Archives and Auteurs:
Filmmakers and their Archives

CONFERENCE PROGRAMME
AND ABSTRACTS

University of Stirling, 2nd – 4th September 2009
CONFERENCE PROGRAMME

Wednesday 2nd September

16.30 – 18.00 Conference registration (and refreshments)
Macrobert arts centre

18.00 – 20.30 The Cinema Authorship of Lindsay Anderson
Macrobert Filmhouse
Chair: C Drazin

O Lucky Man? Investigating the Lindsay Anderson Archive – Karl Magee (University of Stirling)

Creative tensions: Anderson’s dialogues with the European New Waves – Isabelle Gourdin (University of Stirling)

A bumpy ride on The White Bus – John Izod (University of Stirling)

Britannia Hospital: searching the archives for an audience – Kathryn Mackenzie (University of Stirling)

About the John Ford Archive – Charles Barr (University College Dublin)

20.30 – 22.30 Conference reception and buffet
Macrobert arts centre

Thursday 3rd September

9.00 – 10.30 Conference panels 1 and 2

Panel 1: Collaboration and authorship
Cottrell Seminar Room C2A13
Chair: B Hall

The Schlesinger papers and Sunday Bloody Sunday: compromise, collaboration and authorship – Sian Barber (University of Portsmouth)

Ken Russell, Dante’s Inferno and the BBC Archives – Brian Hoyle (University of Dundee)

Lolita: a journey with Nabokov and Kubrick from the page to the screen – Karyn Stuckey (University of the Arts, London)

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Thursday 3rd September

Panel 2: Ingmar Bergman – the archival legacy
*Cottrell Seminar Room C2A11*
*Chair: tbc*

Directing one’s artistic legacy – the Ingmar Bergman Archives as an ‘auteur archive’? – Jon Asp (Ingmar Bergman Foundation, Stockholm)

The Fairy-Tale Theatre: Reception and Authorship at the Margins of the Ingmar Bergman Archive – Eirik Frisvold Hanssen (NTNU, Trondheim)

“Every Human Is a World” – the queer characters of Ingmar Bergman – Anna Håkansson (Ingmar Bergman Foundation, Stockholm)

10.30 – 11.00 Refreshments

11.00 – 13.00 Conference panels 3 and 4

Panel 3: Archives – current projects
*Cottrell Seminar Room C2A11*
*Chair: K Magee*

The Basil Dearden and Michael Relph Project – Alan Burton (De Montfort University)

Joseph Losey and Advertising Authorship – Dylan Cave (BFI)

A Family Business: The Adelphi Archives – Steve Chibnall (De Montfort)

SP-ARK, the Sally Potter Archive – Charles Drazin (Queen Mary, University of London)

Panel 4: Beyond the director – the production system
*Cottrell Seminar Room C2A13*
*Chair: V Almendarez*

Inside and Outside: Elia Kazan, Newtown Productions and notions of ‘independence’ in 1950s American filmmaking – Brian Neve (University of Bath)

Talent and reputation in Hollywood: the case of Hal Ashby – Philip Drake (University of Stirling)

Down to the Last Detail: Archival Reconstruction of Hal Ashby’s Place in Hollywood Cinema – Aaron Hunter (Queen’s University Belfast)

The Creative Producer: the Michael Klinger Papers – Andrew Spicer (University of the West of England)

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Thursday 3rd September

13.00 – 14.00 Lunch
Haldane’s Restaurant

14.00 – 16.00 Conference panels 5 and 6

Panel 5: Archives – creating and collecting
Cottrell Seminar Room C2A11
Chair: K Mackenzie

Private History, Public Persona and Preserving the Cinematic Past: Martin Scorsese and the Discourse of Film Preservation – Nicholas Nguyen (NATO Archives)

Scottish and Irish experimental film: classification and archiving within national contexts – Sarah Neely (University of Stirling)

Private Collections and Collective Authorship: Case Studies of Amateur Film Practice – Ryan Shand (University of Liverpool)

‘Watching thought’: revisiting Grierson and McLaren – Kirsteen Macdonald (Stirling Council)

Panel 6: Beyond the director – from script to screen
Cottrell Seminar Room C2A13
Chair: I Gourdin-Sanguoard

The Ince “Method” and Film on the West Coast between 1913 and 1917 – Marc Vernet (Université Paris Diderot)

Casting a Pall: the posthumous completion, promotion and reception of Jean Harlow’s final film, Saratoga, Lisa Bode (University of Queensland)

‘The Kid’ stays as the picture: Jackie Coogan and the dance of power – Ted Ulas (University of Sussex)

The Unseen and Unproduced Author: Archival Challenges to Auteur Perceptions of Early American Anthology Television – Tom Steward (University of Warwick)

16.15 – 17.00 Poster session and exhibition
Macrobert arts centre, Workhouse

Ruth Washbrook (Education & Outreach Officer, Scottish Screen Archive) will demonstrate the range of resources held by the Scottish Screen Archive. Delegates will also have the opportunity to view the exhibition of material from the Lindsay Anderson Archive on display in the macrobert.

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Archives and Auteurs: Filmmakers and their Archives

Thursday 3rd September

17.00 – 19.00 Reception and buffet
Macrobert arts centre

19.00 – 21.00 Screening of Red, White & Zero (Lindsay Anderson, Tony Richardson, Peter Brook, 1967)
Macrobert Filmhouse

Friday 4th September

9.00 – 10.30 Conference panels 7 and 8

Panel 7: British Cinema (and Television)
Cottrell Seminar Room C2A13
Chair: B Hoyle

The Problem of the Non-Film: Archives and Unrealised Projects – Nathalie Morris (BFI)

‘You don’t need talent to get work these days: You need a miracle’: The British film industry in the 1970s and 1980s through filmmakers’ archives – Philip Wickham (Bill Douglas Centre, University of Exeter)

Archival research into the television work of Alan Plater – Dave Rolinson (University of Stirling)

Panel 8: Beyond the director: women in the picture
Cottrell Seminar Room C2A11
Chair: S Street

Film Criticism in post-war Britain: a case study of Catherine de la Roche – Melanie Bell (University of Newcastle)

Shedding the Political Skin: A Step Towards Accurate Authorship for Mixed-Gender Collaborations – Christopher Penfold (University of Southampton)

Stars in their archives: Ashby, Zinnemann, Pakula, and the Jane Fonda connection – James Rafferty (Queen Mary, University of London)

10.30 – 11.00 Refreshments

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Friday 4th September

11.00 – 13.00 Special screening session
Cottrell Lecture Theatre CW1

(Roehampton University)

13.00 – 14.00 Lunch
Haldane’s Restaurant

14.00 – 16.00 Plenary Speakers
Cottrell Lecture Theatre CW1
Chair: J Izod

‘Designing for Moving Pictures’: Production Designers and/in the Archives
– Sarah Street (University of Bristol)

An Overview of the 2006 commissioned report on French film heritage:
Present challenges and propositions for the training of future film heritage
professionals – Marc Vernet (Université Paris Diderot)

Getting Hitched: Auteurs, Researchers and the Archive – Barbara Hall
(Margaret Herrick Library, Academy of Motion Picture Arts and Sciences)

19.00 – 21.00 Reception
Changing Room Gallery, Tolbooth, Stirling

Delegates are invited to a private view of the exhibition ‘Art is not a mirror,
it’s a hammer!’, an exploration of the university's John Grierson and
Norman McLaren Archives.

The reception will be followed by a special screening of *Hitchcock on
Grierson*, a film first broadcast on Scottish Television in 1965 in which the
‘master of suspense’ presents a tribute to the ‘father of documentary’.

University of Stirling, 2nd – 4th September 2009
Directing One’s Artistic Legacy – the Ingmar Bergman Archives As an ‘Auteur Archive’?

Jon Asp, The Ingmar Bergman Foundation, Sweden

This paper examines different academic issues concerning the collections of the Ingmar Bergman Foundation Archives in its capacity as an ‘Auteur archive’. Can one regard Bergman’s long and systematic gathering of professional and private material, and the following donation thereof, as the artist’s way not only to contribute but also to design and influence his own posthumous meaning? Are archives, centred on individual persons (and other media relating to this, for instance a website), contributing to strengthen the position of the auteur? And therefore, are scholars running a risk to validate the intention of the Auteur?

The Bergman Archives originate from the donation in 2002 by Ingmar Bergman himself of his personal collection, covering some 65 years of artistic creation in the fields of cinema, theatre, opera, radio, television and literature. The archive items include manuscripts, typescripts with personal annotations in handwriting, photographs, biographica, behind-the-screen-footage, along with private and professional correspondence.

This provides new insights into Bergman’s creative process, a wide range of intermedial aspects of his work and the complex relation with the private. The collection is available for scholars and renowned authors, but is also partly exposed via the website, Ingmar Bergman Face to Face, spreading the knowledge of Bergman’s artistic achievements. This paper aims to demonstrate not only the possibilities but also the difficulties academics have to confront in relation to an ‘Auteur archive’.

Jon Asp is an associate of the Ingmar Bergman Foundation since 2006, and editor of Ingmar Bergman Face to Face (www.ingmarbergman.se). His M.A. thesis is entitled Bergman and Paratexts – Directing His Own Reception (Stockholm University, 2009). He is the coordinator for the Ingmar Bergman Symposium in Stockholm in May 2009.
The Schlesinger Papers and Sunday Bloody Sunday: Compromise, Collaboration and Authorship

Sian Barber, University of Portsmouth

Using the John Schlesinger papers held at the BFI and focusing on the material relating to his 1971 film, Sunday Bloody Sunday, this paper will examine the creative collaboration between Schlesinger, producer Joe Janni and screenwriter Penelope Gilliatt. Sunday Bloody Sunday can be positioned as a transitional work which sits uneasily between the 1960s and 1970s periods and I shall discuss how and why this specific film defined new working practices between Schlesinger and Janni than those which had hitherto prevailed in their established partnership. Through a careful examination of the challenges and compromises which took place in the making of this film and drawing on the extensive correspondence from the BFI files, I will suggest that the creative and combative forces at work, particularly during pre-production, had a critical and important effect on the finished text. These archive materials provide us with an excellent example of the ways in which documents can not only help us to explain the final form of a finished film, but also encourage us to re-think and expand our notions of cinematic authorship.

Sian Barber is in the final stages of her PhD in British Mainstream Cinema of the 1970s at the University of Portsmouth which is due for completion in September 2009. This work draws on archival research and utilises new material from the BFI special collections, British Board of Film Classification and National Archives to help reconsider British film within the often-overlooked 1970s period. Other areas of interest include cinematic authorship, film and adaptation, British cinema and film censorship.
About the John Ford Archive

Charles Barr, University College Dublin, Ireland

Lindsay Anderson’s 1981 book *About John Ford* is a testament to his lifetime allegiance to John Ford and his films; it includes a moving account of the ups and downs of their tentative friendship, from Anderson’s first fan letter in 1947 to his visit to Ford’s deathbed in Palm Springs in 1973.

Ford’s own archive is held by the John Lilly Library at Bloomington, Indiana, one of a range of enviably well-resourced American research institutions. This paper gives a brief account of the archive, focusing on material of direct and indirect relevance to Anderson – the originals of their correspondence; documents on Ford’s 1948 Western *Fort Apache*, about whose merits they disagreed – and suggests some parallels and differences between the two men’s temperaments, values, and archives.

Charles Barr worked for many years at the University of East Anglia, becoming Emeritus Professor of Film and Television on retirement in 2006. Since then he has continued to teach full-time, first at Washington University in St Louis, then at University College Dublin. He has contributed essays on John Ford to two recent Irish publications: *Irish Films, Global Cinema* (ed: Martin McLoone and Kevin Rockett, 2007), and *Screening Irish-America* (ed: Ruth Barton, 2009). His other publications include books on *Ealing Studios* (first edition 1977), *English Hitchcock* (1999), and *Vertigo* (2002).
Film Criticism in Post-War Britain: a Case Study of Catherine de la Roche.

Melanie Bell, University of Newcastle

Catherine de la Roche was a prolific and influential film critic in Britain during the 1940s and 1950s. After working as Films Officer for the Soviet Relations Division of the MoI during the war, she operated as a freelance film journalist writing for innumerable publications including *Picture Post*, *Sight and Sound*, *Penguin Film Review*, *Sequence* and *Films and Filming*. She published monographs on Soviet Cinema and René Clair and was an active member of the International Federation of Film Critics. In addition to her work in print media she made regular appearances as a professional film critic on BBC radio's *The Critics* and *Woman's Hour*. In 1959 she emigrated to New Zealand where she worked for the New Zealand Film Commission and was instrumental in extending film education in that country.

Positioned within the critical mainstream and steeped in post-war debates about the ‘quality’ film and European cinema, she was outspoken on a number of issues not least the subject of ‘women and film’ at a time when it was unfashionable to do so. Despite her central role in British film criticism of the 1950s she has been largely forgotten in the film histories of the period, not least because her work is so very widely dispersed across print and broadcast media.

Drawing across a number of sources including the BBC Written Archives at Caversham, the BFI and the National Library of New Zealand, this paper will explore (amongst other things) her speculative, uncommissioned scripts for BBC radio on the subject of ‘women and film’ and draw from internal BBC memos to demonstrate how radio producers placed limits on de la Roche’s feminist politics. This paper seeks to reposition her in British film history as one of the few feminist film critics of the decade.

Dr. Melanie Bell is Lecturer in Film at Newcastle University. She is a member of the 'Women's Film History project' (UK/Ireland) and has published on British cinema and gender in the *Journal of British Cinema and Television* and *Women's History Review*. She is co-editor of *British Women's Cinema* (Routledge, 2009) and the author of *Femininity in the Frame: Women and 1950s British Popular Cinema* (IB Tauris, 2009).
Casting a Pall: The Posthumous Completion, Promotion and Reception of Jean Harlow's Final Film, Saratoga (Conway, 1937)

Lisa Bode, University of Queensland, Australia

This paper will report on my research into production, promotion and reception materials surrounding Saratoga, the film that Metro-Goldwyn-Mayer completed and released in the wake of Jean Harlow’s unexpected death in 1937. Harlow’s death left 10% of her scenes in Saratoga unfinished, but the studio completed the film using a voice double, Paula Winslowe, and a body double Mary Dees, who was shot from behind or with her face obscured by binoculars and large hats. In recent years these scenes have been labelled ‘bizarre’ (New York Times, 1998) or ‘laughably obvious’ (Stenn, 1991) by film critics and Harlow biographers for whom the expressive unity and coherence of the star/character's body is fractured. However, in 1937, Saratoga was one of Harlow’s highest grossing films (Glancy 1991), begging the question, to what extent were critics and other audiences at that time accepting of, distracted by or oblivious to the aesthetics of Harlow’s posthumous substitution? In what kinds of ways did MGM anticipate and attempt to manage audience responses to the film with pre-release information?

Relying on materials largely found in the Margaret Herrick Library, California, this case-study seeks to deepen our understanding of factors in audiences' shifting 'horizons of expectation' (Jauss, 1983) with regards to film aesthetics. It will also contribute to knowledge of the ways that the big studios of the Classical era conceived of their audiences, and anticipated and negotiated viewer sensitivities and emotional investments in stars.

Lisa Bode is Associate Lecturer in Film and Television Studies in the School of English, Media Studies and Art History at the University of Queensland, Australia. She has published articles on the cultural reception of digital actors, and comedy performance. Her current archive research project, Irreplaceable? The use of doubles to salvage the performances of deceased screen actors, is funded by the University of Queensland Early Career Researcher Grant scheme.

University of Stirling, 2nd – 4th September 2009
Basil Dearden and Michael Relph Project

Alan Burton, Associate Research Fellow in British Film and Television, De Montfort University

Basil Dearden and Michael Relph were prominent filmmakers in British cinema for over three decades in the 1940s-1960s. The first phase of the Basil Dearden and Michael Relph Project comes to completion in October 2009 with the publication of *The Cinema of Basil Dearden and Michael Relph* (Edinburgh University Press, Alan Burton and Tim O’Sullivan). The second phase of the project will consist of an extensive web-based resource on the two filmmakers, centred on substantial archival documentation and scholarship. This will be planned and authored in consultation with the Centre for Textual Scholarship (CTS) at De Montfort University, a world-renowned leader in the electronic dissemination of textual scholarship and which supplies instruction in technical information related to the design and implementation of electronic scholarly research sites in literature.

The Dearden and Relph Project will be the first occasion that textual materials relating to film history will be the object of the expertise at CTS. The centre-piece of the Project is the remarkable collection of around 50 annotated final shooting scripts of both Dearden and Relph made available by the families of the two filmmakers. These will be digitised, made fully searchable and be provided with scholarly annotation. In addition, the site will include various production memos and attendant literature bound with the scripts, a range of publicity materials such as stills and press books, a collection of original artwork and film designs produced by Michael Relph, and full critical and contextual discussion of the materials. The outcome will be a unique resource for students and scholars of British Cinema, and a model for future collaborative projects in British film history. The paper will give an overview of the archival materials as well as the aims and rationale of the project.

Dr Alan Burton is Associate Research Fellow in British Film and TV at De Montfort. He edited (with Paul Wells) *Liberal Directions: Basil Dearden and Post War British Film Culture* (1997), and recently completed research on *The Cinema of Basil Dearden and Michael Relph* (EUP, October 2009).
Joseph Losey and Advertising Authorship

Dylan Cave, BFI National Archive

This year the BFI is celebrating the centenary of Joseph Losey, a figure welcomed into British cinematic heritage as an exotic outsider - the blacklisted loner who, in the 1960s, exposed the hypocrisy of our archaic class system before developing European recognition as an Auteur. Less celebrated is the work he did in the years previous to his 1960s hits. In particular, his second career in British television advertising is only briefly acknowledged in much of the critical writing on Losey.

Advertising, in general, is difficult for the moving image archivist to tackle. Their anonymity, brevity and proliferation pose particular challenges to the curator’s acquisition and cataloguing traditions. Identification is central to archival practice but unlike feature films and television programmes, adverts rarely acknowledge their provenance. Essentially ephemeral in nature, advertising can lose its identity within archive collections. As part of a wider ambition to address the vast holdings of advertising material held within the BFI National Archive, we are exploring the advertising work of Joseph Losey.

Using a combination of trade magazines, the Losey Paper Archive and, of course, the actual reels of adverts, the BFI curatorial unit is attempting to piece together Losey’s work, matching the adverts discussed on paper with the film in the vaults. Linking the adverts with their creator promises an alternative perspective on our understanding of Losey that challenges and corroborates our received understanding of him. Equally, the archival status of each individual advert is raised from anonymous intrigue to authored work.

Dylan Cave is part of the BFI National Archive’s Curatorial Unit where he researches and develops the fiction collection. His current interests are in contemporary production as well as the history of British short film and aspects of moving image ephemera. He has programmed at the BFI Southbank, contributed to AMIA’s The Moving Image, BFI’s Screenonline and Sight & Sound and produced Jean-Pierre Melville’s L’Armée des Ombres (1969) for DVD release.
Special Screening Session: An Archival Find: Esfir Shub’s Komsomol Patron of Electrification (1932) and The American Who Electrified Russia (2009)

Michael Chanan, Roehampton University

An Archival Find - Esfir Shub’s Komsomol Patron of Electrification (1932)

*KShE* (КШЭ or Komsomol Patron of Electrification) is a forgotten film about the electrification of the Soviet Union, made in 1932 by Esfir Shub (who taught Eisenstein how to edit and is best known for *Fall of the Romanov Dynasty*). A deeply fascinating film which makes the history of documentary looks different, *KShE* is not only one of the first Russian documentaries with sound, but the sound (including both speech and music) is synchronous - three years ahead of *Housing Problems*.

When I discovered it a few years ago in the ETV archive in London, I realised it would provide a primary source for a film of my own, which I have just completed, under the title *The American Who Electrified Russia*. What emerged, as I researched this film, is that *KShE* also raises important questions about the value of documentary as historical inscription, because of the evidence it contains of forgotten facts about the involvement in the electrification of the Soviet Union of the US corporation General Electric. In the context of this evidence, which was common knowledge in both the USSR and the USA in the 1920s, *KShE* also points to issues about the rise of Stalin, who several years before the Show Trials of 1936 launched a xenophobic attack on foreign engineers supposedly involved in acts of sabotage in the shape of the Promparty (Industrial Party) Trial of 1931/2. Nevertheless, *KShE*, although it was made after the Prompari trial, provides clear evidence of the presence of General Electric, although without naming them.

*The American Who Electrified Russia* (2009)

The film archives are full of fragmentary traces serving as signs of what is mostly forgotten – moments robbed from history, briefly exhibited, and then, except for a few special examples, relegated to the catalogues and the shelves. This field of the semiosis of the historical trace is the terrain of the film I am completing as I write these notes. *The American Who Electrified Russia* is a biographical investigation of my maternal grandmother’s cousin, Solomon Abramovich Trone, spanning a period from the 1870s to the 1960s, it is also, to use the Latin American term, an essay in cine rescate—historical recovery, in which the film archive plays a central role.

To recount this biography, the film constructs a dialogue between family memory and the archive. The archive comes in many forms: family photos and
documents; a huge amount of documentation uncovered largely through deep internet research; the photos, films and documents of the General Electric archives at Schenectady and more. The most crucial and critical strand of material is from the film archives. The film has involved interrogating archives relating to topics like Soviet electrification and industrial development in China, India and Israel, including a major archival find—Esfir Shub’s KShE (КЩЭ, or Komsomol Patron of Electrification, 1932). If the objective task was to locate the biographical subject in historical space, it has been necessary, at the same time, to try and negotiate the recalcitrance of the archival image, the elusiveness of the immediate context that lies off-camera, the depletion of the semantic meanings which the image invoked at the moment it was fresh but which have since been diluted, or even evaporated.

The result is a relational geography from an unusual perspective, which turns out not to be merely an incidental and subjective itinerary, but an alternative or ‘third’ perspective—neither that of the capitalist metropolis, nor the Soviet heartland, but a decentred position moving through a history which is thereby triangulated differently from normal. The film thereby—among other things—offers a critique of conventional uses of the archive, and suggest how it can be made to give up some of its secrets.

**Michael Chanan** is a documentary film-maker, writer and Professor of Film & Video at Roehampton University, London. In the 1970s he made films on contemporary music for BBC2, and in the 80s on Latin America for Channel Four. He is the author of books on film, the social history of music, and the media (including early cinema, Cuban cinema, documentary, and the history of recording). In 2005 he made *Detroit: Ruin of a City* with George Steinmetz, and his latest book is *The Politics of Documentary* (BFI, 2007).
A Family Film Business: The Adelphi Archives

Steve Chibnall, De Montfort University

The Adelphi Film Archive, housed in a private home in South London, contains a unique record of an independent production/distribution company operating under the complex trading conditions of the first ten years after World War II. Adelphi was the company established by Arthur Dent after leaving Associated British (which he had helped to found). It distributed both British and American films and its production arm, Advance Films, gave opportunities to a number of legendary comedians, including the members of The Goons and Tommy Trinder, and the young Diana Dors. It made first, second and co-features and was the first British independent to experiment with anamorphic widescreen product. Although none of the company’s films have found a place in the canon of British cinema, and are the work of jobbing directors rather than Auteurs, they offer valuable insights into the tastes, attitudes and lifestyles of the period. They also record early performances by actors who would become significant figures, notably Dors and Peter Sellers. The documentation that accompanies the films gives us the chance to better understand the processes of financing and casting films in the period, and the economic considerations that formed the ‘bottom line’ of independent production and distribution.

The Adelphi collection is kept by the family of the company’s founder and contains financial records that are very rarely available for film production. I am going to be researching in the Archive and liaising with the BFI, which is in the process of restoring the Adelphi Films for DVD release starting in the summer. My paper will discuss working with this unique private archive of what was essentially a family business, and how we might use the data it contains.

Steve Chibnall is Professor of British Cinema at De Montfort University, Leicester, UK. His recent books include monographs on the directors J. Lee Thompson and Peter Walker, studies of Brighton Rock and Get Carter, edited collections on British Horror and Crime Cinema, and most recently Quota Quickies for BFI Publishing. His co-authored book The British ‘B’ Film will be published by BFI Palgrave towards the end of 2009. Steve is also curator of the Steve Chibnall Archive, a large private collection of materials relating to British Films and their exhibition.
Talent and Reputation in Hollywood: the Case of Hal Ashby

Philip Drake, University of Stirling

Although many of his films appeared during the New Hollywood ‘renaissance’ of the 1970s, the editor and then director Hal Ashby has been a relatively neglected figure in academic research. This paper draws upon research conducted in his personal archives at the Academy of Motion Picture Arts and Sciences.

In his writing of the creative industries Richard Caves (2000) argues that creative production invariably involves ‘contracts between art and commerce’. These contracts, for Ashby, were often a source of conflict and disagreement, frequently resulting in litigation. In his turbulent working career Ashby engaged in frequent creative and legal disputes with Lorimar Productions, United Artists, CBS, as well as stars Warren Beatty and Dustin Hoffman. Examining the correspondence around these disputes provides some interesting examples of the creative struggles that take place in the Hollywood package-unit mode of production, and can offer a useful corrective to auteur studies that emphasise individual authorship. By considering the contract as a form of evidence, but without resorting to crude economism, we are able to place the auteur within an industrial framework in which important elements of creative control are regulated, if not entirely determined, through contractual agreements. These contracts offer lengthy and detailed information about the relative power and reputation of the artists, including their remuneration, billing, approval rights for script, casting and more.


Dr. Philip Drake teaches in the Department of Film, Media & Journalism at the University of Stirling and is a member of the Stirling Media Research Institute. He has published on Hollywood cinema, screen performance, memory and popular film and celebrity and is currently writing a book on talent in the Hollywood film industry.
The Fairy-Tale Theatre: Reception and Authorship at the Margins of the Ingmar Bergman Archive

Eirik Frisvold Hanssen, Norwegian University of Science and Technology, Norway

This paper examines documents from the collections of the Ingmar Bergman Archive relating to an early stage in Bergman’s career: in 1941, at the age of 23, Bergman was recruited by the city of Stockholm to work as the manager and director of Sagoteatern [‘The Fairy-Tale Theatre’], Sweden’s first functioning children’s theatre.

In addition to holdings of correspondence, photographs, and programs relating to this institution, the Bergman archive contains interesting reception material – resulting from the cooperation which took place between Sagoteatern and primary schools in the Stockholm area: drawings and essays by school children of different ages conveying audience experiences from several of the theatre’s productions. Moreover, articles and speeches written by the young Bergman refer to and analyse the contents of these essays, examining questions of aesthetics, realism, and spectatorship.

The materials relating to Sagoteatern reveal important aspects of Bergman’s early artistic development, aesthetic ideals, and work methods. However, this paper also aims to demonstrate the range of cultural practices seldom associated with auteurism or ‘film art’ (children’s culture, the use of art in education, the experience of spectatorship) which nonetheless can be preserved and made visible by an ‘Auteur archive’.

Eirik Frisvold Hanssen is assistant professor of Cinema Studies at the Norwegian University of Science and Technology in Trondheim, and a former employee of the Ingmar Bergman Archive in Stockholm. His dissertation, *Early Discourses on Colour and Cinema: Origins, Functions, Meanings* (Stockholm University, 2006), is a historical and theoretical study of discourses on colour and cinema 1909-1935. He is currently working on a project on the Nordic regional broadcasting collaboration during the 1950s and 1960s.
Some Kind of Dialectic: Lindsay Anderson’s Artistic Process

Isabelle Gourdin-Sangouard, University of Stirling

In January 1967 Lindsay Anderson recorded the following entry in his diary:

*I used to throw myself against reality out of which I can create something – but to create that reality is very hard for me. I only seem able to work through some kind of dialectic.*

At the time he was involved in the re-drafting of an original scenario – *Crusaders* – which his close friend, the film producer and director Seth Holt, had encouraged him to direct and which would ultimately become *If …* (1968). Anderson’s definition of his artistic process as a dialectic brings out the key feature of his directorial identity: an awareness of and simultaneous desire for a [re]-appropriation of the context in which all artistic creation operates. In order to illustrate the nature and specificity of the tension underpinning Lindsay Anderson’s work, the following paper will initiate three short ‘Socratic’-type dialogues inspired from archival sources.

The first introduces Anderson’s view of his role as a film director by highlighting the impact that his stays in 1960s Poland and the former Czechoslovakia had on his subsequent cinematic output. The second dialogue investigates the notion of authorship in the filmmaking process through Lindsay Anderson’s distinctive approach and ‘fluid’ use of the concept on the filming of *If …* (1968). Finally, the third assesses the Britishness of his films by reflecting upon the concepts discussed above.

**Isabelle Gourdin-Sangouard** is a doctoral candidate at Stirling University and part of the AHRC-funded project investigating the Cinema Authorship of Lindsay Anderson. She gained an MPhil (by research, University of Aberdeen, 2004) in Film Studies focusing on science fiction and psychoanalysis for screen analysis. She taught Film, Media and French language and Culture, as a lecturer at The Robert Gordon University (2004/7) and as a teaching assistant at the University of Aberdeen (2000/6). Her research interests also include the area of media and education – presentations and workshop: IAMCR 2006 and ECREA (2007 European Media and Communication Doctoral Summer School).
Getting Hitched: Auteurs, Researchers and the Archive

Barbara Hall, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles, USA.

Housed at the Margaret Herrick Library, the papers of director Alfred Hitchcock have been scrutinized by a long line of writers, historians, film scholars, curators and students, sustaining an unprecedented level of interest that has endured for nearly twenty-five years. Remarkably, the collection is still regarded as a potential source of unique information and insights, despite the fact that Hitchcock’s films, persona and life have been thoroughly analyzed and documented in countless books, articles and exhibitions, many of which relied extensively on the papers themselves.

In this presentation, Barbara Hall, the Research Archivist at the Margaret Herrick Library, will draw on this extraordinary interest in the Hitchcock papers to discuss how researcher expectations and preconceptions shape the way filmmakers’ papers are used and understood, and why particular collections fascinate researchers when other equally rich archives do not. She will also explore how the use of filmmakers’ papers has been influenced by the popularization of the ‘Auteur theory’, and how researchers react to materials that do not serve to reinforce a director’s auteur persona. In addition, the presentation will focus on how the utilization of directors’ collections has changed with the evolution of research interests and priorities, and how digitization may alter the way scholars interact with filmmakers’ materials.

Barbara Hall is the Research Archivist in the Special Collections Department of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences. A native Californian, she graduated with a B.A. from the University of Southern California School of Cinema-Television, and holds a Masters Degree in Film Studies from the University of Iowa. Before taking on her current position, Hall was the coordinator of the Academy’s Oral History Program, which gave her the opportunity to record oral histories with a number of individuals, including screenwriter Daniel Taradash and Hitchcock assistant Peggy Robertson. Hall has made presentations about the Herrick Library and its holdings to the Association of Moving Image Archivists, the Society of Cinema and Media Studies, and the American Historical Association, as well as at the Huntington Library and at the most recent Women and the Silent Screen Conference.
Ken Russell, *Dante’s Inferno* and the BBC Archives.

Brian Hoyle, University of Dundee

It is the intention of this paper to demonstrate the ways in which archive research can enrich our understanding and appreciation of a single film; in this case, Ken Russell’s *Dante’s Inferno* (1967), a docudrama about Dante Gabriel Rossetti and the Pre-Raphaelite brotherhood made for the BBC. Using unpublished materials from the BBC paper archives, the paper will examine four aspects of the film:

1) The genesis of the project (the script was shown to Russell by Brian Forbes and went through several drafts and revisions).

2) The events of the notoriously troubled production (numerous equipment malfunctions and the illness of star, Oliver Reed, meant that several reshoot were required, and, not for the first time on a Russell BBC film, the budget greatly exceeded the channel’s norm for a 80 minute film).

3) It will contextualise the formal and aesthetic qualities of the film (Russell originally wanted to shoot in colour, however, the BBC’s insistence on black and white led Russell to re-imagine his ‘Pre-Raphaelite tragedy’ as a German Expressionist horror film).

4) Finally, using internal documents and memos, the paper will look more generally at Russell’s relationship to the BBC who considered their *enfant terrible* ‘one of our country’s finest filmmakers’ and ‘the greatest strain on our resources’.

Brian Hoyle is a lecturer in Film and English at the University of Dundee. He completed his PhD on *British Art Cinema 1975-2000* in 2006 and has published on the work of Ken Russell, Derek Jarman, Sally Potter, Chris Petit, Orson Welles and Joseph H Lewis. He is currently working on a monograph on John Boorman and is doing archive research on Ken Russell’s BBC films.
Down to the Last Detail: Archival Reconstruction of Hal Ashby’s Place in Hollywood Cinema

Aaron Hunter, Queen’s University Belfast

The Hal Ashby archives at the Margaret Herrick Library in Los Angeles house a wide-ranging collection of material, both professional and personal, covering Ashby’s career as a major Hollywood director of the 1970s and 80s. Over 74 linear feet of material includes production notes, scripts with marginalia, letters to and from peers, studios, and lawyers, and contemporary reviews. Exploring this wealth of information is essential for any scholar interested in a more fully realized construction of Ashby’s place within American cinema, especially that slippery beast, ‘New Hollywood.’ Yet with the exception of a forthcoming popular biography, the archives have not been the focus of any published scholarly work on Ashby.

I recently spent three weeks at the archives doing research for a thesis on Ashby’s films and his place in American cinema. This paper will reflect on my experiences with the archives and their impact on my research. Of particular interest is how the archives act as something of an interface between an understanding of Ashby as a filmmaker – stylistically and thematically – and public and scholarly perceptions of him as a key figure of the ‘New Hollywood’ period. Ashby’s films often concern characters on the margins of society who act as mediators between outcasts and societal norms. The archives provide extensive evidence that much of Ashby’s career was taken up with similar acts of mediation. This is not to say that films like Harold and Maude or Shampoo are biographically motivated; rather, they act in part as essays on the topic of liminal or marginal existence.

I will frame these issues within the context of my experience with the archives and how they expanded and gave clearer direction to my research. In doing so, I will connect archival study of Ashby with that of more pre-eminent filmmakers of the era.

Aaron Hunter is a PhD candidate in the department of Film Studies at Queen's University Belfast. His research project is a study of director Hal Ashby, an analysis of his films and a re-evaluation of his place in the 'New Hollywood' canon. His previous conference papers include No Need for Nostalgia: 1968 in Hal Ashby’s Shampoo and Coming Home (at 1968: A Turning Point, Queen's University Belfast, September 2009). His essay You Can Take the Boy out of Oklahoma . . . : Hal Ashby’s Bound for Glory will appear as a chapter in a forthcoming book on films about Oklahoma, published by Forty-Sixth Star Press.
A Bumpy Ride on *The White Bus*

John Izod, University of Stirling

*The White Bus* was always meant to be part of the trilogy produced by Oscar Lewenstein and made by three directors: Lindsay Anderson, Tony Richardson and Peter Brook. But the package was not originally intended as the random assembly of three wholly unrelated short films that survives in *Red, White & Zero*. Anderson never forgave his colleagues for abandoning the original concept – to bring together three films based on stories by Shelagh Delaney. From the others’ point of view, at least one, the producer, had second thoughts about Anderson’s contribution. Lewenstein pronounced its opening incomprehensible in the narrative context. The Girl around whom the story centres is seen hanged in her office shortly before she leaves her desk. Raging arguments developed between all the so-called partners – the others insisting Anderson cut his piece, and the latter not only refusing point blank but deriding the input of one of his co-directors as amateurish and the other as masturbatory in its self-congratulation.

Lewenstein and the others might have found *The White Bus* a smoother ride if the Berliner Ensemble had not played a season of Brecht’s plays in London immediately prior to pre-production. Anderson was no stranger to the playwright’s devices in the theatre, having deployed them in three plays staged between 1959 and 1961; but seeing the Ensemble inspired him for the first time to adapt Brechtian methodology to film. The resultant film represents a significant development beyond Delaney’s short story and the script that she and Anderson had drafted together. Traces of Brechtian ideas began to show as soon as they reconnoitred locations, and intensified throughout shooting into post-production, as this paper will demonstrate.

**Professor John Izod** is Professor of Screen Analysis in Film, Media and Journalism at the University of Stirling, where he has taught since 1978. He has been Head of Department and Dean of the Faculty of Arts. A Fellow of the Royal Society for Arts he is also a Founding Fellow of the Institute of Contemporary Scotland. As principal investigator funded by an Arts and Humanities Research Council grant, he leads a three-year project on *The Cinema Authorship of Lindsay Anderson*. Selection of publications: *Reading the Screen; Hollywood and the Box Office*, 1895-1986; *The Films of Nicolas Roeg; An Introduction to Television Documentary* (with Richard Kilborn); *Myth, Mind and the Screen: Understanding the Heroes of our Time*; and *Screen, Culture, Psyche: A Post-Jungian Approach to Working with the Audience.*
Watching Thought: Revisiting Grierson and McLaren

Kirsteen Macdonald, Stirling Council

This paper provides a report on the progress of a project that is using the archives of the filmmakers John Grierson and Norman McLaren (held at the University of Stirling) to stimulate the production of new works by a pair of young Scottish artists. The project has been developed jointly by the Curator of The Changing Room, Stirling’s contemporary art space and the University of Stirling Archivist and follows an earlier collaboration which resulted in an exhibition of material from the Lindsay Anderson Collection entitled Is That All There Is? The artists, Luke Fowler and Katy Dove were selected because of the parallels between their work and that of Grierson and McLaren. Fowler is rapidly gaining a reputation as one of the most interesting filmmakers working with documentary in the UK and Dove’s experimental animations and abstract paintings echo McLaren’s pioneering work bringing his ideas into new forms with digital media. In the summer of 2008 the artists were invited to visit the archives of Grierson and McLaren at Stirling and spend a week exploring them in an unmediated way. Their responses to the material informed their proposals for new work based on the archives.

In January 2009 a grant from the Scottish Arts Council allowed the first phase of the project to get underway. The project will include the creation of new web-based, performance, film and exhibition work by Dove influenced by the ideas of Norman McLaren and a new film by Fowler exploring the notion of documentary with particular reference to John Grierson. This paper will present a report of the progress of the project to date (possibly including the presentation of new works by the artists) and provide an opportunity for curator and artists to talk about their experiences of working with archives.

Kirsteen Macdonald is Visual Arts Development Officer at Stirling Council, based at The Changing Room, where she curates a programme of exhibitions, projects and events as well as developing strategic initiatives throughout the Stirling area. Between January 2005 - March 2006 she worked on secondment in the Visual Arts Department of the Scottish Arts Council as Officer with responsibility for artists’ support. Since 2006 she has been a member of VAGA Scotland Development Group. She was a Curatorial Advisor to Open Frequency, run by Axis, Leeds in 2005 and is a current member of engage Board. Kirsteen studied BA Art History and German at Anglia University, Cambridge and Heinrich Heine Universität, Dusseldorf, graduating in 1997. Between 1997-2001, she worked as a project administrator at Cambridge Darkroom Gallery, as an independent curator and as Gallery Assistant at Focal Point Gallery, Southend on Sea.
Archives and Auteurs: 
Filmmakers and their Archives

Britannia Hospital: Searching the Archives for an Audience

Kathryn Mackenzie, University of Stirling

On its UK release in the summer of 1982 Britannia Hospital was condemned by critics and largely ignored by the public. For Anderson it was a miserable finale to a grand trilogy of films about Britain which began so successfully with If…. (1968) and continued with O’ Lucky Man! (1973). Anderson’s personal and working papers, held in the University of Stirling Library, are the subject of a three-year research project funded by the AHRC. Earlier this year I presented a paper entitled In Search of an Audience: Lindsay Anderson’s Britannia Hospital. Today I would like to look further into the archive and discuss how the material in the archive informed the paper. The original paper looked at aspects of the relationship between the director and his audience with particular reference to the strains exerted on this relationship by the promotion and critical reception of Britannia Hospital.

The film was poorly received by the critics, its pessimistic view of the country not appreciated by a nation fighting in the Falklands. Anderson’s correspondence with the critics, both those who praised the film and those who savaged it, is a valuable resource for examining Anderson’s reactions to the critical reception of the film. The archive also includes a great deal of correspondence between Lindsay Anderson and his fans. He took the time to reply to the majority of letters he received. These letters give us an insight into the personal aspect of the relationship between the director and his audience.

The film’s failure at the British box office caused difficulties when it came to promoting Britannia Hospital in other countries. The search for an audience led down very different routes with advertisements presenting the film as a sub Carry On romp in the US, an art-house movie in France and a video nasty in Australia. Anderson’s correspondence with the various distribution companies concerned with the film’s release provides an insight into its marketing, files enlivened by the director’s criticisms about how the promotional campaigns were conducted. The files also contain mock-ups for the British advertising campaigns which show how the British campaign developed and changed and the input Anderson had in the direction of the campaign.

Kathryn Mackenzie qualified as an archivist in 2006 with an MSc in Information Management and Preservation from the University of Glasgow. She is employed as a Research Assistant on a three-year AHRC funded project at the University of Stirling. Prior to coming to Stirling she worked as an archivist at Glasgow Caledonian University, where she worked on a project Scottish Labour History Unlocked: the Scottish Trades Union Congress Archive cataloguing the records of the Scottish Trades Union Congress.
O Lucky Man? Investigating the Lindsay Anderson Archive

Karl Magee, University of Stirling

The personal and working papers contained in the Lindsay Anderson Archive provide a unique insight into the life and career of a key figure of British cinema history. The scripts, production notes, photographs, correspondence, promotional material and press cuttings provide a detailed account of his filmmaking career, and files record the fate of unrealised projects. His diaries and personal memorabilia from childhood, schooldays and university highlight the influences on his character and career. Over 2,000 of Anderson’s books, many of which he annotated, along with a reference VHS library of over 700 tapes containing extracts of TV programmes and films are also present.

After Anderson’s death in 1994 his family and friends boxed up the contents of his London flat, which also served as his office, creating an archive which in 2001 was transferred to the University of Stirling. This paper will discuss the process of transforming this large, varied collection of material into a research resource and will provide examples of the various ways the Archive has been used. In particular it will introduce the AHRC Cinema Authorship of Lindsay Anderson project which is using the Archive to re-examine Anderson’s work and investigate his claim to the status of authorship.

Karl Magee qualified as an archivist in 1993 and has since worked in a number of cultural institutions including the Chester Beatty Library and the National Archives of Ireland in Dublin and the Mitchell Library in Glasgow. He also spent several years as a hospital archivist at the Adelaide and Meath Hospital, Dublin and the Greater Glasgow Health Board. He has worked with material as wide and varied as medieval manuscripts, eighteenth century maps, nineteenth century medical records and now, at the University of Stirling, the personal papers of some of most important figures in the history of British cinema.
The Problem of the Non-Film: Archives and Unrealised Projects

Nathalie Morris, BFI Special Collections

In the Sherlock Holmes story, *The Problem of Thor Bridge* (1922), Dr Watson reveals the existence of, ‘somewhere in the vaults of Cox & Co. at Charing Cross, […] a travel-worn and a battered tin dispatch-box’. The box is crammed with papers relating to cases that, for various reasons, never made it into the public domain. Although the stories Watson tantalisingly refers to here, and elsewhere, have fired the imaginations of many a Sherlockian, they inevitably occupy a secondary, liminal position within the official canon.

The same can perhaps be said of the vast number of filmmakers’ projects that were planned, and often long cherished, but ultimately never made. While these exist somewhere behind, or underneath, a writer, director or producer’s official filmography, they can arguably reveal as much about a filmmaker’s dreams and concerns as realised films can (to say nothing of what they tell us about the workings of the film industry itself). Sometimes the un-made film can be as elusive as the cases Watson refers to, with a mention in a memoir or interview, or a brief report in contemporaneous press reports being the only record of its existence. Often, however, far more substantial traces can be found within the archive, with scripts, correspondence, budgets, casting notes, storyboards and designs all helping to create an impression of what the film may have become. Drawing on papers within BFI Special Collections, this paper will explore a selection of ultimately un-finished films to consider their place within film history and to suggest some of the ways in which the archive can (or can’t) resurrect an unrealised project.

**Nathalie Morris** is Curator of Special Collections at the BFI. Her PhD was on the *Stoll Film Company and Silent British Cinema* and she has published on various aspects of British cinema including the early career of Alma Reville and women’s films of the 1920s.
Scottish and Irish Experimental Film: Classification and Archiving within National Contexts

Sarah Neely, University of Stirling

In terms of policy, but also criticism, Scotland and Ireland have both traditionally dealt with film and art as ‘separate spheres’ (Connolly 2003). Such a distinction becomes problematic when it comes to discussions of avant-garde film, which traverses both disciplines. There is also a shared invisibility of avant-garde filmmakers within studies of Scottish and Irish cinema where artists are relegated to an international framework lying outside the radar of the national and marginalised because of a perception of their inability to contribute to the debates around national identity.

Part of a larger project revisiting the history of avant-garde filmmaking practices in Scotland and Ireland (Smith and Neely with Maevé Connolly, Dun Laoghaire Institute of Art, Design and Technology), this paper will explore the significant and often overlooked role of amateur film in the early formation of indigenous cultural on-screen identities. Following on from recent work on American avant-garde filmmaking that reconsiders the role of amateur filmmaking activity and film clubs in the formation of an early avant-garde (Horak 1995, Posner 2001, James 2005), our research considers the work of film societies, amateur filmmakers, as well as ethnographic filmmakers, paying particular attention to earlier filmmaking, produced at a time when the majority of film representation came from outside Ireland and Scotland. It is also hoped that such an approach has the potential to readdress a significant number of historically marginalised women filmmakers working outside of conventional frameworks of film production and finance.

This particular paper will introduce some of the key cultural differences and linkages between Irish and Scottish contexts of production and exhibition, relating them to issues around authorship, archiving, classification and histories of national cinemas. While this paper will focus more specifically on material available from the Irish Film Archive and the Scottish Screen Archive, our general aim is to bracket the project historically, while at the same time posing questions that are pertinent to current low-budget production/exhibition (by artists or filmmakers).

Dr Sarah Neely is a member of the Stirling Media Research Institute and a Lecturer in the department of Film, Media & Journalism at the University of Stirling. She has published in the areas of film adaptation and Scottish and Irish film. Her recent research focuses on experimental film, in particular, the work of the Scottish filmmaker Margaret Tait.
Inside and Outside: Elia Kazan, Newtown Productions and notions of ‘independence’ in 1950s American filmmaking.

Brian Neve, University of Bath

This paper offers a historically grounded account, and critical discussion, of Elia Kazan’s work for his New York based production company, Newtown Productions, in the period 1955-61. To what extent did this shift in production arrangements simply reflect the structural decline of the old studio system and the emergence of a dominant package model in which formally studio directors gained some autonomy while financing and distributing their work through the mainstream system? In her recent book Denise Mann (Hollywood Independents, 2008) places emphasis on Kazan in her treatment of the transition between early independents (in the studio era) and the New Hollywood/Hollywood Renaissance period of the sixties and seventies, dealing in particular with A Face in the Crowd (1957). This paper examines the period using a more inductive method, drawing on archive materials (from Warner Bros., and from Kazan’s papers) to explore Newtown, changing production and creative circumstances, and the studio relationship. Reference is made in particular to Baby Doll (1956) and Splendour in the Grass (1961), as well as to Kazan’s non-Newtown production in this period, Wild River (1960). The problematic notion of independence in this period involves consideration of the producer-director’s role, acting styles, issues of censorship (the PCA and the Legion of Decency), politics (HUAC and the transition to the ‘sixties’) and changes in marketing strategies and reception.

Over his storied 40-year career as a filmmaker, Martin Scorsese has been honored with a unique level of canonization that has allowed him to attain popular and critical acclaim, evidenced in the public declarations of his consideration as the most important living American filmmaker. As a result of this consecration, Scorsese has been able to accumulate a great deal of cultural prestige, power, and capital allowing him to venture into enterprises that have extended his persona beyond that of a filmmaker.

In recent times, Scorsese has openly adopted a pedagogical role within film culture, using his encyclopedic knowledge of cinema to serve as an onscreen authority for numerous documentaries that present the ‘History of cinema’. Scorsese’s role as a film educator in this capacity reached a critical mass when he was commissioned by the British Film Institute to create a documentary that was part of an international series celebrating the centennial of cinema in which noted directors were each charged with tracing the film history of their respective countries. For this project, Scorsese, in collaboration with film historian Michael Henry Wilson, wrote and directed *A Personal Journey with Martin Scorsese through American Movies* (1995), a celebration of American cinema that ignored canonic Hollywood figures to focus on previously marginalized figures and films from American film history. Scorsese followed up this project with *Il Mio Viaggio in Italia* [My Voyage to Italy] (1999), a documentary detailing his personal journey through the history of Italian cinema.

As the titles of both of these documentaries highlight, Scorsese’s pedagogical approach to film history focuses intently on those films that were significant in his own spectatoring history, thereby presenting a notion of film heritage that blurs the distinction between private and public histories. Upon closer inspection, this intertwining of histories leads into another history in which Scorsese is intimately involved: the history of film preservation.

This presentation proposes to use Martin Scorsese’s two national cinema documentaries as a launching pad to investigate and situate his work in relation to the field of film preservation. An historical overview of Scorsese’s activities within film preservation will highlight the different aspects of his persona that inform and shape his public identity within the field, namely his role as a cinephile, an historian, and an arbiter of taste. The aim of this investigation is to explore and raise questions about the relationship of the artist with the discourses of film preservation, film history and film historiography.
Nicholas Nguyen earned a Masters of Film Studies at Carleton University in Ottawa, Canada, where he subsequently served as a lecturer in cinema studies from 2003 to 2007. During this period, he also worked as a moving image conservator in the Film Preservation Lab at the National Archives of Canada (now Library and Archives Canada). In 2006, he made the transition to becoming a portfolio archivist in the Government Records Branch at Library and Archives Canada, where he was responsible for preserving the records of the Government of Canada that resided within the cultural sector. Starting in 2009, he has relocated to Brussels, Belgium, where he works at the NATO Archives.
Shedding the Political Skin: A Step Towards Accurate Authorship for Mixed-Gender Collaborations

Christopher Penfold, University of Southampton

The numerous difficulties surrounding archival research of early women filmmakers are well-documented; yet solutions are few and far between. My paper aims to address one particular difficulty of this practice: the fallaciousness of archival data for mixed-gender collaborations. More importantly, I argue how a reassessment of the way collaborative films are archived can allow for the contribution of early women filmmakers to be recognised without simply replicating the existing tenets and canons of a predominantly male-centred auteurism in which they are inevitably marginalised.

My paper will use specific examples from my experience researching the co-directorial projects of Elizaveta Svilova (wife and collaborative partner of Dziga Vertov) in the UK and overseas to elucidate the prevailing tendency for archives to credit a film to the name of the male director. My task is thus to reassert Svilova’s authorship in part through reaccrediting work that has previously formed part of Vertov’s filmography. To emasculate Vertov’s reputation by reaccrediting his films to include the authorship of Svilova is a step towards loosening history’s political restraints of dated gender preference in 21st century film archiving.

The significance of my paper is twofold: firstly, the analysis of Svilova’s authorship in mixed-gender collaborations can encourage a fresh sensibility towards the feminist issues surrounding archiving as a whole, which in turn has the potential to rewrite film history through the empowerment of the female subject. Secondly, my paper provides an opportunity to draw attention to Svilova’s enlightening (but barely recognised) career. As a modernist artist, she defends her position in history and stakes claims for creative freedom by making an artistic contribution that aggressively asserts her autonomy. An attempt to rectify Svilova’s fallacious archival authorship will irrefutably offer a new perspective into the history of cinema and more crucially our preservation of it for future generations.

Christopher Penfold is a first year PhD student from the University of Southampton researching the career of Soviet documentary filmmaker Elizaveta Svilova, wife and collaborative partner of Dziga Vertov. My peripheral research interests include the representation of city space, film ontology, and debates surrounding cinematic authorship.
Stars in their Archives: Ashby, Zinnemann, Pakula, and the Jane Fonda Connection

James Rafferty, Queen Mary, University of London

‘Authorship’ and ‘stardom’ have been consistently positioned on differing orbital paths in film studies yet archival documents can sometimes provide a means of reconciliation. The purpose of this paper is twofold. Firstly, it profiles my larger thesis, which considers Fonda’s role as a political figure and major industrial force in Hollywood during the late-1970s and early-1980s, her most commercially successful period. Archival papers have formed an intrinsic part of my research, yielding documentary evidence to analyse Fonda’s authorial impact on her contemporaneous films, such as Julia (1977) and Coming Home (1978) – the latter being the first project of her production company, IPC Films. Secondly, this paper provides a methodological overview of how a research project can be constructed by assembling its associative elements: in my case, the absence of a ‘Jane Fonda collection’ necessitated consulting groups of individual archival collections for the purposes of ‘reconstructing’ this star’s cinematic history. Thus, the collections of Fonda’s directors Fred Zinnemann (Julia), Hal Ashby (Coming Home) and Alan Pakula (Klute [1971], Comes a Horseman [1978], Rollover [1981]) constituted significant resources for undertaking this research. Two principal sites were visited, namely the Margaret Herrick Library, attached to the Academy of Motion Picture Arts and Sciences, and the Arts Special Collections facility of UCLA.

The portrait of Fonda that emerges from these archives is complex yet provides something approaching authorial continuity. Zinnemann’s papers reveal the director’s apprehension over Fonda’s ‘potentiality’ as a ‘political’ author of the film’s anti-fascist themes. Fonda’s authorial potential is borne out in Ashby’s papers, which document the star’s participation in story conferences that ultimately set the terms of her character’s journey toward enlightenment within the film’s Vietnam home front setting. Finally, Alan Pakula’s papers reveal a star exploring the political potential of quintessentially American genres: noir, the western, and the conspiracy thriller.

James Rafferty worked as a producer's assistant in the feature film industry before studying at Queen Mary University. He is currently completing his PhD, which examines Jane Fonda’s films and stardom between 1977 and 1982. James aims to consolidate archival research he conducted at the Academy of Motion Picture Arts and Sciences and UCLA by exploring other key figures of 1970s Hollywood. He has given papers at the Institute for Historical Research, London; and the Queen Mary Seminar Series on America.
Private Collections and Collective Authorship: Case Studies of Amateur Film Practice

Ryan Shand, University of Liverpool

In an ongoing study of contemporary amateur film activity in Merseyside, a number of issues have come to my attention, often with clear parallels to debates taking place in relation to commercial cinema. Firstly, through interviews with individuals associated with the amateur film movement in the region, many private film collections existing outside of publicly funded institutions have been identified. These collections are often the responsibility of one member of the amateur movie-making club, usually the chief ‘organiser’. This suggests that future research of amateur cinema will be in doubt unless these clubs can be persuaded to donate their collections to the regional film archives to aid assessment by future film historians.

Secondly, systematic attempts to examine amateur cinema as a mode of production are only in their early stages, yet certain patterns to this activity are now becoming clearer. For example, it is fair to say that amateur filmmakers operate within a model of ‘collective’ creative authorship that throws into relief the rationales behind professional film practice. Whereas in the professional industry, labour and creative decision-making are tightly regulated while lip service is paid to ‘collaboration’, in the amateur sector decisions are mostly made within a group, yet an attempt is made (especially in the credits) to suggest a similar type of professional specialisation. While it may be useful for heuristic purposes to categorise professionals as ‘specialists’ and amateurs as ‘generalists’, actual filmmaking is often more complex than these labels suggest and similar creative tensions emerge during production when differing ambitions collide.

I have tentatively termed this a ‘vertical’ versus ‘horizontal’ decision-making process, and in this paper I will explore contested collective authorship with reference to selected films and interviews that have been collected over the duration of the project.

Dr. Ryan Shand is a Research Associate on the AHRC funded project Mapping the City in Film: A Geohistorical Analysis at the University of Liverpool. He completed his Ph.D. in the Theatre, Film and Television Studies department of the University of Glasgow. His thesis was entitled Amateur Cinema: History, Theory, and Genre (1930-80).
The Creative Producer: the Michael Klinger Papers

Andrew Spicer, University of the West of England

The Michael Klinger Papers consist of a material relating to the activities of Michael Klinger who produced a wide range of films: crime thrillers (e.g. Get Carter, 1971); ‘sexploitation’ films (e.g. the Confessions Of ... series, 1974-77); international action-adventure films (e.g. Gold, 1974); and art-house films (e.g. Repulsion, 1965).

The Papers document the production processes of these films, including costs, grosses, distribution rights, contracts with various personnel and drafts of screenplays. They offer an unrivalled access to the work of the most successful independent British producer during the 1965-80 period, particularly in the 1970s, one of the least understood periods of British cinema history. They are the subject of an AHRC Research Grant bid to catalogue and interpret them. In addition to informing delegates about this initiative, the focus of the paper will be on the creative role of the producer that has often been marginalised or neglected within Film Studies, which has focused on the work of the director. The producer, however, as was the case with Klinger, is often the only person who is involved with the making of a film from its inception through to its exhibition and promotion. Her/his activities as the film’s true auteur, therefore offer the best way of understanding films as complex ‘processes’ rather than as texts.

Although Klinger was an active, hands-on, occasionally dictatorial producer, the execution of a particular film was often a compromised vision resulting from his negotiations with the other major agents – actors, directors and writers, as well as financiers and distributors. The paper will explore this dimension through a consideration of his relationships with various writers, principally Wilbur Smith with whom he made two films but failed to make two others. Their correspondence and the various script drafts illustrate vividly the often fraught nature of this relationship.

Dr Andrew Spicer is Reader in Cultural History in the Faculty of Creative Arts, University of the West of England. He has published widely on British cinema, including Typical Men: The Representation of Masculinity in Popular British Cinema (I. B. Tauris 2001/03) and Sydney Box for the British Film Makers series (Manchester University Press, 2006); he also edited Box’s autobiography, The Lion That Lost Its Way (Scarecrow Press, 2005). He is currently writing the Historical Dictionary of Film Noir for Scarecrow Press, and working on a critical study of the producer Michael Klinger based on archival material. He is a member of the editorial board of the Journal of British Cinema and Television.
The Unseen and Unproduced Author: Archival Challenges to Auteur Perceptions of Early American Anthology Television

Tom Steward, University of Warwick

In 2008, I visited the Wisconsin Historical Society at the University of Wisconsin, Madison, to examine the production papers of 1950s anthology television dramatist Paddy Chayefsky and watch numerous early American anthology dramas unavailable to the viewing public as part of a postgraduate thesis on the history of authorship in American television drama. The paper demonstrates how my archive experience forced me to re-think scholarly formulations of my case study, challenge cultural distinctions built around a form of dramatic television, and question constructs of the anthology writer as an auteur.

The critical insertion of Chayefsky into high culture and elite modes of address was called into serious question by an ‘Unproduced Material’ folder which saw the writer working within popular television forms such as situation comedies, crime thrillers and weekly formula series. Access to this material allowed me to resist scholarly notions of Chayefsky’s implication in cultural hierarchies of television drama and reconstruct his authorship by taking into account his interests in genre and popular culture. Wide viewing of 1950s anthology dramas which ranged from high naturalism to musical comedies reaffirmed that the form was more culturally diverse than original historical conceptualisations, which had been based on a handful of social realist texts, had suggested. By matching shooting scripts to the live kinescopes of anthology dramas and hand-written directorial notes, I could re-evaluate the normalised perception of the anthology writer as an auteur, observing how the implied audio-visual control the writer asserts with camera and sound directions in the script is mitigated by directorial agency and practical/economic changes visible in the programme.

The paper contends that archives provide an essential tool for the study of auteurs in television by breaking down dominant authorial and historical mythologies around cultural legitimacy and control making the author available in industrial and mass-media contexts.

Tom Steward is a PhD student and part-time lecturer in the Department of Film and Television Studies at the University of Warwick. He specialises in American television drama and the relationship between US network television and Hollywood Cinema. He is currently writing a thesis funded by the AHRC. The thesis explores the impact of writers, producers and directors on a range of American television drama texts sampled from the 1950s up to the present day.
Designing for Moving Pictures: Production Designers and/in the Archives

Sarah Street, University of Bristol

In 1941 British designer Edward Carrick (son of celebrated theatre designer Gordon Craig) published *Designing for Moving Pictures*, a groundbreaking study detailing working practices relating to film set design in Britain. Based on knowledge of methods gained from working for several key British companies including Welsh Pearson, Associated Talking Pictures, Criterion Films and the Crown Film Unit, Carrick went on to become supervising art director at Pinewood Studios in the 1940s.

Carrick’s research serves as a salutary reminder of the limitations of conceiving of film authorship solely in terms of the director, and of how archives do not typically reflect the collaborative, professional codes established for the key functions surrounding pre-production processes. Drawing on archival research into film set design and, most recently, colour film, my paper reflects on the insights to be gained from seeing beyond the *auteur*-director in both practical and theoretical terms. The paper does not however posit that the *auteur*-director should simply be replaced by the *auteur*-designer. Rather, my aim is to show how analysing a range of set design-related material in various archives allows us to understand more fully the dynamic process of how a moving image is produced, locating the contribution of the designer amongst a matrix of influences that are all important in their different ways. Indeed, Carrick observed that: ‘The art of the film lies in the use of movement in light and shade simultaneously’, which raises questions about what the (apparently) static set designs and other preparatory materials reveal about the *moving* image.

My paper will be illustrated with examples gained from a number of diverse archival collections including the Bibliothèque du Film, Paris; the Carrick and Junge collections in Austin, Texas. In case studies I will reference sources relating to Alexander Korda, Alfred Hitchcock, Michael Powell and Emeric Pressburger, filmmakers who all relied on innovative production design as hallmarks of their work.

Sarah Street is Professor of Film at the University of Bristol. Her publications include *Cinema and State* (co-authored with Margaret Dickinson, 1985); *British National Cinema* (1997; 2nd edition 2008); *British Cinema in Documents* (2000); *European Cinema* (Palgrave, co-edited with Jill Forbes, 2000); *Moving Performance: British Stage and Screen* (co-edited with Linda Fitzsimmons, 2000); *Transatlantic Crossings: British Feature Films in the USA* (2002), *The Titanic in Myth and Memory* (co-edited with Tim Bergfelder, 2004), *Black
Archives and Auteurs: 
Filmmakers and their Archives


University of Stirling, 2\textsuperscript{nd} – 4\textsuperscript{th} September 2009
Lolita: a Journey with Nabokov and Kubrick from the Page to the Screen

Karyn Stuckey, University of the Arts, London.

In 1959 Stanley Kubrick began working in conjunction with Vladimir Nabokov on the Lolita screenplay. Nabokov is credited as the author but in later years he was to release his version so as to rectify the fact that what people had seen was largely Kubrick’s work. The paper examines if an original piece of work can be created from another’s story or if one can only ever create an adaptation.

The main focus of the paper is to trace the evolution of the script from Nabokov’s original three volume version to the final screenplay, looking at cut scenes and alterations as well retained scenes. I will also investigate the relationship between Kubrick and Nabokov through their correspondence in order to put the screenplay in context. The script development informs all other areas of Kubrick’s vision. Other elements of the film will be examined in order to fully understand this vision and therefore perhaps why the script is as it is. The landscape of the film enlightens us of Kubrick’s visualisation, therefore the paper will inspect the art department files showing sets and costumes. In so doing I shall ask how Kubrick adapted Nabokov’s environments in which the story occurs. An enduring image connected to the film is that of Lolita in heart shaped sunglasses with a lollipop in the advertising campaign, giving Kubrick’s Lolita an identity separate to that of Nabokov’s. I will ask if it is only when liberated from Nabokov’s story can Kubrick be truly original. The paper will also touch on external influences, especially censorship, on the story and characterisation and ask whether they compromised Kubrick’s vision. I will use Kubrick’s Archive as evidence including: scripts; production documentation; letters; and advertising materials.

Karyn Stuckey has been undertaking extensive cataloguing and preservation work on the Stanley Kubrick Archive [the Centre’s largest collection] which she also helps to promote and develop as an educational resource. In addition she is responsible for the care and cataloguing of other collections at the Centre and within the University for example, cataloguing and making digitally available the Tom Eckersley [graphic designer and educator] Collection and cataloguing, promoting and preserving the Jocelyn Herbert [designer who collaborated with Lindsay Anderson on the stage and screen] Archive. She is also responsible for strengthening links between collection managers across the University and has recently edited the first University-wide archives and special collections guide, as well as undertaking more general promotional activities and aiding day-to-day research. Prior to working at UAL Karyn was Trainee Archivist at Kew Gardens, Assistant Archivist at The Co-operative Archive and temporary cataloguer at the Royal Northern College of Music and the Britten-Pears Foundation.
The Kid Stays As the Picture: Jackie Coogan and the Dance of Power

Ted Ulas, University of Sussex

With material from the film archive of Charlie Chaplin I will show how understanding the significance of a film item from an archive involves the following elements – knowledge of the context when the item was filmed, the use of a theoretical framework to establish an interpretation and the further development of concepts through reflection on that interpretation.

Chaplin kept a private film archive that included outtakes from his movies and film of visitors to his Hollywood studio. After Chaplin’s death in 1977 parts of the archive became accessible due to the efforts of the film historian Kevin Brownlow. In the archive there is a 2 minute film of Chaplin receiving some visitors to his studio when he was shooting The Kid. At first sight what is happening in this film is mysterious, but I will show how the concepts of ‘habitus’ and ‘field’ developed by Pierre Bourdieu in his work on cultural production enable us to understand the significance of the event recorded in the film. Some critics of Bourdieu, for example Jeffrey Alexander, argue that Bourdieu locates the sources of cultural production in a class-determined social structure. I will set out how an understanding of what took place during the filming of The Kid points towards uses of the notions of ‘habitus’ and ‘field’ in ways that avoid this criticism.

Ted Ulas is a doctoral student in Social and Political Thought based in the Department of Media and Film Studies at the University of Sussex. His research area is the relevance of Pierre Bourdieu's theory of cultural production for an understanding of the silent film career of Charlie Chaplin. Before starting at Sussex he had worked in the UK film and television industries.
The Ince ‘Method’ and Film on the West Coast between 1913 and 1917

Marc Vernet – Université Paris Diderot, France

The paper is based on a close analysis of the Ince-Triangle continuity scripts preserved by the Cinémathèque Française and the Wisconsin Historical Society. Their form and their handwritten annotations, from the original scenario to the script annotated during shooting, give an astonishing view of the way the responsibilities were distributed from press to laboratories, between producer, supervisor, director, stage manager and star, this being true for slapstick to melodrama. The documents preserved come from Washington (Library of Congress) and Los Angeles, showing clearly the difference in roles between the West and the East Coast during the First World War.

Thomas H. Ince is traditionally credited with the implementation of a Taylor-inspired labour structure to the American film industry in the 1910s. The paper archives held in Paris and Madison appear to corroborate the view but also invite a more cautious approach, and this for two reasons: first, it is doubtful that Ince was personally responsible for implementing this labour structure, the origin of which stems from the film industry’s own model of the division of labour – a direct result of the geographical dispersion of the film industry and the practice of allocating all new projects to an administrator and a technical project manager. Second, the film distribution network operated at the time outside of the control of the film industry. Finally, attributing the organisation of the film industry along factory lines to the initiative of one man – namely Ince – betrays a purely literary conception of the fiction film – a conception which is also to be found in the archives. The result is a distinctive conception of the [film] Auteur, who comes across as both the originator – the author – of the novel and the producer of the film.

I intend to present and discuss this series of responsibilities, which reveals astonishing overlaps between what traditional history considers as separate tasks.

Marc Vernet has been a professor in Film Studies at the University of Paris Diderot since September 2006. He is currently coordinating the Research Programme Cinémarchives (Agence Nationale de la Recherche - December 2007- December 2010). He acts as an advisor for film heritage at the French National Heritage Institute (Institut National du Patrimoine). He is also a member of the administrative committee for the European foundation, Joris Ivens. In March 2006 he was commissioned to compile a report on the provision of training and skills for the professions in film heritage. He set up the Bibliothèque du Film (BiFi – Paris) – which he headed up from November 1992 until August 2006.
An Overview of the 2006 Commissioned Report on French Film Heritage: Present challenges and Propositions for the Training of Future Film Heritage Professionals

Marc Vernet, Université Paris Diderot, France

In 2006 Marc Vernet submitted to the former French Government a commissioned report on the status of French film heritage – written in collaboration with Joel Daire.

This report highlights the present needs and challenges facing the professionals involved in the preservation of film holdings and film-related collections in France. There is a long-standing tradition of preservation of the national film heritage, translating into state funding and initiatives such as the creation of the “Archives Françaises du Film” in 1969. On the practical level the degree of state involvement is compounded by the reality of the commercial and legal frameworks surrounding the management of film resources. Copyright issues over the distribution or exhibition of films or still the market value of film memorabilia have over the years impacted greatly upon the way in which film heritage is being conceived of. The need for a reappraisal of what exactly constitutes a national film heritage and the best way to manage it have become pressing issues.

This presentation will give an overview of the salient points included in the report put forward to the Government. This includes recommendations for a reassessment of the skills needed for film heritage professionals as well as an outline of the provision for medium to long-term training requirements in film management.

Link to report:
http://www.culture.fr/fr/sections/themes/cinema/sous_themes/c193/rapport-marc-vernet-20

Marc Vernet has been a professor in Film Studies at the University of Paris Diderot since September 2006. He is currently coordinating the Research Programme Cinémarchives (Agence Nationale de la Recherche - December 2007- December 2010). He acts as an advisor for film heritage at the French National Heritage Institute (Institut National du Patrimoine). He is also a member of the administrative committee for the European foundation, Joris Ivens. In March 2006 he was commissioned to compile a report on the provision of training and skills for the professions in film heritage. He set up the Bibliothèque du Film (BiFi – Paris) – which he headed up from November 1992 until August 2006.

University of Stirling, 2nd – 4th September 2009
“You Don’t Need Talent to Get Work these Days: You Need a Miracle”: The British Film Industry in the 1970s and 1980s through Filmmakers’ Archives.

Phil Wickham, Bill Douglas Centre, University of Exeter

The Bill Douglas Centre at the University of Exeter holds a number of filmmakers’ archives in its collections, including the papers of producers Don Boyd, Gavrik Losey, and James Mackay. Additionally we have access to some material on the career of Bill Douglas himself, whose collection of moving image artefacts established our museum. Together these archives form testimonies about a period – the late 1970s and the 1980s – often regarded as the lowest point of British filmmaking, with poor cinema attendances and minimal investment into production. Michael Balcon’s quote from 1977 in the title of this paper illustrates the struggle to get ideas on to the screen.

I will ask what conclusions we can draw by looking across the archives of these filmmakers. Archives can be a valuable source in defining authorship by comparing how different filmmakers negotiated these external pressures. I will trace their responses to American investment, the advent of Channel 4 and other funding opportunities, and the consequences of their decisions.

As Dan North and others have suggested, archives can shed light on film history through tracking uncompleted projects. I will consider some of Boyd, Losey and Douglas’s failed ventures, both in comparison to those that did succeed and to argue archives’ status as a secret history of the moving image. The battles to get films off the ground, and the sea of correspondence that these efforts entail; the demands placed on producers and the expectations they have of what can be achieved paint a comprehensive picture of the state of film culture in that time and place. This everyday experience of filmmaking counters some of the assumptions we might make about film authorship and using this evidence we can assemble a more complex picture of cinema history than the received wisdom of hindsight.

Phil Wickham is the curator of The Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter. As well as a collection of over 70,000 moving image artefacts the centre holds the archives of Don Boyd, Gavrik Losey, James Mackay, and other figures within British film culture. Phil was previously an information officer and curator at the BFI. He is on the board of the BFI TV Classics and is the author of The Likely Lads in that series; he is also the author of Understanding Television Texts and has contributed to a number of other books and websites on British film and television.
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