

ROGUE REELS

Oppositional Film in Britain, 1945-80

Edited by Margaret Dickinson

Rogue Reels Oppositional Film Making In Britain 1945 1990

Sue Harper



Rogue Reels Oppositional Film Making In Britain 1945 1990:

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation *Broadcasting and the NHS in the Thatcherite 1980s* Patricia Holland, 2013-07-26 Patricia Holland offers a fascinating study of the ways in which changes to public services and shifts in the concept of the public under Margaret Thatcher s three Conservative governments were mediated by radio and television in the 1980s **Rogue Reels** Margaret Dickinson, 2019-07-25 Margaret Dickinson s history of oppositional film is a pioneering account of an important but little documented aspect of modern British Cinema the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s During the 70s an organized independent film and video movement emerged including such filmmaking groups as London Filmmakers Co op Cinema Action Amber Liberation Films and Sheffield Co op This avant garde exerted an increasing influence within the British media mainstream changing attitudes and practice and enabling cross over work by filmmakers such as Peter Greenaway and Sally Potter This oppositional sector revolutionized British media especially during the formation of Channel Four at the start of the 1980s even as the political landscape at large was shifting dramatically to the right Organized into three parts *Rogue Reels* provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain Part I is a concise history of the movement Part II collects key texts and documents from the period 1971-92 Part III is made up of seven oral histories of the most influential production houses Recuperating the radical tradition of postwar filmmaking which continues to impact on today s media culture *Rogue Reels* raises urgent issues of policy and practice Mixing narrative with first hand accounts and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant garde and mainstream practice [The Routledge Companion to Alternative and Community Media](#) Chris Atton, 2015-05-15 The Routledge Companion to Alternative and Community Media provides an authoritative and comprehensive examination of the diverse forms practices and philosophies of alternative and community media across the world The volume offers a multiplicity of perspectives to examine the reasons why alternative and community media arise how they develop in particular ways and in particular places and how they can enrich our understanding of the broader media landscape and its place in society The 50 chapters present a range of theoretical and methodological positions and arguments to demonstrate the dynamic challenging and innovative thinking around the subject

locating media theory and practice within the broader concerns of democracy citizenship social exclusion race class and gender In addition to research from the UK the US Canada Europe and Australia the Companion also includes studies from Colombia Haiti India South Korea and Zimbabwe enabling international comparisons to be made and also allowing for the problematisation of traditional often Western approaches to media studies By considering media practices across a range of cultures and communities this collection is an ideal companion to the key issues and debates within alternative and community media

Directory of World Cinema: Scotland Bob Nowlan,Zach Finch,2015-05-29 Scotland its people and its history have long been a source of considerable fascination and inspiration for filmmakers film scholars and film audiences worldwide A significant number of critically acclaimed films made in the last twenty five years have ignited passionate conversations and debates about Scottish national cinema Its historical industrial and cultural complexities and contradictions have made it all the more a focus of attention and interest for both popular audiences and scholarly critics Directory of World Cinema Scotland provides an introduction to many of Scottish cinema s most important and influential themes and issues films and filmmakers while adding to the ongoing discussion concerning how to make sense of Scotland s cinematic traditions and contributions Chapters on filmmakers range from Murray Grigor to Ken Loach and Gaelic filmmaking radical and engaged cinema production finance and documentary are just a few of the topics explored Film reviews range from popular box office hits such as Braveheart and Trainspotting to lesser known but equally engaging independent and lower budget productions such as Shell and Orphans This book is both a stimulating and accessible resource for a wide range of readers interested in Scottish film

The Routledge Companion to Cinema and Politics Yannis Tzioumakis,Claire Molloy,2016-07-01 The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics Organised into eight sections Approaches to Film and Politics Film Activism and Opposition Film Propaganda Ideology and the State The Politics of Mobility Political Hollywood Alternative and Independent Film and Politics The Politics of Cine geographies and The Politics of Documentary this collection covers a broad range of topics including third cinema cinema after 9 11 eco activism human rights independent Chinese documentary film festivals manifestoes film policies film as a response to the post 2008 financial crisis Soviet propaganda the impact of neoliberalism on cinema and many others It foregrounds the key debates concepts approaches and case studies that critique and explain the complex relationship between politics and cinema discussing films from around the world and including examples from film history as well as contemporary cinema It also explores the wider relationship between politics and entertainment examines cinema s response to political and social transformations and questions the extent to which filmmaking itself is a political act

Cultural Protest in Journalism, Documentary Films and the Arts Daniel H. Mutibwa,2019-02-13 Cultural Protest in Journalism Documentary Films and the Arts Between Protest and Professionalisation entails a comprehensive account of the history and trajectory of contemporary

journalistic documentary film and arts and cultural actors rooted partially or wholly in radical alternative community voluntary participatory and independent movements primarily in Britain and Germany It focuses particularly on the examination of production and organisational contexts of selected case studies some of which date from the countercultural era The book takes a transnational and interdisciplinary approach encompassing a range of theoretical perspectives drawn from the political economy of communication tradition alternative media scholarship journalism studies critical sociological and cultural studies of media industries cultural industries research and critical and social theory in conjunction with extensive ethnographic fieldwork It does so to reveal the obscure nature of media and cultural production and organisation at seventeen media and cultural actors based in Britain and Germany including South Africa and Nigeria A particular focus is placed on how such actors balance competing imperatives of a civic socio political professional artistic and commercial nature as well as various systemic pressures and on how they navigate the resultant ambivalences paradoxes and tensions in their day to day work In essence the book highlights key insights into a changing nature and quality of engagement with social and political realities in protest cultures

Contemporary Radical Film Culture Steve Presence, Mike Wayne, Jack Newsinger, 2020-07-15 Comprising essays from some of the leading scholars and practitioners in the field this is the first book to investigate twenty first century radical film practices across production distribution and exhibition at a global level This book explores global radical film culture in all its geographic political and aesthetic diversity It is inspired by the work of the Radical Film Network RFN an organisation established in 2013 to support the growth and sustainability of politically engaged film culture around the world Since then the RFN has grown rapidly and now consists of almost 200 organisations across four continents from artists studios and production collectives to archives distributors and film festivals With this foundation the book engages with contemporary radical film cultures in Africa Asia China Europe the Middle East as well as North and South America and connects key historical moments and traditions with the present day Topics covered include artists film and video curation documentary feminist and queer film cultures film festivals and screening practices network building policy interventions and video activism For students researchers and practitioners this fascinating and wide ranging book sheds new light on the political potential of the moving image and represents the activists and organisations pushing radical film forward in new and exciting directions For more information about the Radical Film Network visit www.radicalfilmnetwork.com

The British Consumer Co-operative Movement and Film, 1890s-1960s Alan Burton, 2005-09-03 This volume provides a new study on the Co operative Movement s engagement with film for educational cultural and publicity purposes It provides insights into the political and commercial use of cinema in the 20th century and significantly extends our understanding of the achievements of workers cinema in Britain

The People's Pictures James Caterer, 2011-08-08 When John Major launched the UK s National Lottery in 1994 he christened it the people s Lottery and handed it to the mythical stewardship of the Everyman But when the proceeds began to be distributed to worthy causes

including the British film industry this populist rhetoric came under increasing strain If Lottery funding is used to produce the type of British films which the public want to see such as romantic comedies then many question whether the market deserves such subsidy Short films and low budget experimental cinema which often require state support tend to go unwatched by large swathes of the Lottery ticket buying public This book explores the debates which were sparked by the arrival of the people's pictures and places them in historical context by examining their many precedents Is public patronage a boon or a burden for filmmakers And how do institutional cultures or political buzzwords affect the finished films Case studies include the popular hits *Billy Elliot* 2000 and *Shooting Fish* 1997 art house releases such as *Love Is The Devil* 1998 and *Gallivant* 1997 short films by Lynne Ramsey and David MacKenzie and artists film and video work by Bill Viola and Tracey Emin

The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken, 2013 This reference work explores the history of the documentary film It discusses individual films and filmmakers examines national and regional filmmaking traditions elaborates on production companies organizations festivals and institutions explores themes issues and representations and describes various styles techniques and technical issues

Digital Platforms and Feminist Film Discourse Rosanna Maule, 2017-04-27 This project offers a critical overview of how online activities and platforms are becoming an important source for the production and promotion of women's films Inspired by a transnational feminist framework Maule examines blogs websites online services and projects related to women's filmmaking in an interrogation of the very meaning of women's cinema at the complex intersection with digital technology and globalization It discusses women's cinema 2.0 as a resistant type of cinematic expression and brings attention to the difficulties inherent in raising and expanding visibility for women's filmic expression within a global sphere dominated by neo liberalism and post feminism The author pays close attention to the challenges and contradictions involved in bringing a niche area of filmmaking and feminist discourse to the broad and diverse communities of the Internet and global media market while also highlighting the changing forms of media and feminism

British Film Culture in the 1970s Sue Harper, 2013-01-28 This volume draws a map of British film culture in the 1970s and provides a wide ranging history of the period

Rogue Reels Margaret Dickinson, 2019-07-25 Margaret Dickinson's history of oppositional film is a pioneering account of an important but little documented aspect of modern British Cinema the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s During the 70s an organized independent film and video movement emerged including such filmmaking groups as London Filmmakers Co op Cinema Action Amber Liberation Films and Sheffield Co op This avant garde exerted an increasing influence within the British media mainstream changing attitudes and practice and enabling cross over work by filmmakers such as Peter Greenaway and Sally Potter This oppositional sector revolutionized British media especially during the formation of Channel Four at the start of the 1980s even as the political landscape at large was shifting dramatically to the right Organized into three parts *Rogue Reels* provides the first overview of the various strands of

politicized filmmaking that emerged in postwar Britain Part I is a concise history of the movement Part II collects key texts and documents from the period 1971-92 Part III is made up of seven oral histories of the most influential production houses Recuperating the radical tradition of postwar filmmaking which continues to impact on today's media culture Rogue Reels raises urgent issues of policy and practice Mixing narrative with first hand accounts and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant garde and mainstream practice *Cinema, Television and History* Laura Mee, Johnny Walker, 2014-10-16 Including essays from established and up and coming scholars Cinema Television and History New Approaches rethinks recontextualises and reviews the relationship between cinema television and history This volume incorporates a wide range of methods to a variety of topics welcoming both empirical and theoretical approaches as well as studies which merge the two It is a book about how historical events are interpreted and adapted across cinema and television as the basis of a story as much as it is about the endeavours of the practising historian through the exploration of the archive Divided into five parts New meanings new methods Re contextualising cinema and television history Rethinking histories of cinema and television Rethinking history through cinema and television and The impact of new technologies the book is knowingly broad and diverse in terms of the case studies featured within it and the means through which these examples are examined explored and utilised in their respective chapters **Renegotiating the Body** Kathy Battista, 2012-11-20 What makes art feminist art Although feminist artists do have a unique aesthetic there can be no essential feminist aesthetic argues Kathy Battista in this exciting new art history Domesticity the body its traces and sexuality have become prominent themes in contemporary feminist practice but where did these preoccupations begin and how did they come to signify a particular type of art Kathy Battista's re engagement with the founding generation of female practitioners centres on 1970s London as the cultural hub from which a new art practice arose Emphasising the importance of artists including Bobby Baker Anne Bean Catherine Elwes Rose English Alexis Hunter Tina Keane Hannah O Shea Kate Walker and Silvia Ziranek and examining works such as Mary Kelly's Post Partum Document Judy Clark's 1973 exhibition Issues Carolee Schneemann's Meat Joy and Cosey Fanni Tutti's Prostitution shown in 1976 Kathy Battista investigates some of the most controversial and provocative art from the era This book not only deals with the famous art events but includes analysis of lesser known exhibitions and performances and explains why so much feminist art has been both marginalised in art history and grossly under represented in institutional archives and collections Memory, Place and Autobiography Jill Daniels, 2019-01-03 There has been a significant growth in autobiographical documentary films in recent years This innovative book proposes that the filmmaker in her dual role as maker and subject may act as a cultural guide in an exploration of the social world It argues that in the cinematic mediation of memory the mimetic approach in the construction of documentary films may not be feasible and memory may instead be evoked elliptically through hybrid strategies such as critical realism and fictional enactment Recognizing that identity is

formed by history and what goes on in the world the book charts the historical trajectory of the British independent filmmaking movement from the mid 1970s to the present growth of new online distribution outlets and new media through digital technologies and social media

Philippine Cinema and the Cultural Economy of Distribution Michael Kho Lim, 2018-12-18 This book explores the complex interplay of culture and economics in the context of Philippine cinema It delves into the tension interaction and shifting movements between mainstream and independent filmmaking examines the film distribution and exhibition systems and investigates how existing business practices affect the sustainability of the independent sector This book addresses the lack or absence of Asian representation in film distribution literature by supplying the much needed Asian context and case study It also advances the discourse of film distribution economy by expounding on the formal and semi formal film distribution practices in a developing Asian country like the Philippines where the thriving piracy culture is considered as normal and which is commonly depicted and discussed in existing literature As such this will be the first book that looks into the specifics of the Philippine film distribution and exhibition system and provides a historical grounding of its practices

Remediating Transcultural Memory Dagmar Brunow, 2015-09-25 The impact of digital global media geopolitical changes and migration demands new theorizations within memory studies Despite the growing field of media memory studies the impact from film and media studies has been scarce within memory studies This unique study offers new theorizations of three crucial concepts for media memory studies remediation transculturality and the archive This book takes a closer look at the media specificity of archival footage and how it is adapted translated and appropriated In its original approach this work reflects upon the role of documentary film images for the construction of memory By merging film and media studies with memory studies the work offers multiple theoretical and methodological approaches for everyone interested in the heritage of audiovisual media film and media scholars memory scholars historians art historians social scientists librarians or archivists curators and festival programmers alike

Creative Documentary Wilma De Jong, Jerry Rothwell, Erik Knudsen, 2014-01-21 What does it mean to be a documentary filmmaker in today s world How are new technologies changing documentary filmmaking What new forms of documentary are emerging Recent technological developments have made the making and distribution of documentary films easier and more widespread than ever before Creative Documentary Theory and Practice is an innovative and essential guide that comprehensively embraces these changing contexts and provides you with the ideas methods and critical understanding to support successful documentary making It helps the aspiring total filmmaker understand the contemporary contexts for production equipping you also with the understanding of creativity and visual storytelling you ll need to excel Bridging the gap between theory and practice it outlines the contemporary institutional practical and financial contexts for production always encouraging innovation and originality Key features Five sections covering creativity and creative documentary and the contemporary creative industries strategies for developing documentary ideas the art of documentary narrative digital production methods

new documentary forms distribution and financing Provides a comprehensive overview of critical thought and techniques in digital documentary filmmaking Authors and specialist contributors combine the experience knowledge and skills of academics and media professionals working in the industry Practical case studies support analysis and reflection Exercises checklists interviews with professionals and further reading materials accompany each chapter A historical overview of world documentary Creative Documentary Theory and Practice is an essential guide for those engaged in the study and practice of documentary theory and making as well as key reading for those more broadly interested in video film and media theory and production

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