



RADICAL FILM NETWORK CONFERENCE TOLPUDDLE  
13-15<sup>th</sup> July 2017

**Thursday 13 July**

**14:00-16:00**

**1968-2018-2068**

**Ideas, Discussions and Planning**

Laura Ager

Workshop

Laura Ager is a freelance event organiser with a PhD in Festivals. She is interested in festivals as a mode of engagement and education and she also runs Film Fringe, which is based in Leeds UK. This is a mobile cinema project that works with many different organisations including cinemas and universities, to add film content, particularly documentaries, to cultural programmes around the city.

There is an opportunity coming up in 2018 to mark 50 years since 1968. It could become an important moment in history for the political left and a great opportunity for all members of the radical film network members to collaborate on a project that could unite a larger number and to reclaim the history for its radical politics, rather than its nostalgia value. The aim of the workshop is to form the beginnings of a working group to co-ordinate between regions and produce the festival elements of the project. The workshop is also an opportunity for anyone interested in taking part to bring ideas and knowledge to help shape some program themes.

**16:30-17:30**

**London Community Video Archive (LCVA)**

Tony Dowmunt, Department of Media & Communications, Goldsmith Institute, London, UK  
Presentation

Tony Dowmunt co-ordinates the AVphD practice-based doctoral research program in the Department of Media & Communications, Goldsmith Institute, London, UK. He was a Fellow in the Creative and Performing Arts, funded by the AHRC, from 2003-6, doing a project investigating autobiographical documentary and the video diary form, in both theory and practice, which he then converted into a practice-based PhD awarded in 2010. He was also Convenor of the MA Screen Documentary in the Department from 1995-2015.

Portable video recording – now a technology routinely embodied in Smartphones - became available for the very first time back in the early 1970's, making it possible for individuals and communities to make their own television. With an overriding commitment to social empowerment and to combating exclusion, Community Video dealt with issues which still have a contemporary resonance – housing, play-space, discrimination, youth arts. This rich heritage is now under threat of disappearing, both because of the physical decay and disintegration of half-inch reel-to-reel-tape, and the ageing memories of the original 'Community Video' practitioners.



Over the last year LCVA (in the Department of Media and Communications at Goldsmiths) has archived a selection of community videos from the 1970 to 1989, made in London and the South East. We have also conducted 22 oral history interviews with a representative sample of people active in Community Video in the area, and have created a web platform to exhibit the archive and interviews.

### **19:00 Barbecue**

#### **20:30-22:00**

#### **A Reason to Scream: New artist film and video**

Marcy Saude

film programme

1,5 hours

Marcy Saude's work in artist film involves subjects such as marginal histories, the landscape, counterculture, radical politics and language. She is a member of the collective film labs BEEF (Bristol Experimental and Expanded Film) and Filmwerkplaats in Rotterdam, the Netherlands. She is a Technical Demonstrator at Plymouth College of Art.

This screening programme presents recent artist film and video works that engage with radical politics and radical form. In ways both direct and oblique, utilizing performance, experimental animation, found images, texts, and sounds, and observation of land, political movements, and the material world, these works push beyond the expository register to explore the creative and critical possibilities of moving image practice in relationship to colonial expansion, policing, identity, occupation, and protest. Including works by Adan de la Garza, Eve-Lauryn LaFontaine, Kelly Gallagher, Lydia Moyer, Health Schultz, Guli Silberstein, and more TBA.

### **Friday 14 July**

#### **10:00-12.30**

#### **Interrupted Screening Workshop**

Elena Boschi

Workshop

Elena Boschi is a Lecturer in Film and Television Studies at Edge Hill University. Her research primarily focuses on the role of popular music in the representation of sexuality, gender, and class in Italian, Spanish, and British cinema. Her work has appeared in *Journal of British Cinema and Television*, *Studies in European Cinema*, and *New Review of Film and Television Studies*. In 2014 she was Principal Investigator for an AHRC-funded Expert Workshop on 'Culture, Value and Attention at Home' (Cultural Value Project)

The interrupted screening comes from two basic premises: 1) radical films alone don't necessarily encourage action beyond the movie theatre; 2) the screening practices prevalent in the exhibition contexts where radical film culture is lived are not necessarily radical. Often following a rigid, hierarchical model, these events generally feature visible experts providing knowledge,



introducing the screening, leading debates and Q&A after the films, usually watched in their entirety. Bringing together ideas from the debates on the relocation and re-relocation of cinema, inattentive engagements, and the links between anxiety, militancy, and consciousness-raising, Elena Boschi has elaborated and applied a screening model based on the exhibition practices associated with Third Cinema in the Latin American context that involves participants talking about films during breaks within, not after the screening, in a small group. The aim of the workshop is to create a small network through which the practice of the interrupted screening can develop further.

**13:30-15:00**

**On Aesthetics and Narrations in Documentary Film**

Max Kramer (G), Julia Lazarus (G), Steve Sprung (UK)

Moderation: N.N.

Panel discussion

**Max Kramer** is Lecturer in Modern South Asia Studies and Hindi at the Institute of Indology and Central Asia Studies at the University Leipzig. In his presentation 'Mobility and Testimony: Digital film practices and the Kashmir Conflict' he will introduce a lens of mobility into the emerging field of 'Cinemas of Conflict'. The 'everyday' is an important category in geopolitical conflicts that have before the emergence of video technology (and later the enhanced participatory possibilities of digital film) been represented mostly by large film industries from a national security angle. By drawing on concepts from the new mobility studies, Max Kramer engages with questions of affect and film-address as mediated by the movements of the filmmakers together with their films. This presentation is a contribution to both, the theorization of contemporary independent film practices in conflict zones and approaches to grasp the transnational and transregional dynamics within the global field of independent documentary film.

**Julia Lazarus** is Artist, Filmmaker and Curator from Berlin, Germany. She is currently working on a documentary film about the Turkish ecological activist collective, Northern Forest Defense. In her presentation 'Stories from the forests: Political Activism in Turkey today' she will introduce selected scenes from the film yet to become.

**Steve Sprung** is a filmmaker and activist. He is long time collaborator of Marc Karlin and a former member of Cinema Action and Poster Film Collective. His new film *The Plan* documents the Lucas Plan, which was a pioneering effort by workers at the arms company Lucas Aerospace to retain jobs by proposing alternative, socially-useful applications of the company's technology and their own skills. The Lucas Plan remains one of the most radical and forward thinking attempts ever made by workers to take the steering wheel and directly drive the direction of change. The film is on view at the Radical Film Festival Tolpuddle on Saturday at 11:05.

**15:30-17:00**

**Belonging The Truth Behind the Headlines**

Morag Livingstone

panel with invited union leaders



Morag Livingstone is an experienced short filmmaker, writer, and documentary photographer telling the real stories of real people in order to bring about real change. She is co-author of two best selling books *Hackney Child* and *Tainted Love* both published by Simon & Schuster in 2014.

*Belonging: The Truth Behind the Headlines* is her first feature length documentary film and investigates where power lies in the UK. Re-looking at events around 3 industrial disputes, 3 governments and over 3 decades we show the impact of government and corporate power on democracy and human rights in the UK. In this film there are many reveals - not least a secret government plan to destroy community and collectivism. The documents we have found prove what has long been suspected by many but not proven - until now. *Belonging: The Truth Behind the Headlines* is on view at the Radical Film Festival Tolpuddle on Sat 18:30

## **Saturday 15 July**

**10:00-11:00**

### **Comrades and Curators: Magical Transformations in Third Spaces**

Julian McDougall

Presentation

Julian McDougall is Professor in Media and Education, Head of the Centre for Excellence in Media Practice and Principal Fellow of the Higher Education Academy. He was the founding editor of the *Media Education Research Journal* and currently edits the *Journal of Media Practice and Education*.

Julian McDougall will present his ongoing collaborative research project he conducts together with the Tolpuddle Martyr's Museum, the Shire Hall, Dorchester and the Bill Douglas Cinema Museum, Exeter. The research seeks to trace the importance of multiple 'third spaces' constructed in and around *Comrades*, hitherto not conceptualized as such by either Douglas, film commentators or academics. The project seeks to investigate this third space by bringing together curators from the three museums, in addition to the core research to be undertaken with the Exeter collections. As such, value will be added through this relationship building and potential public impact, and the activity plan and costing below reflect this. Centrally, shifts in perception through a privileging of 'artifactual literacies' (Pahl and Rowsell, 2011) in the sustained engagements with the Bill Douglas collection, will be put in dialogue with the researcher's discursive comfort zone, informed by left politics and the field of Cultural Studies.

**11:30 – 13:30**

### **Plenary Session**

Steve Presence

Discussion