1:50 PM

THINGS PEOPLE WOULD LIKE TO SEE ON AFTERNOON AGENDA
what has not appeared?
subject matter
what's in a canon
personal relationships/personalities
people's histories
allocation of resources
access to production > i.e. women of color
not obvious
curators * academics, literature
Call/inspiration for work (venue)
events/organizations (lesbian festivals vs. "women's" festivals)
"feminism politics"

2:00 PM

REVIEW/DISCUSSION OF QUESTIONS ON HANDOUT
no divisional format
the need to show other's peoples history
interconnection, nodes
*form → should it be a traditional documentary?

THEORY OF THREEES (Cheryl Dunye)
1. texts
2. talking heads
3. theories/image

inclusive objective too big of a task. (Evonne)
collectively collaborate products in different mediums
present form in the present w/ "flashbacks" of in depth parts
expanding on histories

do you [Alex] want to explore OR represent feminist film histories?
let the work speak for itself

knowledge of "women's film history" not even known to everyone.
    - even filmmakers here at this conference
    - a simple documentary would be nice even for women here
what do your students' want? what do they don't know?
How can women make products? what about the process?
faith in process -- vision constantly changing
to "make it"
    - trust fund
    - compelling passion
    - good connections

where did feminists take cameras to do an issue that they cared about
    - not "I'm going to be a filmmaker" -> more "I'm going to be a feminist"
spectator -> audience is very influential in work
what kind of feminism do you want to portray?
    - lesbian feminism, straight feminism, feminism of color, etc.
    - feminists might not call their work feminist & vice-versa
    - do not shy away from work being labelled "feminist"
media has labeled it as white, middle class, anti-sex

"engaging w/ feminism"
"feminist mode of production"

ex. Christine Martin, Cat Fight
    a reclaiming of traditional sex attitudes towards women
    Three Faces of Women

ex. Camille Paglia states Colen & Camille Dr Downtown
    telling how horrible feminists were

new possibilities, including own feminists critique
porn makers <-> art academics
"one's woman's liberation is another woman's bondage"
what do things feminist filmmakers want if they had a list?
engaging audience, what do you miss as a spectator?
artistic history or social history?
- believes can't do both (Tem)
* don't forget to list things you don't want on your list not just about filmmaking, or film industry, it's about a social moment!

PBS? or just classroom?
beginning, intermediate, advanced?
include CD? Rom? documentary series or 1-hr documentary
ultimately, what do you want to say?
what about those of us who don't have mothers that aren't feminists?
dialectic work → making statement → going back to community
cyclical

3:00 PM
PBS does not want feminist film documentary
what is your audience target professional technologies - venues?
support groups
a lot people tape, just don't show bc don't think it's important enough / people don't think it's important

class issue
people also need to acknowledge their work is art (feminist or not)
filming something as an artist. it mattered to her but not to the rest of society
how to change that attitude?!
articulation important in work
the obvious → Martha Colledge
(Ann)