

ROGUE REELS

Oppositional Film in Britain, 1945-60

Edited by Margaret Dickinson

Rogue Reels Oppositional Film In Britain 1945 90

I.Q. Hunter, Laraine Porter, Justin Smith

Rogue Reels Oppositional Film In Britain 1945 90:

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 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 *Reel Rebels: the London Film-Makers' Co-Operative 1966 to 1996* Joy I. Payne, 2015-07-17 The London

FilmMakers Cooperative was founded in 1966 by a group of artists who sought to explore the possibilities of the moving image whilst maintaining autonomy over the production distribution and exhibition of their work Although their films were not overtly political artists nevertheless expressed their political attitudes by creating nonnarrative films thereby rejecting conventional narrative structures associated with mainstream commercial cinema which they perceived as supporting the dominant ideology in society A return to narrative in the 1980s coincided with the introduction of British Art Cinema and the art house films of Derek Jarman Peter Greenaway and Sally Potter all of whom made experimental films in the early days of the London Co op British art cinema Paul Newland, Brian Hoyle, 2019-07-23 This is the first book to provide a direct and

comprehensive account of British art cinema Film history has tended to view British filmmakers as aesthetically conservative but the truth is they have a long tradition of experiment and artistry both within and beyond the mainstream Beginning with the silent period and running up to the 2010s the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns It will be of particular interest

to scholars and students of British cinema history film genre experimental filmmaking and British cultural history

Historical Dictionary of British Cinema Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of Bridget Jones while busily adding to franchises like James Bond and Harry Potter So this Historical Dictionary of British Cinema has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information *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 [A Companion to British and Irish Cinema](#) John Hill, 2019-05-07 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under

question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland

Darcy Lange, Videography as Social Practice Mercedes Vicente, 2023-11-20 The Videography of Darcy Lange is a critical monograph of a pivotal figure in early analogue video Trained as a sculptor at the Royal College of Art Lange developed a socially engaged video practice with remarkable studies of people at work in industrial farming and teaching contexts that drew from conceptual art social documentary and structuralist filmmaking Lange saw in portable video a democratic tool for communication and social transformation continuing the legacy of the revolutionary avant garde projects that merged art with social life and turned audiences into producers This book follows Lange s trajectory from his early observational studies to the crisis of representation and socially engaged video and activism as it is shaped by and resists the artistic cultural and political preoccupations of the 1970s and 1980s It strikes a balance between being a monographic account providing a close analysis of Lange s oeuvre and drawing from unpublished archival materials a sort of catalogue raisonn  whilst maintaining a breadth with theoretical discourses around the themes of labour and class education and indigenous struggles central to his work The book s frameworks of Conceptual Art structuralist and ethnographic film theory social documentary and the critique of representation video as social practice and the notion of feedback participatory socially engaged art and postcolonial and indigenous theory expand our understanding of video outside the predominant structuralist tendencies Lange s transnational and nomadic career introduces notions of alterity and challenges nationalistic accounts that excluded him in the past

Community Filmmaking Sarita Malik, Caroline Chapain, Roberta Comunian, 2017-04-28 This book examines the role of community filmmaking in society and its connection with issues of cultural diversity innovation policy and practice in various places Deploying a range of examples from Europe North America Australia and Hong Kong the chapters show that film emerging from outside the mainstream film industries and within community contexts can lead to innovation in terms of both content and processes and a better representation of the cultural diversity of a range of communities and places The book aims to situate the community filmmaker as the central node in the complex network of relationships between diverse communities funding bodies policy and the film industries

The Alternative Media Handbook Kate Coyer, Tony Dowmunt, Alan Fountain, 2007-12-27 This book offers an overview of global alternative media activity before moving on to provide information about alternative media production and how to get involved in it

Directors in British and Irish Cinema Robert Murphy, 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005 Each of its 980 entries on individuals directors gives a resume of the director s career evaluates their achievements and provides a complete filmography It is useful for those interested in film making in Britain and Ireland

Fifty Key British Films Sarah Barrow, John White, 2012-08-06 In Fifty Key British Films Britain s best known films such as Clockwork Orange The Full Monty and Goldfinger are scrutinised for their outstanding

ability to articulate the issues of the time This is essential reading for anyone interested in quality cult 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

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 **Theorising National Cinema** Valentina Vitali,Paul Willemen,2019-07-25 Why do we think of clusters of films as national cinema Why has the relationship between the nation and film become so widely and uncritically accepted Theorising National Cinema is a major contribution to work on national cinema by many of the leading scholars in the field It addresses the knotty and complex relationship between cinema and national identity showing that the nationality of a cinema production company and the films that its made have not always been seen as pertinent The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan South Korea Russia France and Italy The issues of a national cinema for nation states of contested status with disputed borders or displaced peoples is discussed in relation to film making in Taiwan Ireland and Palestine The contributors also consider the future of national cinema in an age of trans national cultural flows exploring issues of national identity and cinema in Latin America Asia the Middle East India Africa and Europe Theorising National Cinema also includes a valuable bibliography of

works on national cinema
puppet animation poetics

The Quay Brothers Suzanne Buchan, 2011 The complex special power of the Quay Brothers
The Routledge Companion to British Cinema History I.Q. Hunter, Laraine Porter, Justin

Smith, 2017-01-12 Over 39 chapters The Routledge Companion to British Cinema History offers a comprehensive and revisionist overview of British cinema as on the one hand a commercial entertainment industry and on the other a series of institutions centred on economics funding and relations to government Whereas most histories of British cinema focus on directors stars genres and themes this Companion explores the forces enabling and constraining the films production distribution exhibition and reception contexts from the late nineteenth century to the present day The contributors provide a wealth of empirical and archive based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized such as the watch committee system the Eady Levy the rise of the multiplex and film festivals It also places emphasis on areas where scholarship has either been especially productive and influential such as in early and silent cinema or promoted new approaches such as audience and memory studies

Transformation and Tradition in 1960s British Cinema Richard Farmer, 2019-05-03 Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the period in question this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in the 1960s

British films of the 1970s Paul Newland, 2015-11-01 British films of the 1970s offers highly detailed and insightful critical analysis of a range of individual films of the period This analysis draws upon an innovative range of critical methodologies which place the film texts within a rich variety of historical contexts The book sets out to examine British films of the 1970s in order to get a clearer understanding of two things the fragmentary state of the filmmaking culture of the period and the fragmentary nature of the nation that these films represent It argues that there is no singular narrative to be drawn about British filmmaking in the 1970s other than the fact that these films offer evidence of a Britain and ideas of Britishness characterised by vicissitudes While this was a period of struggle and instability it was also a period of openings of experiment and of new ideas Newland looks at many films including Carry On Girls O Lucky Man That'll be the Day The Shout and The Long Good Friday

The British working class in postwar film Philip Gillett, 2019-01-04 An incidental pleasure of watching a film is what it tells us about the society in which it is made Using a sociological model The British working class in postwar film looks at how working class people were portrayed in British feature films in the decade after the Second World War Though some of the films examined are well known others have been forgotten and deserve reassessment Original statistical data is used to assess the popularity of the films with audiences With its interdisciplinary approach and the avoidance of jargon this book seeks to broaden the approach to film studies Students of media and cultural studies are introduced to the skills of other disciplines while sociologists and historians are encouraged to consider the value of film evidence in their own fields This work should appeal to all readers interested in social history and in how cinema and

society works

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