

Doing Women's Film and Television Histories III: Structures of Feeling

Day 1
Wednesday 18th May 2016

- 09.30 **Registration** (*Foyer*)
 Refreshments (*Café bar*)
- 10.30 **Welcome and introduction** (*Cinema 1*)

 Melanie Bell (*University of Leeds*)
- 10.45 **Keynote 1: *Room at the Top: Women's Work and Women Working in Film and Television***
 (*Cinema 2*)

 Miranda J Banks (*Emmerson College*)

 Chair: **Laraine Porter**
- 11.45 **Panels 1**

A. WOMEN'S FILM & TV HISTORIOGRAPHY Room: Midland	B. NEGOTIATIONS & RESISTANCES Room: Cinema 1	C. WOMEN'S WORK IN FILM AND TV Room: Screening Room	D. GENDERED CULTURES OF PRODUCTION Room: Burton
A1. <i>Publicity, Marketing and Paratexts</i> Chair: Phyll Smith	B1. <i>Strategies of Female Film-making I</i> Chair Marc David Jacobs	C1. <i>Studies of Performance</i> Chair: Steve Chibnall	D1. <i>Invisible Histories I</i> Chair: Melanie Bell
DIANE CHARLESWORTH (Lincoln) Using the autobiography in feminist television history research: a case study of the UK broadcaster Joan Bakewell, to investigate the politics of gender & the branding of persona.	ALEJANDRA ARMENDARIZ HERNANDEZ (Madrid) Female Authorship, Subjectivity and Body in Tanaka Kinuyo's <i>The Eternal Breasts</i> (1955)	ALICIA BYRNES (Melbourne) Abducting the Woman's Image: Scarlett Johansson's Masquerade in <i>Under the Skin</i>	HELEN HANSON (Exeter) Behind the Scenes, Below the Line: Female Sound Technicians, Creative Labour and Constraints in Hollywood's Studio System.

<p>AGATA FRYMUS (York)</p> <p>The Real Meaning of 'Temperament': Jetta Goudal vs. Hollywood</p>	<p>DELPHINE BENEZET (LSE)</p> <p>Feeling, Filming, and Producing Images of Women, the Case of two seasoned Filmmakers (focusing on Agnes Varda and Claire Simon)</p>	<p>ALISSA CLARKE (DMU)</p> <p>An Iron Fist in a Velvet Glove: Celebrating Olivia de Havilland's Combined Acts of Suing, Skill and Award Winning Dramatic Clout</p>	<p>LARAINÉ PORTER (DMU)</p> <p>From silence to sound; women working on the transition to sound in the British Film Industry 1927-1933</p>
<p>RONA MURRAY (Lancaster)</p> <p>'It's my nature, I can't help myself to be outrageous sometimes.' (Jane Campion: DVD Commentary). What can modern women filmmakers <i>do</i> with the paratext?</p>	<p>ALEX DAVIS (New York Univ.)</p> <p>The Art of the Ludic Digression: Agnès Varda at Play</p>	<p>ELINOR PARSONS (DMU)</p> <p>'speak as small as you will': playing the women's parts in Peter Hall's <i>A Midsummer Night's Dream</i> (1968)</p>	<p>EMMA SANDON (Birkbeck)</p> <p>Women engineers at the BBC in the post-war period</p>
<p>SHELLEY STAMP (California)</p> <p>Film Noir's 'Gal Producers' and Its Female Market</p>		<p>JENNIFER VOSS (DMU)</p> <p>"The Hardest Working Girl in Hollywood": Clara Bow, Louise Brooks and the Welfare of the Performer</p>	<p>INGRID STIGSDOTTER (Stockholm)</p> <p>"The unerring judgment of a woman": silent film exhibition, gendered expectations, and the campaign for women's rights in Sweden</p>

13.30 Lunch (*Café bar*)

14.30 **Panels 2**

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	C. WOMEN'S WORK	D. GENDERED CULTURES OF PRODUCTION
Room: Screening Room	Room: Cinema 1	Room: Midland	Room: Burton
<i>A2. Fan Cultures</i>	<i>B2. Strategies of Female Film-making II</i>	<i>C2. Women Pioneers of British Television</i>	<i>D2. Invisible Histories II</i>
Chair: Christine Gledhill	Chair: Delphine Benezet	Chair: Vanessa Jackson	Chair: Melanie Williams
DIANA ANSELMO-SEQUEIRA (Pittsburgh)	ILARIA A. DE PASCALIS (Bologna)	LEZ COOKE (Royal Holloway)	STEVE CHIBNALL (DMU)

Fan Crafts as Affective Labor: Unearthing the Contributions of Young Female Audiences to America's Early Film Industry	<i>The Wonders of Girlhood: Negotiating Female Subjectivity in the 1990s</i> Italy	Julia Jones and <i>Home and Away</i> (Granada, 1972)	Twirling the Baton for the Publicity Corps: British Cinema's Drum Majorettes
ANNIE FEE (UCL)	MARC DAVID JACOBS (Independent scholar)	DAVID ROLINSON (Stirling)	ROSEMARIE FERNANDEZ DAY (Kent)
The Cinema Girl: Fandom, Serial Culture and Local Celebrity in 1920s Paris	Co-réalise-moi: Films with Multiple Female Directors and Their Depictions of Credible Female Characters	Joan Craft's <i>David Copperfield</i> (1966)	'Living the British costume drama: Female foreign practitioners breaking through'
ELLEN WRIGHT AND PHYLL SMITH (DMU/UEA)	URSULA-HELEN KASSAVETI (Univ. of Patras)	BILLY SMART (Royal Holloway)	ELISA UFFREDUZZI (Florence)
Tijuana Bibles and the Pornographic Re imagination of Scandalous Female Film Stardom	Womanhood at its best: the melodramatic world of Rena Galani	Pat Hooker: Writing for Television in the 1970s	Stacia Napierkowska: the Choreography of a Stunning Career.
CANAN BALAN (Istanbul Sehir University)	GINA MARCHETTI (Hong Kong)	NON VAUGHAN WILLIAMS (Swansea)	HELEN WARNER (UEA)
A Literary Feminist Experience of Silent Cinema: The Case of Halide Edip	The Feminine Touch: Chinese Soft Power Politics and Hong Kong Women Filmmakers	'Structures of Feeling' within public service broadcasting in Wales: Nan Davies' experience at two BBC centres – Bangor and Cardiff	Below-the-(hem)line: Creativity and Authorship in Costume Design

16.15

Plenary 1: *Costume: Women, Work and History*
(*Cinema 1*)

Lezli Everitt, Costume and Wardrobe Training Skills, BECTU Learning
Organiser

Tamar Jeffers McDonald, University of Kent

Keith Lodwick, V&A Museum

Chair: **Melanie Bell**

17.30

Refreshments (*Courtyard suite*)

18.00 ***Real Illuminators: Scotland's Pioneers of Documentary Filmmaking***
(Cinema 1)

Screening plus Q&A chaired by Shona Main (Film-maker) with Jenny Brownrigg (Glasgow School of Art) and Sarah Neely (Stirling).

20.00 **Conference Reception and Buffet Supper** (*Courtyard suite*)
Publication announcements

***Doing Women's Film History* (Christine Gledhill and Julia Knight)**
'Activism, Agency, and Authorship: Exploring Women's Film History',

Special issue of *Feminist Media Histories* (Despoina Mantziari, Yvonne Tasker and Melanie Williams)

***Feminist Media Histories* journal (Shelley Stamp)**

Day 2
Thursday 19th May 2016

8.30 Tea and coffee (*Caf  bar*)

9.00 **Panels 3**

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	C. WOMEN'S WORK	D. CULTURES OF PRODUCTION
Room: Cinema 1	Room: Screening Room	Room: Burton	Room: Midland
<i>A3. Doing Feminist Archive Research</i>	<i>B3. Making and Telling Other Stories</i>	<i>C3. Forgotten Pioneers</i>	<i>D3. Invisible Histories III</i>
Chair: Yvonne Tasker	Chair: Jilly Kay	Chair: Eylem Atakav	Chair: Christine Gledhill
HANNAH HAMAD (UEA)	HANNAH GRAVES (Warwick)	MONICA DALL'ASTA (Bologna)	SARAH ATKINSON (Kings)
Mary Stott, 'Women in Media', and the Emergence of Feminist Media Studies in the UK	Recovering Jane White's <i>Pinky</i> (1949)	Teresa Mattei and the "cinema made by the children"	Digital Imaging Women and the feminized labour of contemporary film production

<p>SARAH HILL (UEA)</p> <p>(In)visible Women? Researching Amateur Women Filmmakers</p> <p>Extended paper, including a selection of films from the Women Amateur Filmmakers in Britain archive collection'</p>	<p>GIULIANA MUSCIO (Padua)</p> <p>Red-Headed Rebel: Nancy Savoca on women, race and class</p>	<p>CHRISTINA LANE (Miami)</p> <p>Researching Joan Harrison: Facts, Figments, Fictions, and the Phantom Lady</p>	<p>KATIE BIRD (Pittsburgh)</p> <p>"Inherent Sensitivity": Negotiating Gendered Discourse in Women's Steadicam Practice</p>
<p>MELANIE WILLIAMS (UEA)</p> <p>Reading the costume sketch: interpretative challenges</p>	<p>SALLY SHAW (Portsmouth)</p> <p>'I can't see it happening with British money unless I make <i>Five Weddings and a Funeral</i>': negotiating a working life in radical black film and popular British television – the case of Ngozi Onwurah.</p>	<p>EMILIANA LOSMA (Independent scholar)</p> <p>The Italian Silent Divas: whores or intellectuals?</p>	<p>MICHELE LEIGH (Southern Illinois University)</p> <p>Found on the Cutting Room Floor: Vera Popova Khanzhonkova the Mother of Russian Montage</p>
		<p>ISABEL SEGUI (St Andrews)</p> <p>The role of the wife- producer in the andean cinematic practices: the case of beatriz palacios</p>	<p>DALILA MISSERO (Bologna)</p> <p>Titillating cuts women editors of Italian popular genres</p>

10.45 Tea and coffee (*Caf  bar*)

11.15 **Keynote (2): *Gender and Seriality: A Reconsideration***
(*Cinema 1*)

Michele Hilmes (*University of Wisconsin-Madison*)

Chair: **Janet McCabe**

12.15 **Plenary 2: *Women's Work in the British Film and Television Industries*** (*Cinema 1*)

Kate Elliott (Training Officer, BECTU)

Sara Putt (Managing Director, Sara Putt Associates)

Deborah Williams (Diversity Manager, BFI)

Chair: **Lizzie Thynne**

13.30

Lunch (*Café bar*) & Meeting of the WFTHN: UK and Ireland
(*Cinema 1*)

14.30

Panels 4

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	C. WOMEN'S WORK	D. GENDERED CULTURES OF PRODUCTION
Room: Screening Room	Room: Cinema 1	Room: Burton	Room: Midland
A4. <i>Constructing Alternative Histories</i>	B4. <i>Challenging Male Authorship</i>	C4. <i>Documenting Women's Film and Television History</i>	D4. <i>Gender and Television Production</i>
Chair: Julia Knight	Chair: Billy Smart	Chair: David Rolinson	Chair: Lez Cooke
PAULA BLAIR (Lancaster)	LAURA E. FELSCHOW (Univ. of Texas at Austin)	EYLEM ATAKAV (UEA)	KIM AKASS AND LYNDSEY DUTHIE (Hertfordshire)
Mary Harron's <i>Underground: Redressing Women's Histories in I Shot Andy Warhol</i> (1996) and <i>The Notorious Bettie Page</i> (2006)	Invisible Women Gender & Production in the Superhero Genre	Growing Up Married: Representing Child Brides on Screen. Extended paper, includes extracts from Eylem's documentary <i>Growing Up Married</i>	The Politics of Mothering and Production Cultures
NAOMI BOLSER (Leeds)	LORNA JOWETT (Northampton)	CRISTINA FORMENTI (Milan)	JUDITH JONES (Manchester Metropolitan University)
Is there a tradition of women's independent moving image practice? An exploration of practice and archive as social history	Breaking Into the Boy's Club: <i>Doctor Who</i> and the Gendering of TV Production	Female Animated Realities: The Work of Sheila Sofian	Granadaland – a land of equality?
RACHEL FABIAN (California)	LISA W. KELLY (Glasgow)	MARGHERITA SPRIO (Westminster)	NATALIA MARTINEZ-PEREZ (Madrid)
"What Are We Left With?": The London Women's Film Group and	'Sometimes it's hard to be a woman': <i>Nashville</i> as 'Quality TV' or 'Sudsy'	Negotiating Femininity and Feminism Through Carol Morley's <i>Dreams of</i>	A maverick scriptwriter: Lola Salvador in the Spanish Television

the Legacies of 1970s Collective Media Production	Drama?	<i>A Life</i> (2011)	History.
INGRID RYBERG (Stockholm) State feminism and film feminism in Sweden in the 1970s and 1980s	PHYLL SMITH (UEA) Who was that Masked Woman? Female agency and anonymity in <i>Zorro's Black Whip</i> (1944).	AMANDA EGBE (Bedfordshire) Mnemosyne Moving Image Archive: Ethics and assemblage as a radical archival practice	FIONA PHILIP (Leeds) Online Structures of Feeling?: The <i>Yarn</i> Platform and Doing Women's Film and TV History, Digitally

16.15

Keynote 3: *Calling the Shots: Constructing Histories of Contemporary Women Filmmakers in the UK*
(Cinema 1)

Shelley Cobb (*University of Southampton*)
Linda Ruth Williams (*University of Southampton*)

Chair: **Yvonne Tasker**

17.15

Refreshments (*Courtyard suite*)

17.45-19.15

Celebrating Women's Work in 'Below-the-Line' Roles: "*The Right Place*": *Women in West London Film Laboratories, 1960-2000*'
(Dawson & Holmes, 2016)

Q&A with film-makers Andrew Dawson (*University of Greenwich*) **and Sean P. Holmes** (*Brunel University*)

Chair: **Melanie Bell**

19.30

Conference Dinner (*Chutney Ivy Restaurant*)

Day 3
Friday 20th May 2016

8.30 Tea and coffee (*Café bar*)

9.00 **Panels 5**

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	D. GENDERED CULTURES OF PRODUCTION I	D. GENDERED CULTURES OF PRODUCTION II
Room: Midland	Room: Cinema 1	Room: Burton	Room: Screen Room
A5. <i>New Directions in Archival Research</i>	B5. <i>Feminist Film-Making since the '60s</i>	D5. <i>Patterns of Discrimination</i>	D6. <i>Patterns of Discrimination</i>
Chair: Ellen Wright	Chair: Janet McCabe	Chair: Nathalie Wreyford	Chair: Shelley Cobb
SUSANNE ELLIS and PHYLL SMITH (Grimsby Library/UEA)	MARIA FOSHEIM LUND (Nat. Library of Norway)	BARBARA EVANS (York Univ. Toronto)	SARAH ARTT (Napier)
Chocolate sellers, clerks and movie palaces in a subordinate industry: Women's work and descriptions of cinema in the 1911 census	Anja Breien: The Ambivalent Auteur	Breaking the Pattern: The Struggle for Equality in the Film and Television Industry	The Problem with Potter, Denis, Varda and Campion
CHRISTOPHER NATZEN (National Library of Sweden)	INGRID HOLTAR (Trondheim)	FRANCES GALT (DMU)	HOLLY AYLETT (MLU/Birkbeck)
What is worth saving? Archival principles and female cinema musicians in Sweden during the silent film era	"Wives and husbands and what else?"	<i>Patterns of Discrimination against Women in the Film and Television Industries</i> Report (1975): A Historical Context	Where are the Women Directors in Europe?
LISA STEAD (Exeter)	EMY TAKADA (Pittsburgh)	VANESSA JACKSON (BCU)	TAMARA COY (Kentucky Wesleyan College)
Archiving star labour: framing Vivien Leigh	Ana Carolina Teixeira's <i>Das Tripas Coração</i> : Resisting Marginalization Through Metatextual And Intertextual Dialogues	Have the challenges facing women in television production become easier or more difficult over the last 50 years?	Sexism, Misogyny and Discrimination Earns More: Searching for the Female Voice and Power in Hollywood and UK's Film Industry
HELEN WOOD and JILLY BOYCE KAY (Leicester)	SUE THORNHAM (Sussex)	JOY LEMAN (Affiliation)	HENRY K MILLER (Anglia Ruskin/Cambridge)

Commercial television culture, housewife-citizenship and gendered responses to the arrival of ITV in the Mass Observation archives	On the edge of <i>Chaos</i> : Structures of Feeling in Coline Serreau's <i>Mais Qu'est-ce qu'elles Veulent?</i> and <i>Chaos</i>	Television drama in Britain and France: a period of innovation and political pressure but not for gender roles	Sunday Lady: In Defence of CA Lejeune
--	--	--	---------------------------------------

10.45 Tea and coffee (*Café bar*)

11.15 **Keynote 4: *Feminist Archives and Gender Trouble***
(*Cinema 1*)

Kate Dossett (*University of Leeds*)

Chair: **Helen Wheatley**

12.15 **Plenary (3): *Tracing Structures of Feeling: Women's Work and the Archives***

Nathalie Morris (*British Film Institute*)

June Givanni (*Pan African Cinema Archive*) and **Emma Sandon** (*Birkbeck, University of London*)

Jane Gaines (*Columbia University*)

Chair: **Laraine Porter**

13.30 **Lunch** (*Café bar*)

14.30 **Keynote 5: *'Shrink-Wrapped Knowledge': Feminist Historiography and Digital Archiving***

(*Cinema 1*)

Melanie Bell (*University of Leeds*)

Chair: **Julia Knight**

15.30 **Closing Comments (Melanie Bell and Laraine Porter) and Announcement of the Winner of Best Student Research Paper (Christine Gledhill and Julia Knight)**

(*Cinema 1*)