

Department of Film and Television Studies
University of Warwick

2014—15 Research Newsletter

Welcome to the Department of Film and Television Studies' research newsletter, offering a snapshot of our many research activities – individual scholarship, externally-funded projects, public engagement and impact, international keynotes and conferences – in order to give a flavour of the department and what we do.

Professor Stella Bruzzi FBA
Director of Research

External Research Projects

Focus: The Projection Project

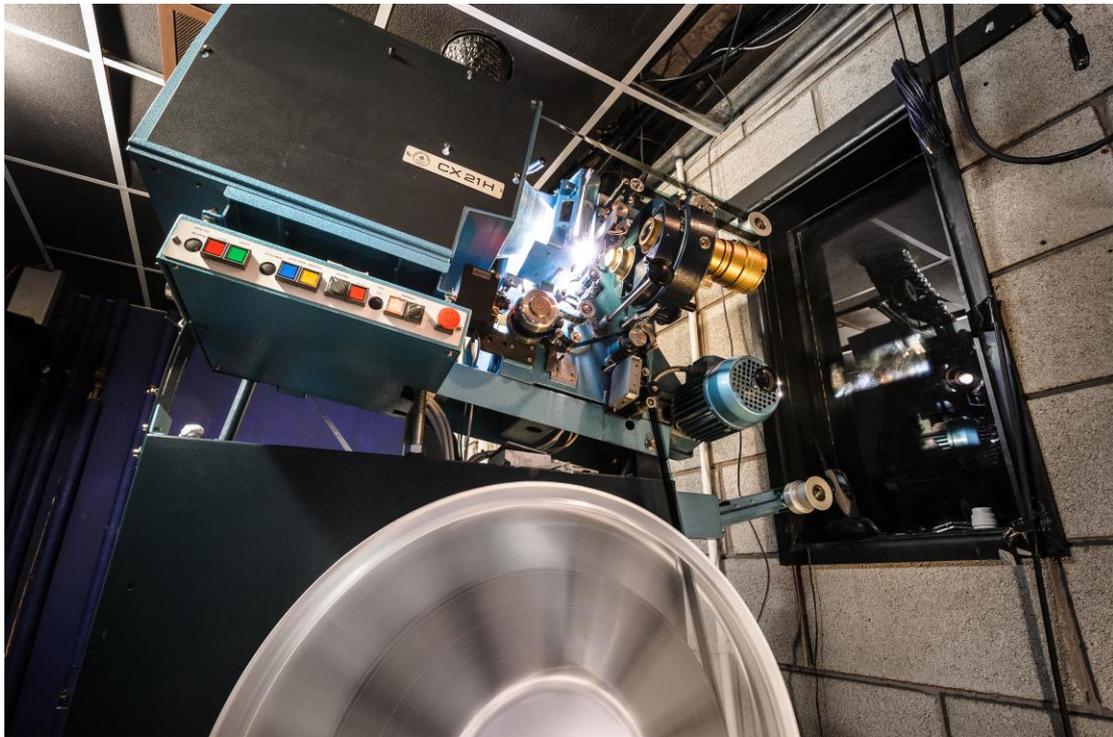


Image courtesy of Richard Nicholson

Funded by the AHRC, 'The Projection Project' has been running in the department since October 2014 and employs a range of research methods to examine the figure of the cinema projectionist in the UK. During the first year, Principal Investigator **Professor Charlotte Brunson** and Research Fellow **Dr Richard Wallace** have been interviewing projectionists from across the UK, to gain first-hand accounts of the routines, working practices and technological process and changes that characterise the role. Co-investigator **Dr Michael Pigott's** work on projection outside of the cinema has continued this year, and **Claire Jesson**, the PhD researcher attached to the project, successfully embarked upon her investigation into the representation of the projectionist

in cinema. **Dr Jon Burrows** will begin work on a programme of archival research in October 2015, when he returns from sabbatical leave.

The team has also developed public engagement activities with our project partners, Ian Francis at Flatpack Film Festival and photographer **Richard Nicholson**. A display combining Richard's photographs of projectionists with material taken from the interviews will form part of Flatpack's Festival in March 2016.

Our research has been presented by various members of the team at the HoMER (History of Moviegoing, Exhibition and Reception) Conference at the University of Glasgow, at the University of Sunderland, and at the Oral History Society Annual Conference at Royal Holloway, University of London.

Individual Scholarship

Focus: Dr Rachel Moseley

Rachel Moseley had a productive and successful term of research leave in Spring Term 2015, during which she researched and wrote a book for Palgrave Macmillan that analyses and theorises children's stop-frame animated television in Britain in the 60s and 70s; there is no existing scholarship in this area. The case studies are Smallfilms, Gordon Murray Puppets and FilmFair. The preparation involved reading, viewing and archival research trips to the BBC Written Archives Centre in Caversham, and the manuscript was submitted at the end of September 2015, to appear in the Palgrave Pivot series with the provisional title of *Hand-Crafted Television: Stop-Frame Animation for Children in Britain, 1961-1974*.

Rachel also delivered two conference papers related to the research:

April 2015, Television Drama: The Lost, The Neglected and the Forgotten Conference, Royal Holloway University of London: 'The Art of Child's Play: The Forgetting (and Remembering) of Stop-Motion Animation for Children'

July 2015, The Story of Children's Television Conference, University of Warwick: 'Ontologies of Stop-Frame Animation: The Case of Smallfilms'.

Focus: Dr Karl Schoonover

Karl Schoonover is completing a ground-breaking book entitled *Cinema and the Matter of Waste: Postwar Film in a Petrochemical World*, in which he proposes that cinema raised the problem of excess waste long before the popular environmentalism of the late 20th Century. Combining archival documents, close textual analysis and recent philosophy, the project documents how various forms of refuse and pollution haunt Hollywood, experimental and documentary films in the three decades after WWII, a period of US history otherwise remembered for its unprecedented economic prosperity. In ways that later ecologically-minded films seem unable to express, mid-twentieth-century films capture modern culture's abiding apprehension about how a world dominated by waste and its toxicity endangers human relations, the lived environment and political sovereignty. He has been invited to give lectures from this project at the University of

Oxford, the University of Cambridge, Kings College London, and the University of York.



In a recent article related to this project, Schoonover describes how climate change documentaries struggle when depicting toxins visually. <http://www.necsus-ejms.org/documentaries-without-documents-ecocinema-and-the-toxic/>

Focus: Professor Stella Bruzzi

Stella Bruzzi was visiting professor at Masaryk University, Brno in the Czech Republic during April 2015, during which time she delivered several lectures and seminars related to her research, including classes on Jackie Kennedy's pink suit, Clio Barnard's documentary *The Arbor* and masculinity and mise-en-scene in contemporary Hollywood. She also participated in a roundtable discussion on ethics at Chapman University, California and was invited to speak and run 1:1 workshops with practice students at Piet Zwart Institute, Rotterdam.

Public Engagement and Impact

Focus: 'The Story of Children's Television, 1946 to Today', Exhibition at The Herbert Museum and Art Gallery, Coventry (May to September, 2015)

Researchers: Dr Helen Wheatley and Dr Rachel Moseley.

The exhibition was designed to bring generations of families and friendship groups together to think about the history of children's television. The exhibition remained

extremely popular throughout the run, and has broken all the Herbert's previous attendance records. This speaks very clearly to the potential of collaboration between industry and academia, and the exhibition has been nominated in two categories of the Coventry and Warwickshire Culture and Tourism Awards ('The Culture Award' and 'The Best Tourism Event of the Year Award'). The exhibition will go on to tour the UK for two and half years, following the run in Coventry. The exhibition has been a triumph for the Museum and for the department, and there is evidence of substantial levels of public engagement and impact from visitors' books, comments cards and drawings gathered in Coventry. Plans are in train to write and publish an article based on the collated exhibition data.

Various subsidiary activities have run throughout, like write a 'pub quiz' on children's television for the museum to use at a 'Museums at Night' event. Rachel Moseley wrote a piece on the exhibition for the BBC magazine Broadcast. Helen Wheatley did a huge amount of television and radio publicity around the launch of the exhibition in May, which attracted key industry figures who spoke at the launch event, including Kay Benbow (Controller, CBeebies) and Greg Childs (Children's Media Foundation). There was a major international academic conference around the exhibition in July, held mainly at Warwick but with a panel and reception at the Herbert. The panel was invited key industry figures from children's television past and present, talking about the importance of history for current and future production, and about the challenges facing future production (e.g. Estelle Hughes, Exec. Prod. Thunderbirds are Go!, Sara Harkins, BBC Children's Scotland).

We have conducted fieldwork, designed by **Amy Holdsworth** (a graduate of the Warwick PhD programme), observing visitors' interactions with the exhibition and with each other, and speaking to people who came to a series of 'Square Eyes' Screenings run by Helen at EGO performance Space in Coventry which have been co-ordinated with the exhibition. Helen was awarded some Impact money by the university, which was used to enable graduate researchers to conduct some demographic research with visitors to the exhibition.

Focus: Individual Activity

In September 2015 **Professor Stella Bruzzi** chaired a lively Q&A after the Stratford-upon-Avon Picturehouse screening of the new documentary, *The Best of Enemies* (Morgan Neville, Robert Gordon, 2015). It's hoped that this will be the first of many collaborations with the Picturehouse.

Dr Rachel Moseley wrote two pieces for *The Conversation* this year (one co-written with Gemma Goodman in English). With 42,000 readers in total, this has proved a worthwhile and interesting way of disseminating and demonstrating the impact of our research. Rachel's articles are:

'Why academics are interested in the male body in Poldark and Outlander', *The Conversation*, (2 June, 2015) <https://theconversation.com/why-academics-are-interested-in-the-male-body-in-poldark-and-outlander-42518>;

'An Alternative Femininity: Beyond the Enduring Appeal of Audrey Hepburn', *The Conversation* (6 July, 2015) <https://theconversation.com/an-alternative-femininity-behind-the-enduring-appeal-of-audrey-hepburn-44213>

Jose Arroyo returned to the Escuela Internacional de Cine y Television in Cuba, recently voted one of the top 5 filmmaking schools to watch in The Hollywood Reporter.

The school was founded in 1986 by Nobel Laureate Gabriel García Márquez, Argentine poet Fernando Birri and the Cuban producer Julio García Espinosa with the support of then-President Fidel Castro in order to provide as close to an ideal context for students from the 'Three Worlds' of Africa, Asia and Latin America to study filmmaking. The three founders dreamed up an ingenious system of workshop-based teaching where directors, sound men, cinematographers, critics, academics and just about anyone involved with any aspect of film culture arrive for a two week period, teach what they know, and then the same mini-bus that returns them to the airport brings in a new set of skilled people willing to share their knowledge. It's a very effective system and one available now to students from 'Todos los mundos' / 'All the worlds.' Arroyo was honoured to have been invited to lecture on 'The Cinema of Ernst Lubitsch' and on 'The Musical'.

New Department Research Centre

Focus: The Centre for Television History, Heritage and Memory Research
<https://www2.warwick.ac.uk/fac/arts/film/cthhmr/>

The aims of this newly formed Centre focus on television history, heritage and memory and the development of research, learning and training, and engagement, impact and collaboration with industry.

The Centre was ratified by Senate at the beginning of the year and will be launched officially in October 2015, with a lecture by Professor Christine Geraghty on Television History and Memory, and a short speech by an industry partner (either Tony Ageh, BBC Archives or Iain Logie-Baird, Bradford Media Museum) and a drinks reception. Indicative of the considerable interest and support across the university is the Centre's growing interdisciplinary membership (see website). The Centre, closely affiliated to the Centre for Cultural Policy Studies, will provide the perfect framework within which to develop the department's connections with scholars inside and outside the university and the home field, and with industry partners who might collaborate with us, eventually, in providing unique opportunities for training and industry experience for our students, thus aiding recruitment. The Centre is partnered with the Connecting Cultures GRP and is collaborating with colleagues at Warwick working on memory studies more generally. There are a number of research funding bids in preparation, including: a CDA with the ITV Archives; a research network; a project on representations of gypsies, roamers, and travellers.

Forthcoming Department International Conference

Focus: Rome, Open City: Examining the legacy after seventy years
<https://www2.warwick.ac.uk/fac/arts/film/news/romeopencity>

Thursday 12 November - Friday 13 November 2015

Organised by Louis Bayman, Stephen Gundle, Karl Schoonover

The release of Roberto Rossellini's *Rome, Open City* in September 1945, just months after the Liberation of Italy, is a landmark in both cinema and Italian history. The film's tale of popular resistance in Nazi-occupied Rome brought Italy to international audiences. It announced a new aesthetics of cinema - neorealism - that would have a global impact, attracting attention and often controversy for its bold assertion of the necessary relationship between art and politics. The film is a central reference point for cinematic realism and aesthetic radicalism, influencing movements from the French New Wave to Brazilian Cinema Novo, British social realism and Dogme 95. It remains a key influence for contemporary filmmakers as well as an important reference point in areas as diverse as cultural geography, gender studies, performance, historiography, aesthetic philosophy, and the study of war, fascism and torture.

Keynote speaker: David Forgacs,

Guido and Mariuccia Zerilli-Marimò Chair in Contemporary Italian Studies, NYU

Additional confirmed speakers include:

Stella Bruzzi, University of Warwick, UK

Emiliano Morreale, Director of the Cineteca Nazionale, Rome, University of Turin

Sergio Rigoletto, University of Oregon, USA

Vanessa Roghi, La Sapienza, Rome, Italy

Maurizio Viano, Wellesley College, USA



Co-sponsored by

Screen

For a more comprehensive list of our recent publications and all our research-related events, see the News section of our website:

<https://www2.warwick.ac.uk/fac/arts/film/news/>.