REVOLT, SHE SAID

Women and Film after ’68 Report
In summer 2018, the Independent Cinema Office (ICO) and the queer feminist film collective Club des Femmes took on a mission to bring revolutionary films about women, by women, to big screens across the UK. Supported by the BFI Audience Fund, the result was Revolt, She Said: Women and Film after ’68, a groundbreaking tour of nine features, eight shorts, panel discussions and guest speakers.

The aims of the tour were two key cultural interventions.

First, to bring back to the cinema the rich and often under-acknowledged linked histories of feminism, film and the revolutions of 1968 and their aftermath. We used the tour to draw attention to the women filmmakers who picked up their cameras in the name of activism, art and resistance. Secondly, we wanted the tour to be about making connections and creating conversations in the present that explored the histories of a transnational women’s cinema; of a feminist film practice; of representation, activisms and experimentation; of
collective cinematic memories. Closer to home we created connections around the UK with new audiences, cinemas and allies, (re)-opening up the cinema as a space of dialogue, debate and transformation.

Our programming remit presented an international package of films that explored the aftermath of May ‘68, delivering nine features and eight accompanying shorts. Our aim was to provide access to international films, spanning the second half of the 20th century, to explore the legacy of ‘68 on contemporary feminism, art and activism around the world.

Our programme contained a broad range of films from Australia, Austria, Czech Republic, France, Germany, Sweden, Ireland, UK and USA:

- *Daisies* (Vera Chytilova, 1966)
- *The Girls* (Mai Zetterling, 1968)
- *The Cat Has Nine Lives* (Ula Stöckl, 1968)
- *Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, 1977)
- *One Sings, the Other Doesn’t* (Agnès Varda, 1977)
- *Carry Greenham Home* (Beeban Kidron and Amanda Richardson, 1981)

- *Maeve* (Pat Murphy, 1981)
- *Before Stonewall* (Greta Schiller, 1984)
- *A Place of Rage* (Pratibha Parma, 1991)
- Plus short films from Chantal Akerman, VALIE EXPORT, Sarah Turner, Ayoka Chenzira, Gunvor Nelson, Tracey Moffatt and Sheffield Film Co-op spanning 1968-1992

From the beginning, we knew that we were going to have a problem with film materials because of the age of the work (original formats included super 8, 16mm, 35mm, DVD and U-matic video), and because so much women’s heritage cinema has not been included in the canons of mainstream film histories it has often been left out of restoration and preservation projects.

One of the key highlights of the tour was its legacy impact. The ICO set aside a budget to create new DCPs for four feature films so that as many cinemas as possible would be encouraged to book the tour and show films in their best possible format. This decision paid back, as we achieved
102 screenings from 30 cinemas and festivals, totaling 2,441 admissions over a four month period which also brought one of the hottest summers since 1976.

Four significant films by British and Irish filmmakers – Maeve, Carry Greenham Home, Riddles of the Sphinx and Before Stonewall – are now all available on DCP for future programmers, curators, film audiences, community groups, academics and students to enjoy.

Our programme also connected with Curzon Artificial Eye’s larger-scale Varda retrospective, and with Second Run’s Blu-ray release of Daisies, ensuring that we were mutually raising the profile of the films and filmmakers concerned, and that audiences who weren’t able to access our repertory screenings could act on the outreach and see some of the films at other times and in other formats. Several cinemas screened the entire programme: Regent St Cinema, Eden Court and Filmhouse, while all of the flagship cinemas saw strong attendances for screenings subsequent to the flagship event. We were able to work with twenty speakers from across the UK for these events, expanding Club des Femmes’ network and often bringing new voices into the cinemas.

We were delighted by the diversity and audience engagement. The demographic was multi-generational with some viewers revisiting favorite films (a Lexi audience member had seen Daisies seven times!) and others who encountered this cinematic and political history for the first time, such as the grandmother, mother and teenage daughter who attended the screening of One Sings, the Other Doesn’t together at Broadway Nottingham. There were many who contributed to post-screening conversations, and many who lingered in the bar afterwards or went online to continue sharing thoughts through social media. These discussions were most prevalent at our flagship screenings across the UK, for example A Place of Rage screening at Chapter Cardiff with a fascinating post-screening discussion led by Nazmia Jamal with Geneva Virasami and Yasmin Begum, two young women.
based in Cardiff. This led to a genuine exchange of intergenerational experiences, questions and ideas with an audience who was different to Chapter’s usual crowd, including black women and women of colour involved in local community groups working with BAME women or children.

Another notable screening was at Broadway, Nottingham after One Sings, the Other Doesn’t where several generations shared their experience of coming to feminism and how it was changing, weaving in and out of our panelists Sophia Ramcharan and Christina Newland’s responses to questions, so it became a genuinely open discussion.

At the Lewes Depot, our flagship screening of Daisies was programmed for the opening night of their Women and Activism season ensuring we had a full house as well as making connections with Ditchling Museum of Art and Craft, whose exhibition was being celebrated.

Our marketing materials included a Club des Femmes designed postcard, three different stickers and a zine. Our digital marketing campaign included a new season trailer and individual trailers and GIFs that were especially effective with younger audience members. These greatly contributed to online and offline conversations, maintaining a presence in our partner cinemas and connected beyond the audiences across the country who were able to attend the films.

We created a zine with newly commissioned writings by a range of writers from internationally-acclaimed filmmakers to emerging critics on each feature film. This helped some of the lesser known films find new pathways for connections with audiences. Republishing the writing online meant it was also shared internationally via social media.
“These screenings constitute part of the fight to put female film-makers, and their radical voices, back into the canon and to the narrative of film history, which is ripe, in Kristeva’s words, to be questioned, probed and transformed”.

(Pamela Hutchinson, The Guardian, 13 July 2018)

The tour was covered by the press in Sight & Sound and The Guardian and feminist film journal Another Gaze, in print and online. As a result the project reached an international audience and led to invitations to screen the programme at festivals and cultural art institutions from San Sebastian to California, across Europe and beyond.

– Club des Femmes & Independent Cinema Office
KEY STATS

9 features
8 short films
102 screenings
30 cinemas and festivals
2,441 admissions

Invite-only press & influencer screening at BFI Stephen Street of *The Cat Has Nine Lives.*

An even age distribution from 16 to 70+, with 18% of attendees 30 or under.

97% of audience members would attend an event/film like this again.

95% of attendees rated their experience of the event/film ‘Very Good’ or ‘Good’.

36% of attendees were new to the venues.

Tweets with hashtag #RevoltSheSaid have received more than 60,000 impressions.
"More films like this please!"

"Very interesting & I learnt a lot about what happened and insight into that period of history and how women were viewed"

"A very deep learning experience"

"Brilliant - thanks so much for the opportunity to see this"

"Excellent film – why haven’t I seen it before?"

"Great chance to see a film I wouldn’t have otherwise seen"

"It’s great that such important and interesting films have been brought to Dundee – thank you"
"Change rarely happens overnight. Dissent doesn’t come from nowhere, and history tends to remember those with the loudest voices."

Alice Miller @a_rebel_in_cinema - 5 Jun 2018
"I was in my element at last. I was not only exploring a new medium but also exploring the world, as I had always wanted to do" - Mia Zetterling on filmmaking.
See Zetterling’s THE GIRLS tonight @HydeparkPihh & @IWM
#RevolutionSheSaid
#HydeparkPicturehouse.co.uk/film/the-girls

Amparo Fortuny @AmparoFortuny - 7 May 2018
Replies to @Dubbedfemmes & @glimmerstar and 9 others
#RevolutionSheSaid & @FSTotland818 fantastic films and panel. #feminism we need.
REVOLT, SHE SAID was a project by Club des Femmes and the Independent Cinema Office with the support of the BFI, awarding funds from the National Lottery.

The legacy of the tour continues: you can explore the brilliant zine created by Club des Femmes and book the new DCPs of Carry Greenham Home (Contemporary Films), Before Stonewall (Peccadillo), A Place of Rage (Cinenova), Riddles of the Sphinx (BFI Distribution) and Maeve (BFI Distribution) that were created for the tour. The feminist revolution isn’t over!

The team behind Revolt, She Said (in alphabetical order): Duncan Carson, Becky Clarke, Jenny Clarke, Helen de Witt, Catharine Des Forges, Dan Horseman, So Mayer, Isabel Moir, Maria Pirkkalainen, Selina Robertson, Sarah Rutterford, Sarah Wood.
Club Des Femmes x ICO

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