema in the 1980s and 1990s’ will begin this September. It aims to explore what British horror film production of the 1980s and 1990s reveals about contemporaneous film culture and society in Britain.
* Francesca Zerenghi, Founder and Editor-in-Chief of Cinegirl (<https://www.cinegirl.net>) continues to publish this London-based online magazine featuring women working across all departments within Film and TV.

Despite travel restrictions and lockdowns, new opportunities afforded by online conferencing have enabled SIG members to disseminate their research widely and with an international reach over the past year, from UK-based conferences to those based in Galway, Zaragoza, and Chicago, to name just a few.

Thoughts for the future:

Our SIG has yet to apply for BAFTSS funding for organising a specialist event or activity, so if anyone has ideas about doing something of that kind in these still locked-down times or as we (hopefully) emerge from lockdown, please send me your thoughts and suggestions.

*UPDATE: we now have plans for several events underway.*

*We also have a Twitter account for the SIG up and running, @BritCinemaTVSIG – thanks to Stephen Morgan and Aysegul Epengin for agreeing to take the SIG’s social media presence forward. We also have a dedicated SIG email account:* *britcinematvsig@gmail.com*

I am also interested to hear SIG members’ thoughts on how best to support PGRs and ECRs in their research and professional development.

*UPDATE: Steven Roberts (*[*https://www.mir.org.uk/steven-roberts/*](https://www.mir.org.uk/steven-roberts/)*) has kindly agreed to set up and run an informal PGR/ECR network for the SIG – thanks to him for taking this forward.*

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