

BAFTSS British Film and Television Special Interest Group annual report  
covering February 2019 to April 2020

The past year has been a busy one for British Film and Television Special Interest Group members.

Books published in the SIG subject area by members include:

- Richard Farmer, Laura Mayne, Duncan Petrie and Melanie Williams, *Transformation and Tradition in 1960s British Cinema* (Edinburgh: Edinburgh University Press, 2019)
- Dave Forrest, *New Realism: Contemporary British Cinema* (Edinburgh: Edinburgh University Press, 2020)
- Matt Glasby, *Britpop Cinema: From Trainspotting to This Is England* (Bristol: Intellect, 2019)
- John Hill (ed.), *A Companion to British and Irish Cinema* (Oxford & Hoboken, NJ: Wiley-Blackwell, 2019)
- Cat Mahoney, *Women in Neoliberal Television Drama: Representing Gendered Experiences of the Second World War* (London: Palgrave, 2019)
- Sarah Street and Joshua Yumibe, *Chromatic Modernity: Color, Cinema, and Media of the 1920s* (NY: Columbia University Press, 2019) - awarded SCMS's Katherine Singer Kovacs Book Award, runner-up BAFTSS Best Monograph award.

The *Journal of British Cinema and Television*, co-edited by SIG members Christine Geraghty, Julian Petley, Duncan Petrie and Melanie Williams, has had special issues during the past year on diversity in British film and television (co-edited by Shelley Cobb, Jack Newsinger and Clive James Nwonka), on the transition from silent to sound (co-edited by Sarah Neely and John Izod), RED production (co-edited by Christopher Meir and Andrew Spicer), *Downton Abbey* (co-edited by Julie Anne Taddeo and Christine Geraghty), and a dossier on British music video (edited by Justin Smith), as well as several open issues.

It published the winner of the BAFTSS Best Journal Article award 2020 (Ana Cristina Mendes, 'Surviving The Jungle Book: Trans-temporal Ventriloquism in Ian Iqbal Rashid's Surviving Sabu') and one of its Honourable Mentions in the category (Andrew Spicer, 'A Regional Company? RED Production and the Cultural Politics of Place').

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

- Christine Geraghty, 'Casting for the public good: BAME casting in British Film and Television in the 2010s', *Adaptation*, 13:1, pp. TBC.
- Keith Johnston and Carolyn Rickards, 'The Spectacle of Realism: Special effects at Ealing Studios, 1940-45', *Screen*, 60:2, pp. 261-79 (Honourable Mention in the BAFTSS Best Journal Article award)
- James Jordan, 'Who Are the Jews Now? Memories of the Holocaust in Georgia Brown's East End, 1968' in Avril Alba and Shirli Gilbert (eds), *Holocaust Memory and Racism in the Postwar World* (Wayne State, 2019)
- Claire Monk, 'Maurice without ending, from Forster's palimpsest to fan-text' in Tsung-Han Tsai and Emma Sutton (eds), *Twenty-First-Century Readings of E. M. Forster's Maurice* (Liverpool UP, 2020)
- Steve Presence, 'Organizing Counter-cultures: Challenges of structure, organization and sustainability in the Independent Filmmakers Association and the Radical Film Network', *Screen*, 60:3, pp. 428-48 (Second Place in the BAFTSS Best Journal Article award)
- Anna Viola Sborgi, 'Grenfell on Screen', in Dan Bulley, Jenny Edkins, and Nadine El-Enany (eds), *After Grenfell: Violence, Resistance and Response* (Pluto Press, 2019)

Projects, academic events and public engagement activities on British cinema and television include the following:

- The continuing AHRC-funded 3-year project 'Beyond the Multiplex: Audiences for Specialised Film in English Regions' (co-investigators include SIG members Dave Forrest and Andrew Higson) - <https://www.beyondthemultiplex.net/>
- The continuing AHRC-funded 3-year project 'Documentary UK: A Study of the Feature Documentary Film Industry' (PI Steve Presence, Co-I Andrew Spicer)
- The Dwoskin Project at the University of Reading (<https://research.reading.ac.uk/stephen-dwoskin/>) researching aspects of alternative British cinema and television between the 1960s and 1990s, including in particular Dwoskin's relationships with funding bodies such as the BFI, Arts Council, and Channel 4, and institutions of film culture like The Other Cinema. Events have included a reconstruction of the programme originally mounted by the New Cinema Club in 1970 'Acts of Love (Reconstructed)', by Elena Gorfinkel and Henry Miller in February 2020, held at Birkbeck Institute for the Moving Image.
- The three year AHRC funded project 'Jill Craigie: Film Pioneer' ran a well-attended symposium at the LSE on British Women Documentary Filmmakers on 5 April 2019 and in November 2019, Research Fellow, Hollie Price, co-ordinated 'Making the Grade: Women Directing Documentary Past and Present' with The Arts Institute Plymouth which included a screening of the rough cut of the project film, now called *Independent Miss Craigie*, which will be premiered in 2020. Event details: <https://www.jillcraigiefilmpioneer.org/british-women-documentary-filmmakers-1930-1955/>
- Melanie Bell ran a wikithon in November 2019 amending/augmenting existing pages of British women filmmakers (including Jill Craigie and Alma Reville – now no longer referred to as 'Mrs Alfred Hitchcock!'). Another wikithon on women in British film is planned for later this year.  
She also hosted a workshop lunch around Leeds Animation Workshop in February 2020 and is working to ensure their archive finds a good home.
- Llewella Chapman organised and chaired two plenary panels on archival appropriation and *They Shall Not Grow Old* at the IAMHIST Conference, Northumbria University, July 2019, and an IAMHIST symposium entitled 'Archival Appropriation: Reuse, Recycling and Remediation in the Digital Era' at University College Cork, January 2020.
- Tom May is currently undertaking a PhD on history and analysis of *Play for Today* (1970-84), tackling aesthetics and style, representation and reception of the series.
- Cecília Mello was guest speaker at the avant-premiere of Ken Loach's *Sorry We Missed You* in Sao Paulo, Brazil, in February 2020.
- Claire Monk was interviewed about Ken Loach's career, films and politics for TRT World (the Turkish state's equivalent to BBC World television) for their flagship arts programme *Showcase*, November 2019 - <https://www.trtworld.com/video/showcase/ken-loach-vasily-polenov-retrospective-motherless-brooklyn-full-episode-showcase/5dc26ab46e2a1a00111d2f2e>  
She was interviewer/chair, 'In Conversation with Hanif Kureishi', Curve Theatre, Leicester, Oct 2019: live pre-show conversation with the acclaimed writer and filmmaker Hanif Kureishi and actor Gordon Warnecke about the Curve's new production, *My Beautiful Laundrette*, adapted from the Kureishi-scripted 1985 film. She has also provided commentary tracks/extras for BFI Blu-ray releases of Merchant Ivory's *Heat and Dust* (1983) and *Maurice* (1987).
- Jonny Murray published interviews with Mark Cousins and David Hare in *Cineaste*, Spring and Summer issues 2019.
- Lawrence Napper held a symposium at Kings College London in May 2019, 'British Life on Film: History and the Film Archives', featuring the work of scholars from a variety of

disciplines considering how their work has been informed by encounters with archive films available online - <https://atthepictures.photo.blog/2018/12/02/british-life-on-film-history-and-the-film-archives/>

- Anna Viola Sborgi is currently engaged in a postdoctoral project funded by The University of Genoa, 'High-rise and Tower-block living. The London Skyline as a Space of Social and Economic Negotiation in Post-2000 Screen and Literary representations'.
- Sarah Street is PI on a 5-year ERC Advanced Grant for 'STUDIOTEC: Film Studios: Infrastructure, Culture, Innovation in Britain, France, Germany and Italy, 1930-60', which began in September 2019 - <https://cordis.europa.eu/project/rcn/223968/factsheet/en>

The year to come is uncertain for obvious reasons and the current pandemic will inevitably impact negatively upon many of our plans. But forthcoming attractions in our field include a documentary on Free Cinema filmmaker Lorenza Mazetti, an edited collection on Blackpool in popular media, a monograph on contemporary British television drama and a journal special issue on EMI Films as well as many other projects, activities and publications still in formation. On the basis of our track record to date, I'm sure there will be many research achievements to report this time next year.

Please note: our SIG has yet to apply for BAFTSS funding for organising a specialist event or activity, so if anyone has innovative ideas about doing something of that kind in these currently locked-down times, please send me your suggestions.

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27 May 2020