

**Berwick Upon Tweed**  
Film & Media Arts Festival  
**TEN**

<b>2005</b>	Crossing Borders
<b>2006</b>	Minifest 06
<b>2007</b>	Film on Film
<b>2008</b>	Inner States
<b>2009</b>	Drawing the Lines
<b>2010</b>	Stagings
<b>2011</b>	Once Upon a Time
<b>2012</b>	Pictures in Motion
<b>2013</b>	North by North East
<b>2014</b>	Border Crossing



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*Crossing Borders to Border Crossing*







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Image opposite:  
*Caught in the Light*

**Guy Sherwin**

Performance at Holy Trinity Church. 2010





*As joyous, inventive and thought provoking a film festival as any town could wish for  
- it felt like all of Berwick was filled with things to see, and everything I saw was enthralling.*

**Danny Leigh**, Film critic and presenter of BBC's Film Programme.

*We're thrilled at Arts Council England to wish Berwick Film & Media Arts Festival a Happy 10th Birthday. From its first festival in 2005 to this 2014 edition, with its most ambitious programme to date, the team behind the festival are fulfilling their vision to transform Berwick into a living cinema and cultural spectacle. We're delighted to support Berwick Film & Media Arts Festival, as one of our National portfolio organisations, and we very much look forward to that continued partnership.*

**Jane Tarr**, Arts Council England, Director, North.

*The BFI is delighted to be able to support the Festival in its 10th year - happy birthday!  
The award from the BFI this year was made in recognition of the ambitious programme which has been developed over the years and which quite uniquely animates the town into an event which takes the audience by surprise. Here's to the next 10 years.*

**Eddie Berg**, British Film Institute, Director of Partnerships.

*On behalf of Northumberland County Council I would like to send our congratulations, and thanks, to Berwick Film & Media Arts Festival for ten brilliant years of outstanding achievement. it's a cliché but the Festival really has gone from strength to strength and has grown to be a highly respected and anticipated feature of the European film and media festival calendar. Despite the international success and national acclaim the Festival always manages to cultivate an intimate feel and the audiences really feel part of something special, heightened by the clever use of the townscape to immerse people into the character of the town.*

**Nigel Walsh**, Northumberland County Council, Service Manager, Culture, Heritage and Libraries.

*Mitie are delighted to be supporting Berwick Film & Media Arts Festival and believe this is a great platform to showcase the regeneration and energy efficiency work Mitie is undertaking within the region. We are keen to understand the people within Berwick and to help create local employment and sustainable growth which the festival is promoting; we are proud to be a part of it.*

**Chris Nixon**, Mitie, Regional Manager.

Image opposite:

***The Changing Face***

Marcus Coates & Huw Davies

Berwick Bridges. 2007



# Huw Davies

## This Town is the Screen

Berwick Film & Media Arts Festival was born out of a late night conversation in the Barrels Ale House between Marcus Coates and myself in mid-2003, as we lamented the imminent closure of Berwick’s last cinema, The Playhouse. We speculated on how we could transform the Town by creating cinematic spaces in the subterranean chambers and military installations that formed part of Berwick’s Elizabethan walls. Marcus had been a recent recipient of the Berwick Visual Arts Fellowship and had subsequently relocated to the Town. I had moved to Berwick with my young family a few years earlier, commuting on a daily basis to Edinburgh. Just after I arrived I was lucky enough to witness *The Ramparts Project* as part of the 1996 Year of the Visual Arts, UK which featured a number of international artists who had used the Town Walls as both inspiration and installation. For me, particularly memorable were Dan Graham’s majestic yet playful two-way mirrors, which reflected the internal space of the Town against the external seascape, Elizabeth Ballet’s dramatic sea of blue surrounding the Magazine and Tacita Dean’s wide screen 16mm films projected on the interior walls of the Lighthouse. As a newcomer to Berwick I’d hoped that this type of event might take place every year – and was sadly disappointed.

The success of every alcohol fuelled good idea is whether or not it seems as such the following morning, but this one must have stuck with us. Independently, both Marcus and I attended a workshop organised by Northern Film & Media on how to set up a film festival, only to find we were pitching the same project! It must have also had some resonance with NFM as they commissioned us to undertake a feasibility study, and we teamed up with fellow film enthusiast Genni Poole. By spring 2005 we had secured further funding from Newcastle Gateshead Initiative / Culture10 as part of their annual programme of world-class festivals and events, which had been set up in the aftermath of the unsuccessful European City of Culture bid. By this point Berwick Film & Media Arts Festival, as it was now named, was turning into a reality. Since we were not legally constituted as a company at that stage, we enlisted the support of the newly formed Berwick Community Development Trust who through the enthusiastic backing of Chair, Ian McGregor and board members Chris Anderson and Philip Stanbury, agreed to host the event and provide office space in the recently acquired William Elder building. The recruitment of Ditte Solgaard as Festival Manager, Tamara Van Strijthem as Features Programmer, and Emily McElroy as Administrator and Production Manager completed the team. After eight weeks of frantic preparation, the inaugural Berwick Film & Media Arts Festival: *Crossing Borders* opened on the 16th September 2005, the same day that the Playhouse Cinema finally closed its doors for good after ninety-three years of continuous operation.

On re-visiting the introduction to the 2005 catalogue I can’t help being struck by how much it is a charter for the vision of the Festival and how much of that overarching philosophy still applies a decade later. The core ambition of celebrating Berwick as a unique location and creating an internationally focussed event are very much at its heart. As is the mix of new independent cinema and artists’ film and video with the desire *‘to programme engaging, thought provoking and challenging work, which would nevertheless be accessible and capture the viewer’s imagination’*.

In that respect Berwick is still a highly unique festival for the UK. The combination of experimental films and artists’ work in an installation setting, alongside art house cinema, is normally the domain of European film festivals. In the early days when we met with potential funders and supporters, we spoke of the Town itself becoming a screen – being transformed into one large moving image installation.

The success of the 2005 event to an extent took us by surprise, particularly the way in which it resonated with the audience. It was not just a local event as it became evident that over half of those attending the first Festival were from outside the immediate area and many were visiting Berwick for the first time. At the outset we had always envisaged the Festival as a biennale, but inspired by the positive feedback we organised a smaller scale *Minifest* in the 2006 ‘off-year’ and with further support from Culture10 prepared for the 2007 event, increasing the number of commissioned works and adding a further five venues. In the same year Victoria Matthews joined the team as Festival Manager along with Jenny Heald as Administrator. In order to improve our year-round sustainability as an organisation we successfully bid for three years of core funding from the Northern Rock Foundation – one of the last arts organisations to receive such funding before it was cut. The announcement of this support at the closing screening of the 2007 Festival coincided with the same week as the run on the parent bank, preceding the financial crash. The irony of this did not go unnoticed with the audience.

Our final collaboration with Culture10 was the 2008 Festival, *Inner States* jointly produced with Northumbria Lights. An important crossroads for the Festival came soon afterwards in early 2009. With both Marcus and myself undertaking increasing work commitments that frequently took us away from Berwick, we had both effectively relocated to the other parts of the UK. It was evident that if the Festival was to grow and develop its ambitions that it needed a new Director. In July of that year the Board appointed Melanie Iredale. In her previous roles as Manager of the Northern Lights Film Festival and Film Programme Director of the Nordic Art and Culture Festival, she had gained significant experience of leading similar events. However, most importantly, she had the spirit and determination to make the Festival her own and take it up to the next level. This was just as well, as she had just two months to programme and turn around *Drawing the Lines*, the 2009 event!

As the economic recession took hold, the following two years were particularly tough as they were for many similar UK arts organisations. Despite operating precariously close to the financial edge, the Festival continued to grow in reputation, with an increasing emphasis on developing audiences through programming and curating to a theme, and commissioning work in collaboration with a range of cultural partners. As an acknowledgement of this success the Festival was recognised by the Arts Council of England as one of a small number of new regularly funded organisations in its National Portfolio scheme announced in spring 2012. This also coincided with some huge developments within the organisation, including a significant expansion of the Board bringing with it a considerable range of new expertise and perspectives.

The funding from the Arts Council, coupled with an increased commitment from the UK Film Council and more latterly the British Film Institute, has provided stability in terms of enabling the Festival to extend its artistic vision. This has been further enhanced by the support of the private corporate and business world, ranging from the continuous support of local companies such as Martins, through to the recent investment and support from the Festival’s first major business partner, global strategic outsourcing firm Mitie. Our vision continues to provide ambitious and imaginative curation, commissioning and screening of work, which challenges the perceived boundaries between cinema and artists’ moving image. The commissioned work in particular provides a legacy that extends far beyond the boundaries of the Festival itself. After premiering at Berwick, the twenty-five commissioned works so far, have gone on to be presented at international festivals and galleries throughout the world, reaching new audiences at major events across Europe, the US and the Far East – and reaching thousands more online.

In parallel with the commissioned work and through working with film education specialist Adam Graham we have also developed a strong participation and education programme. This has enabled audiences to further explore the Festival theme each year – through Q&A’s, workshops and hands-on activity which engage directly with the work, often alongside the filmmakers and artists who have produced it. Initially much of this activity focussed on children and young people in tandem with the annual Chris Anderson Award for young filmmakers from North East England and South East Scotland. However, in recent years this has been extended out to involve families as a whole, older people, industry and academic groups, with a programme that takes place throughout the year in partnership with a variety of cultural, educational and community organisations.

A tenth anniversary is a major milestone for any organisation, particularly given that most film festivals do not progress beyond their second or third year. Our 2014 edition *Border Crossing* is our most ambitious yet and will screen over 75 moving image works from 40 different countries. Of these, six are world premieres, including four newly commissioned works, and 19 UK Premieres. The success of Berwick Film & Media Arts Festival is testament to the commitment and enthusiasm of a vast range of individuals and organisations that have wanted to make it flourish and grow. Audiences, staff, volunteers, artists, filmmakers, public funders, corporate funders and the owners and custodians of the many unique venues which we inhabit every year have all had a part to play and we are indebted to you all. But the ultimate test of success is the quality of the work, much of which is represented in the pages of this publication and lastly of course, the star of the show, Berwick itself – this Town is the Screen.

**Huw Davies** is Dean of the College of Arts and Professor of Lens Media at the University of Derby. He is co-founder of the Berwick Film & Media Arts Festival and Chair of the Board of Trustees.



Festival Staff Team, 2005



Melanie Iredale, Opening Night, 2013





*The Last Frontier*  
Kelly Richardson  
Bankhill Ice House. 2013

# Venda Pollock

## Frontiers, Boundaries and Peripheries: creativity in rural contexts

As part of its 2013 edition *North by Northeast*, Berwick Film & Media Arts Festival premiered Kelly Richardson’s *The Last Frontier* in the Town’s Bankhill Ice House. In the video installation, a barren and mountainous futuristic landscape housed an eerily lit dome, the function and force of which was unclear. The drone that rumbled through the interior of the icehouse gave the form a brooding presence that could have been malevolent or protective. A ‘frontier’ evokes at once ideas of a borderland, a country’s furthest settlements, and also the breaking of new ground within a particular field of endeavor. While Richardson’s frontier might have ominously been proposed as the Last, the idea of a frontier is interesting for thinking about rural arts more broadly, the future of which, some would argue, is as undetermined as that represented by Richardson. Berwick Film & Media Arts Festival’s own *modus operandi* – commissioning and curating progressive artworks within a borderland, rural context – and several of its themed editions, often relate to those ideas of being on a certain edge.

Interestingly, Richardson’s *The Last Frontier* was originally commissioned as part of the Artist Project Programme of Visual Arts in Rural Communities (VARC), an organization based in Tasset in remote rural Northumberland. In many ways the motivations for establishing VARC echo several of the preconceptions of rural artistic practice. Since 2000 VARC has been creating opportunities for artists to develop new work in response to the remote rural landscape and its community, primarily through a 12-month residency programme. This somewhat Romantic, Wordsworthian idea of the lone artist retreating to create in close commune with nature does not, as Richardson’s work shows, preclude the creation of progressive contemporary practice. In fact, several artists working with VARC have deliberately challenged the rose-tinted view of rurality (and the artist’s relationship with it) – Robbie Hudson undertook the extreme physical challenge of swimming the 7.5mile length of Ullswater (2013), the location that inspired Wordsworth’s *Daffodils* (1804). Yet, perceptions of particular types of creative output have settled on the rural, along with stereotypical associations, as noted by Raymond Williams in his seminal text *The Country and the City*<sup>(1)</sup>:

*On the country has gathered the idea of a natural way of life: of peace, innocence, and simple virtue. On the city has gathered the idea of an achieved centre: of learning, communication, light. Powerful hostile associations have also developed: on the city as a place of noise, worldliness and ambition; on the country as a place of backwardness, ignorance, limitation.*

Although written in the 1970s what Williams points toward is a dichotomy that has pervaded the ‘creative city’ logic on which much of the narrative of urban culture-led regeneration was founded.

From Frank Gehry’s Guggenheim in Bilbao to the waterfront of Newcastle–Gateshead, the creation of iconic cultural landmarks and cultural quarters to attract clusters of creative individuals has been vaunted as the means to turn around urban areas on an otherwise downward trajectory. This agglomeration is seen to drive forward innovation and production for the good of economic development. This urban ‘creativity script’ has had profound influence on policy-making in the last two decades and is underpinned by a thinking that sees cities as ‘cauldrons of creativity...vehicles for mobilizing, concentrating, and channeling human creative energy’<sup>(2)</sup> and the rural as ‘a more close-knit, church-based, older civic society of working people and rural dwellers.’<sup>(3)</sup> Allied to this is an attitude that sees cities as the driving force of progressive artistic practice and creativity (although here the term ‘creativity’ has been subsumed into a discourse that links it as much to IT as artistic practice), whereas in rural areas artists lean toward craft-based and traditional practices. The rural, therefore, is seen as less of a frontier and more of a periphery.<sup>(4)</sup>

Venda Pollock Frontiers, Boundaries and Peripheries: creativity in rural contexts

Although this picture might seem somewhat hackneyed, it was pervasive enough for rural advocates to mount in opposition. Integral to this have been Ian Hunter and Littoral Arts Trust who, together with the Rural Cultural Forum, have sought to give voice to marginalized rural communities through projects, conferences, and policy interventions such as their *Creative Rural Communities: Proposal for a Rural Cultural Strategy (2010)*. They argue that the rural creative economy, which in itself makes a considerable contribution to the national creative economy, has suffered from a bias of funding opportunities to urban counterparts (for example, the Urban Cultural Programme 2004–2006 and City of Culture bidding rounds).<sup>[5]</sup> Alongside this advocacy, a series of reports emerged, mostly conducted by sector consultants for local authorities, which sought to highlight the contribution made by rural creative individuals and organisations to broader regional economies. Some of these alluded to the seeming invisibility of the rural arts sector in their titles: ‘Made Visible: East Midlands Visual Arts Review’ (2006)<sup>[6]</sup>. This advocacy formed a valuable rejoinder to the dominance of the creative cities discourse and has been bolstered by increased academic interest in ‘the creative countryside’, but much of this has proposed the translation of urban models to rural contexts. As Bell and Jayne (2010:211) have suggested, a different ‘creativity script’ needs to be written through ‘understanding the lives of rural creative workers, and their particular motivations and aspirations.’<sup>[7]</sup>

For in rural areas throughout Britain there are examples of arts organisations creating and commissioning progressive artworks, which are place-based and community responsive. In Berwick, this has often been realized in large-scale projections such as Gareth Hudson and Jack Burton’s *Penumbra* (2011), which drew on local folklore to create an animation projected onto Berwick’s Dewar’s Lane Gallery, while Marcus Coates and Huw Davies worked with local youngsters in the town on *The Changing Face* for dott07 (2007) which was projected onto the Bridges and the Playhouse Cinema. Often due to their rural siting, many rural arts organisations work through lengthy residency-based programmes that offer unique opportunities of engagement; Timespan, a museum and arts centre, in Helmsdale, Sutherland, and Deveron Arts in Huntly, Aberdeenshire, for whom ‘The Town is the Venue’, are two examples. With a legacy stretching back to the Berwick Gymnasium Fellowships from the mid-1990s, Berwick Film & Media Arts Festival itself uses commissions and residencies to allow artists to respond to its unique geographic, social, historic and political context. For example, *The Lawes of the Marches* by Katie Davies, Berwick Visual Arts’ Artist in Residence, focuses on Selkirk Common Riding’s ‘Casting of the Colours’, which, this year, was performed by a woman for the first time. The re-enactment recalls a historic incident from the Battle of Flodden, one of many where borderlands were contested between English and Scottish armies but with implications for France and the Continent. The at once fixedness and permeability of borders, their constraint and reach, their conceptual and political complexity, are reflected both in the works commissioned by organisations like Berwick Film & Media Arts Festival and their actual operation. This is inferred in Celia Stenbom’s *The Case* (2013) which developed from conversations with Berwickers about crime and fear of crime. Shot in the Town, but in a style reminiscent of the *Nordic Noir* phenomenon, Stenbom’s hybrid composition explores popular culture, personal and universal fears, and the construction of identity across the North Sea border and beyond. It is perhaps one of the distinctive features of rural arts practice that works are at once responsive to place and

actively addressing an international context, just as the organisations themselves are embedded in their locales but engaging with artists and partners from around the globe.

This narrative presents a positive take on rural arts, and there is indeed much to be proud of, but as intimated earlier, there remains much debate. In 2014 ACE published a ‘rural position statement’ which, while noting a higher level of arts participation in rural areas and acknowledging the distinctive challenges of rural contexts, put forward a partnership working approach through existing funding streams rather than offering bespoke funding mechanisms. Undoubtedly this will be disappointing to many advocates who feel there remains a special case for rural arts, and yet some have argued that positioning rural arts alongside their urban counterparts is recognition of the increasing strength, distinctiveness and quality of work being realized. It is through partnership funding that many rural arts organisations like Berwick Film & Media Arts Festival are innovating enterprising business models, working with national and international companies, local authorities, universities, and bringing new supporters to the arts in the form of local businesses. Often this draws on more than the partner’s funding to realize genuine collaborations that serve to enhance the work being made; Addictive TV’s *Orchestra of Samples* (2014) was supported by Newcastle University’s Institute for Creative Arts Practice and Addictive TV offered the opportunity for young musicians from the University to perform alongside more established artists. While development and sustainability remain a concern, such collaborative activities point toward a future perhaps more certain than that Richardson proposed. Geographically Berwick might be, in many ways, *‘The Last Frontier’*; creatively, as Berwick Film & Media Arts Festival demonstrates, that is a good place to be.

Footnotes

[1] R. Williams (1973) *The Country and the City*. Oxford and New York: Oxford University Press. p.9.  
[2] R. Florida (2005) *Cities and the Creative Class*. New York: Routledge, p.1.  
[3] R. Florida (2002) *The Rise of the Creative Class*. New York: Basic Books, p.281.  
[4] It should be noted that the creative city thesis has been critiqued. For example, see Peck, J. (2005) ‘Struggling with the Creative Class’ *International Journal of Urban Regeneration Research*, 29 (4), p. 740–770.  
[5] Rural Cultural Forum and Littoral (2010) *Creative Rural Communities: Proposal for a Rural Cultural Strategy*. Online [accessed 08/2014]: [http://www.ruralculture.org.uk/wp-content/uploads/2010/07/RCS\\_web.pdf](http://www.ruralculture.org.uk/wp-content/uploads/2010/07/RCS_web.pdf). Further documents available on Littoral’s website [accessed 08/2014]: <http://www.littoral.org.uk/ruralshift.html>  
[6] Leicester County Council/Jason & Julie (2007) ‘Made Visible: East Midlands Rural Arts Review.’ Online [accessed 03/2014] [http://www.leics.gov.uk/east\\_midlands\\_rural\\_visual\\_arts\\_review\\_aug\\_2007.pdf](http://www.leics.gov.uk/east_midlands_rural_visual_arts_review_aug_2007.pdf).  
[7] Bell, D. and Jayne, M. (2010) ‘The Creative Countryside: policy and practice in UK rural cultural economy.’ *Journal of Rural Studies*, 26 (3), p. 211.

Dr Venda Louise Pollock is a Senior Lecturer in Art History within Fine Art at Newcastle University. She researches the relationship between art (particularly public art and photography), communities and place-making, with a particular interest in narrative, memory and local mythologies.

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2005

## Crossing Borders

*Crossing Borders* was an obvious choice for the theme of the first Berwick Film & Media Arts Festival. It not only reflected the Town's position on the border between England and Scotland, but also its proud history and isolation as a place that falls between countries, with the autonomy and self regard as a separate state.

The theme also incorporated the vision of the Festival to introduce audiences to new work and cross the border between independent cinema and artists' film and video.

The opening film was the UK premiere of *Jiminy Glick in Lalawood*, directed by Vadim Jean, who had made *One Last Kiss* in Berwick five years earlier, which was also shown. In contrast, Mark Waplington's *The Lark Ascending* created a challenging and unorthodox way to produce a brave and evocative work of art. Guest curators were David Thorp, Chris Byrne and Illiyana Nedkova.

Commissioned work included *Reconfiguration*, sited at the Berwick War Memorial, which was produced for the Heritage Lottery Programme as part of the commemorative events to mark the 60th anniversary of the ending of the Second World War.

Image opposite:  
*One Minute Soulful Touch*  
Hu Jie Ming  
Town Hall Prison Cells, 2005



Marcus Coates and Huw Davies, Opening Night, 2005





*Reconfiguration*  
Nigel Atkinson & Huw Davies  
Castlegate War Memorial. 2005



*Intervista*  
Anri Sala  
Gymnasium Gallery. 2005



2006

# Minifest 06

Produced as a response to the success of the inaugural Festival, the *Minifest* was a scaled down version, taking place in the off-year between the main editions.

The opening film was a pre-release screening of *Bobby*, directed by Emilio Estevez, which had recently premiered at the Venice Film Festival. The closing film was the award-winning documentary by Ben Hopkins, *37 Uses for a Dead Sheep*.

The main artists’ film and video programme was a showcase of filmworks in the Gymnasium Gallery which had been produced as part of the English Heritage Fellowship Scheme, the forerunner of the collaborative residency run with Berwick Visual Arts today.

The *Minifest* was dedicated to the memory of Chris Anderson (the father of Hollywood director, Paul W.S. Anderson) who had been an early supporter of the 2005 Festival and Chair of the first Festival Steering Committee. His family set up the Chris Anderson Award, to promote the work of young filmmakers, which has been awarded as part of the Festival each year since.



*Optical Sound*, Directed by Mika Taanila, 2005





2007

## Film on Film

This theme provided a reflection on the ways in which artists and filmmakers use overt and conscious self-references to the medium of film itself. The work presented a broad range of approaches to working with film and film culture. It included the use of found footage, remakes and reworking of films and film scenes and also the use of cinematic techniques and language to create new works and responses to the politics of the film industry and the emergence of celebrity culture.

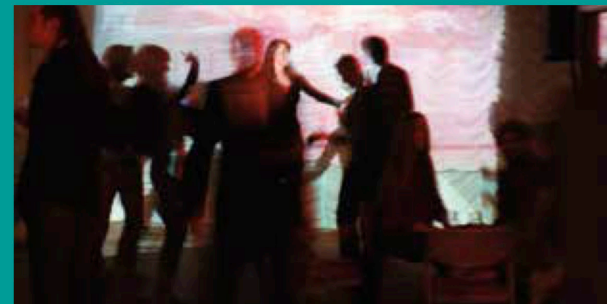
Produced in collaboration with guest curators Iain Pate and Rebecca Shatwell. The opening film was the UK premiere of *The Big Bad Swim*, directed by Ishai Setton. Other highlights included the European Premiere of the 1920's classic Soviet silent film *The Grandmother*, with original score performed live by the San Francisco based Beth Custer Ensemble.

Commissioned work included: William Hunt's, *Even as you see me Now* (in collaboration with Picture This), Coates & Davies *The Changing Face* (in collaboration with dott07) and Graham Dolphin's *Audio Installation* in The Magazine.

Image opposite:  
*Traffic*  
Jennifer & Kevin McCoy  
Gymnasium Gallery. 2007



*The Big M*, Parade Green, 2007



Opening Party, 2007







*The Changing Face*  
 Marcus Coates & Huw Davies  
 The Playhouse Cinema, Sandgate. 2007

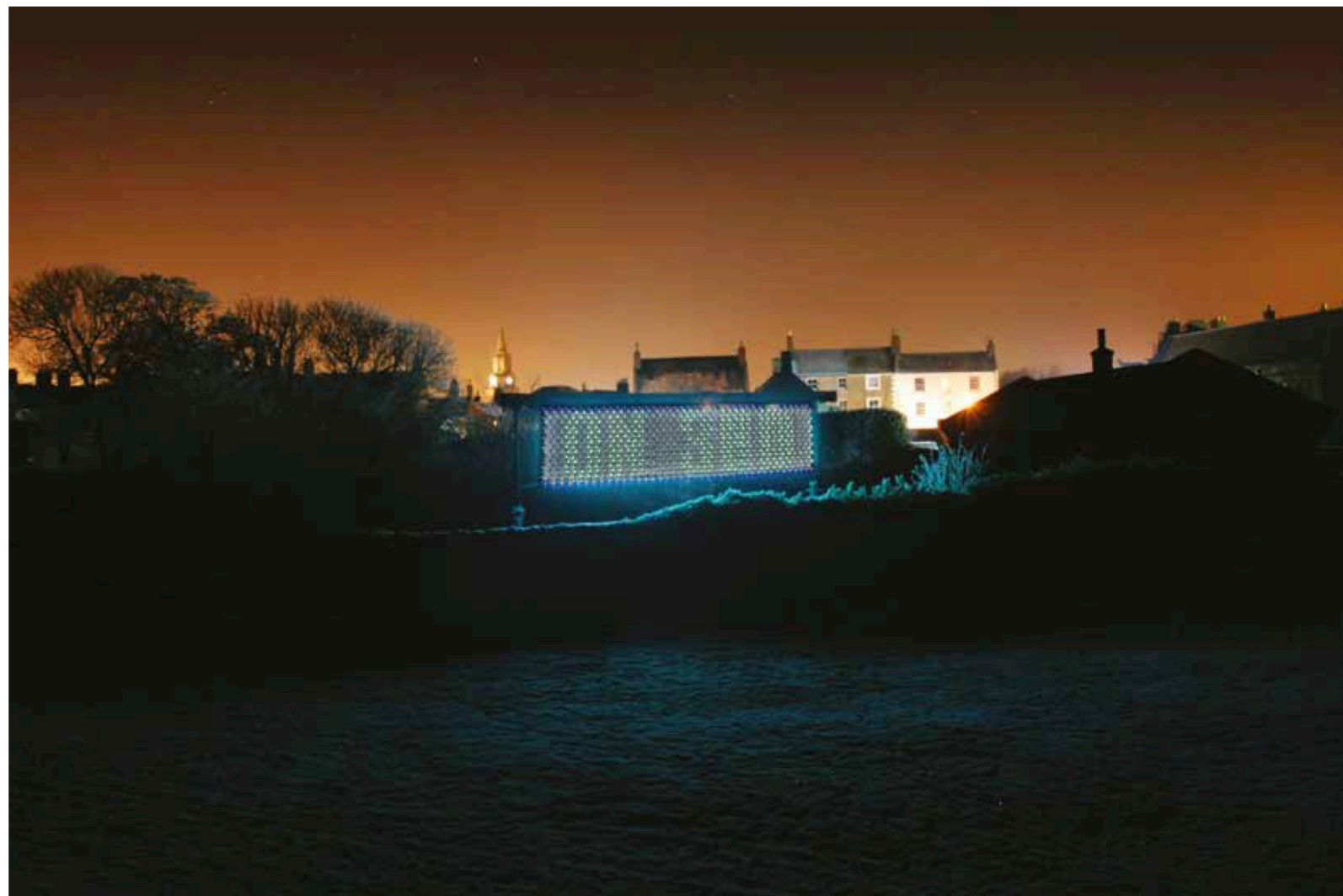


*The Soundmaker (Trilogy of Failure, Part 1)*  
 Julian Rosefeldt  
 Bankhill Ice House. 2007





*The State of Berwick*  
Northumberland Lights  
The Magazine, 2008



*The Peoples Laws*  
Berwick Film & Media Arts Festival  
Town Walls, 2008



2009

## Drawing the Lines

*Drawing the Lines* celebrated the representation of architecture and space on screen and the individual's relationship with the built environment. In doing so it also cemented the inseparable link between the vision for the Festival and the unique and often re-appropriated venues, which are part of Berwick's fabric.

It further established our practice of curating and programming work that reflected the site-specific context in which it was placed – from icehouses to prison cells and military installations. Angus Bolton's work, *Architecture of Cinema and Sport*, shown in the Gymnasium Gallery, presented a photographic series of abandoned Soviet military gymnasia as a film installation, making direct reference to its new location.

The opening film was the regional premiere of Lance Hammer's *Ballast*, forming part of a film programme which reflected the cinematic city in all its forms, from the World Premiere of *Tokyo is Dreaming* by artist-filmmaker Peter Chang to Darren Hercher's Glasgow based documentary, *Sighthill Stories*.

Image opposite:  
*Architecture of Cinema and Sport*  
Angus Bolton  
Gymnasium Gallery, 2009



Introduction to *Sighthill Stories* by Jason Ferguson





## 2010 Stagings

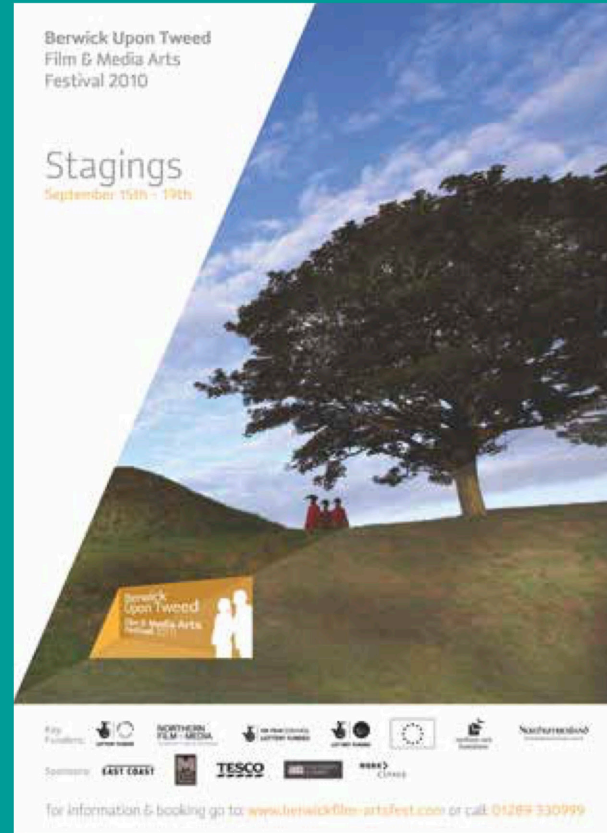
The Festival explored the relationship between performance and cinema, envisioning Berwick as a stage for the moving image and referencing the screen as a stage in itself.

The work screened and exhibited included a diverse range of drama, staged documentary, live performance and artists' film and video.

The opening film was the world premiere of *The Keystone Cut Ups*, a new commission from artists People Like Us & Ergo Phizmiz, which combined sampling, live instrumentation and video collage drawn from early silent comedy and avant-garde cinema.

Other commissions featured BJ Nilsen's score and live performance to Frank Hurley's *South*; Helen Edling & Sarah Tulloch's *Nine Hundred and Sixty Five Cubic Feet* (in collaboration with Rednile Projects), Corin Sworn's *A Viewing Subject* (in collaboration with Tramway, Glasgow), which went on to be exhibited at galleries internationally; Zoe Walker & Neil Bromwich's *Dancing Borders* (in collaboration with The Maltings), which formed part of their exhibition at BALTIC; and Deborah Bower, Mat Fleming & Harriet Plewis' (Film Bee) *Every Trick in the Book*, which went on to be performed at Edinburgh International Film Festival.

Image opposite:  
*The Keystone Cut Ups*  
People Like Us & Ergo Phizmiz  
2010



*Unravel*, the longest hand-painted film in Britain workshop







*Dancing Borders*  
Zoe Walker & Neil Bromwich  
Coxon's Tower, 2010

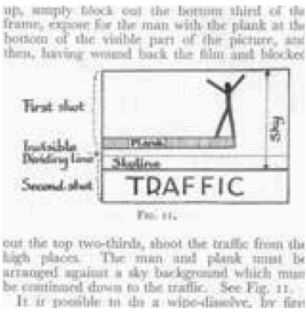


*South (1919)*  
Directed by Frank Hurley with live score by BJ Nilsen  
Gymnasium Gallery, 2010



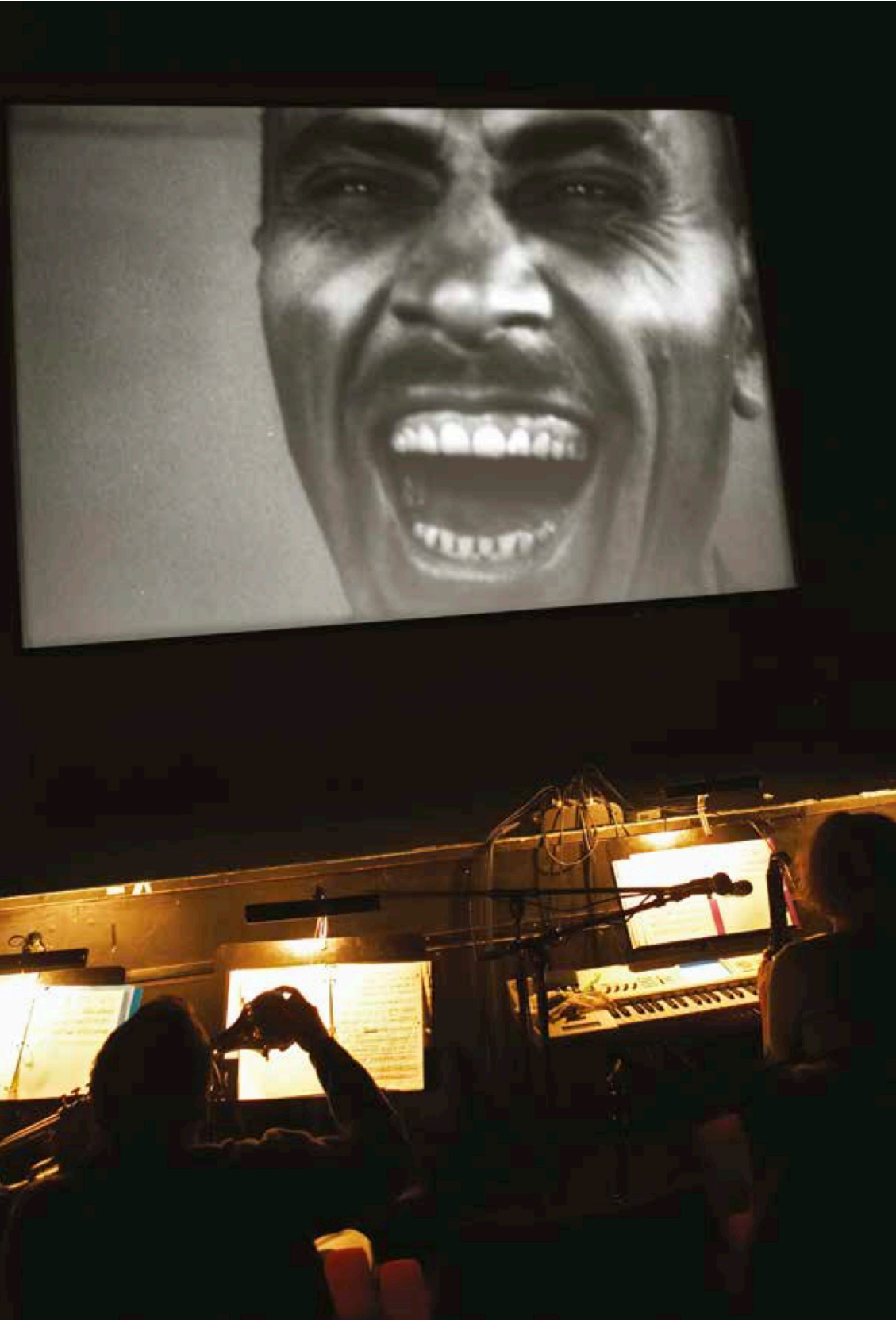


*A Viewing Subject*  
Corin Sworn  
Shoregate Ice House, 2010



*Every Trick in the Book*  
Inspired by the book by H.A.V. Bulleid (1936).  
Deborah Bower, Mat Fleming & Harriet Plewis  
2010





*My Grandmother (1929)*  
Directed by Kote Mikaberidze with  
live score by the Beth Custer Ensemble  
The Maltings Theatre. 2007

2008

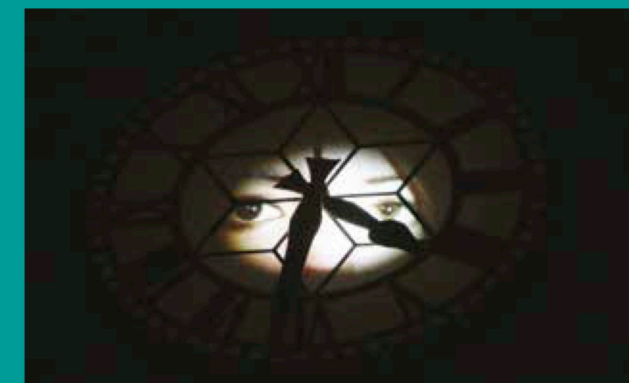
## Inner States

Produced in collaboration with Northumberland Lights (Phil Supple and Dan Fox), *Inner States* echoed the geographical and historical status of Berwick as the most disputed town in the British nations.

The Festival was a celebration of the culture and heritage of the Town, explored through light, cinema, performance and sound, set in a number of locations including the Barracks and the then disused Dewar's Lane Granary.

A major element was *The People's Law's*, a large-scale light and projection display of a new manifesto for the State of Berwick sited in the clock face of the Town Hall and along the Ramparts. Digitally sending out the laws as suggested by the people of Berwick, the installation was viewed against the backdrop of the Town Hall spire, the traditional seat of power and authority.

The opening film was a screening of the silent classic German expressionist film *The Cabinet of Dr Caligari*, with original soundtrack and live performance by In the Nursery, the internationally acclaimed twin brothers, Klive and Nigel Humberstone.



*The People's Laws* at the Town Hall, 2008



2011

# Once Upon a Time

Inspired by process of storytelling, the enchantment of fairy tales, and the land of make believe, the theme engaged with fantasy and the creation of different worlds as seen through a variety of different cinematic genres.

The film programme included the first ever screen adaptation of *Alice in Wonderland* from 1903, while the opening film was the World premiere of *I am Nasrine*, an intimate coming of age story following Nasrine and her brother Ali, refugees from Iran setting up a new home in the North East of England. Directed by Tina Ghavari, it went on to become a surprise BAFTA nomination for Outstanding Debut for a British Director in 2012.

The Festival also featured work inspired by local folklore including new commissions; *Penumbra*, a 3D animated projection on the newly restored Dewar's Lane Granary by Gareth Hudson & Jack Burton, *Mare* by Marianna Mørkøre & Rannvá Káradóttir (in partnership with Northumberland County Council), and Darren Johnston's holographic projection *Maria* - shown in the Bankhill Icehouse.

Image opposite:  
*Mare*  
Marianna Mørkøre & Rannvá Káradóttir  
2011



World Premiere of *I am Nasrine*. Directed by Tina Ghavari, with cast and crew, 2012







*Maria*  
Darren Johnston  
Bankhill Ice House, 2011

Image opposite:  
*Penumbra*

Gareth Hudson & Jack Burton  
Dewar's Lane Granary, 2011





2012

# Pictures in Motion

This programme explored the connections between the moving and still image, showcasing artist's who work across film and photography, reflecting a relationship that is both complementary and oppositional. Located in an intertwined history of ever changing forms, diverse practices and interdependence, it explored the world of freeze frames, photo stories, narrative sequence, stillness, and the impact of new technologies that cross over between cinema and the photograph.

Coinciding with the 50-year anniversary of the seminal photo-film *La Jetee*, the Festival also paid tribute to its director Chris Marker who died in July 2012. The opening film was the documentary *Chasing Ice*, directed by Jeff Orlowski and featuring the work of photographer James Balog.

Commissioned works were: Amit Madheshiya's *Talkies Wallah*; Jason Dee's *24 Times*, which has since exhibited at Talbot Rice Gallery in Edinburgh; Mishka Henna & David Oates's *Photographers* (in collaboration with North East Photography Network), which has since reached over 40,000 viewers online; and Screen Bandita and the One Ensemble's *Live Road Movie* (with support from PRS For Music Foundation), and which has since toured from Aberdeenshire to London.



Melanie Iredale and Mark Cousins, Q&A for *What is this Film Called Love?*



*La Jette*, Directed by Chris Marker (1962)



*24 Times*  
Jason Dee  
Gymnasium Gallery, 2012





*Photographers*  
BlackLab: Mishka Henner & David Oates  
Shoregate Ice House, 2012



*Live Road Movie*  
Screen Bandita & The One Ensemble  
The Maltings Henry Travers Studio, 2012





*Talkies Wallah*  
Amit Madheshiya  
Berwick Watchtower, 2012

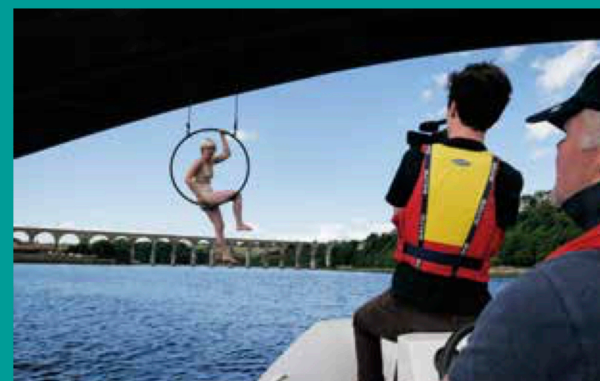
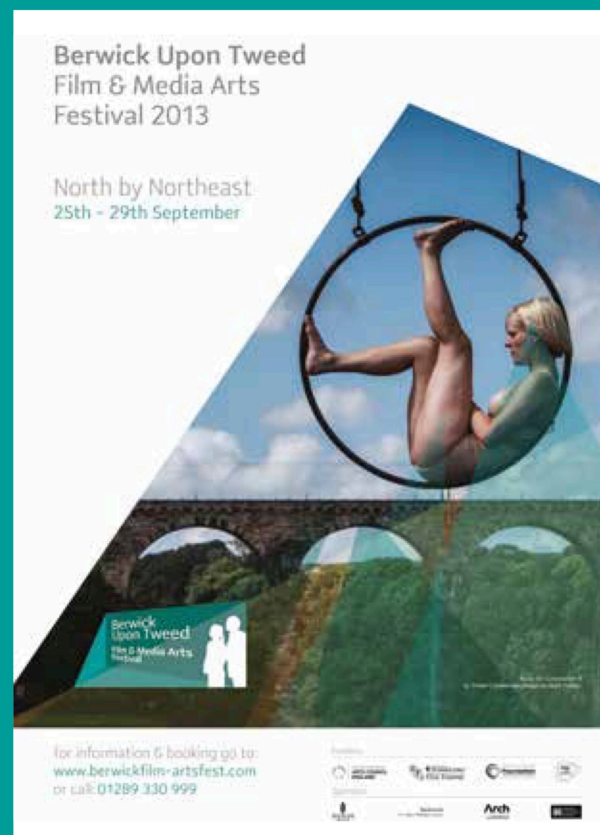
2013

## North by Northeast

As part of the Festival's longer-term objectives to develop its European linkages, the programme for 2013 faced *North by Northeast*. Celebrating Berwick's unique setting in the far North of England and straddling the border with Scotland. It explored the region's historical, cultural and industrial links with Northern Europe, uniting filmmakers, artists and audiences from around the North Sea rim.

The opening film was the International Premiere of the Scandinavian thriller *The Hidden Child*, based on the novel by Camilla Lackberg and directed by Per Hanefjord. Other highlights included the World Premiere of *The Last Frontier*, an immersive moving image installation by Kelly Richardson.

Newly commissioned works were: Matt Hulse's *Better to Wear out Shoes Than Sheets*; Sidsel Christensen's *Study for Composition X* (in collaboration with NABROAD and the Royal Norwegian Embassy); Cecilia Stenbom's *The Case* (in collaboration with Berwick Visual Arts), which went on to be shown at International Film Festival Rotterdam; and Field Music's, score and live performance to John Grierson's *Drifters* (with support from PRS For Music Foundation), which will be released as an album and continue to tour in 2015.



Filming of Sidsel Christensen's *Study for Composition X*, 2013





Image opposite:  
*Drifters* (1929)  
 Directed by John Grierson with live score by Field Music  
 The Maltings Theatre. 2013

*Better to Wear Out  
 Shoes Than Sheets*  
 Matt Hulse  
 Gymnasium Gallery. 2013





*The Case*  
Cecilia Stenbom  
Shown at the Custom House. 2013



2014

# Border Crossing

Echoing the theme from the inaugural 2005 Festival, the theme for the 10th edition was *Border Crossing*. Taking Berwick’s position as a border town at the heart of what was once known as ‘the debatable lands,’ with an identity neither English or Scottish, but all of its own – it explored border identities and the crossing and transcending of borders all over the world.

The Festival took place during the same week as the historic Scottish independence referendum, adding further relevance to the event. The opening film was the UK Premiere of *Mamarosh*. This dark comedy about a middle-aged projectionist and his mother fleeing from Belgrade to New York during the Serbian Conflict of the late 90’s, was as much about the transition from a celluloid to a digital world as it was about geographical displacement.

Commissioned work were: Katie Davies’ *The Lawes of the Marches* (in collaboration with Berwick Visual Arts); Addictive TV’s *Orchestra of Samples* (in collaboration with Newcastle University’s Institute for Creative Arts Practice and Simpsons Malt); Ben Russell’s *The Twilight State* (in partnership with Northern Film & Media); and John Wallace & Professor Pete Smith’s *Tweed – Sark Cinema* (in partnership with Northumbria University and Northumbrian Water).

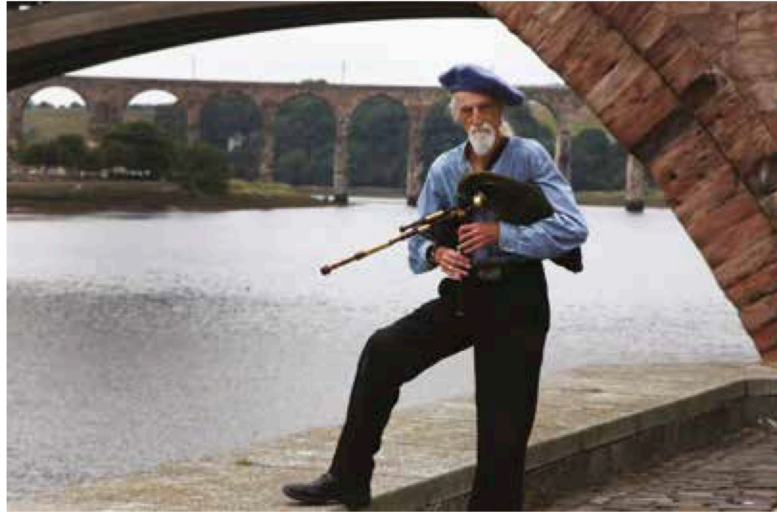


*Inbetween Worlds*, Directed by Feo Aladag, 2014



*The Lawes of the Marches*  
Katie Davies  
Shown at the Gymnasium Gallery, 2014

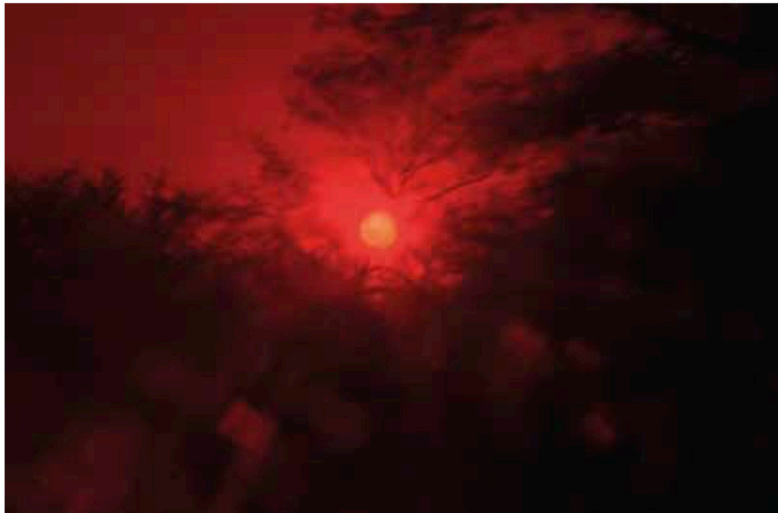




*Orchestra of Samples*  
Addictive TV  
Clockwise: Alistair Anderson, Shona Mooney,  
Matt Seattle and Callum Younger. 2014

*Tweed - Sark Cinema*  
John Wallace & Professor Pete Smith  
Shown at Bankhill Ice House. 2014





# Board & Team



**Festival Team**  
*Festival Direction, Curation & Commissioning:*  
Melanie Iredale  
Marcus Coates & Huw Davies

*Guest Curation:*  
Matthew Walmsey 2009-11  
Ian Pate 2007-10  
Rebecca Shatwell 2007  
Tamara Van Strijthem 2005-10  
Chris Byrne 2005  
Illyana Nedkova 2005  
David Thorpe 2005

*Festival Management:*  
Victoria Matthews 2007-09  
Ditte Solgaard 2005-06

*Administration & Finance:*  
Jenny Heald  
Sue Block 2010  
Emily McElroy 2005-07

*Marketing and Development:*  
Laura McBeth  
Eleanor Forsyth 2013  
Carol Carr 2007

*Learning, Participation & Volunteer Coordination:*  
Gerry Maguire  
Val Tobias  
Adam Graham 2010-12  
Charlie Gregory 2012  
Genni Poole 2005-09

*Programme & Hospitality Coordination:*  
Harriet Warman  
Charlie Gregory 2013  
Kate Grenyer 2012  
James Cross 2011  
Alison Hope 2010-12  
Emily Rivron 2010  
Georgia Rakusen 2007  
Antony White 2005

*Technical Managers:*  
Steve Holmes  
Chris Osborne 2007  
Matt Stokes 2005

*Print & Web Design:*  
Alex Neal & Mark Flaherty, Me & Alan  
Paul Davidson, Duke of Northumberland  
Humphrey Weightman, Simprim Studio 2005-09  
Lucas Emmins, Northern Lab 2007-08  
Sam Urquhart 2005-06

*Press and PR:*  
Nicky Harrison  
Clare Wilford  
Jane Warcup 2010  
Jenny Pollock 2007  
Alan Sykes 2007  
Barbara Huddart 2005-07  
Adriana Marques 2005  
Clark Dunn 2005

*Work Experience Interns:*  
Iona Davies  
Rhiannon Fleming  
Jenny Howe  
Mary Lee  
Chris Marsden  
Sarah McAdam  
Aura Cecilia Jiminez Moreno  
Lizzie Nixon  
Dimotri O'Mara  
Rebecca Prescott  
Katie Sherrard  
Yilis Del Carmen Surriel  
Roger Thollin  
Lucy Walters  
Amy Waugh

Plus a very special thanks to the hundreds of volunteers who have given their time, energy and commitment to the Festival over the years.

*The Twilight State*  
Ben Russell  
Shown at the Custom House, Ice House. 2014





*Corpus*  
Goran Skofic  
The Magazine. 2010



*Section 4 Part 20: One Day on a Saturday Afternoon*  
Edmund Clark in collaboration with Anna Stevens  
Council Chamber, Town Hall. 2012





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Carol Candler  
Clymene Christoforu  
Julia Davies  
Laurie Davies  
Lara Devitt  
Alison Douglas  
Simon Duke  
Lucas Emmins  
Mat Fleming  
Sion Gates  
Ross Graham  
Chris Green  
Stella Hall  
Shona Hammon  
Chris Hardie  
Tom Harvey  
Simon Heald  
Lauren Healey  
Liam Henry  
Michael Herriot  
Gary Heslop  
Gareth Hudson  
Anne McDonald Iredale  
David Iredale  
Steve Jack  
Matthew Jenkins  
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Roger Lancaster  
Julien Lake  
James Lowther  
Brian Martin  
Jimmy Manningham  
Ian McGregor  
Sarah-Jane Meredith  
Lorna Partington  
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Berwick Library  
Berwick Tourist Information Centre  
Berwick Youth Project  
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Changemakers  
Fantasy Prints  
Film Hub North  
Film Hub Scotland  
Forma Arts & Media  
Frontier Festival  
Goethe Institute  
Independent Cinema Office  
LUX  
NABROAD  
New Writing North  
North East Photography Network  
Northern Lab  
Northumberland Lights  
Northumberland Tourism  
Oberhausen International Short Film Festival  
Picture This  
Rednile Projects  
Regional Screen Scotland  
Scottish Borders Council  
Scottish Screen Archive  
Star & Shadow Cinema  
Swedish Film Institute  
The Journal  
Tyneside Cinema  
Visual Arts in Rural Communities  
Writers Block North East

A special thanks to those organisations and businesses that have been instrumental in supporting and sustaining the Festival over the last ten years.

## Key Partners:

Arts Council of England  
British Film Institute  
Creative England  
Mite  
Newcastle Gateshead Initiative (Culture10)  
Northern Film & Media  
Northern Rock Foundation  
UK Film Council

## Sponsors:

Arch  
Berwick Holiday Park  
GNER  
Inntravel  
Martins  
National Youth Film Academy  
Northumbrian Water  
Simpsons Malt  
Yellow Book

## Project Funders:

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Bridge North East  
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Into Film  
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Northumberland County Council  
PRS for Music Foundation  
Queens Hall Arts  
Royal Norwegian Embassy  
Simpson McCreath Trust  
The Co-operative Membership  
The Sponsors Club for Arts and Business

## Academic Partners:

Edinburgh Napier University  
Newcastle University  
Newcastle Institute for Creative Arts Practice  
Northumbria University  
University of Derby  
University of Sunderland

## Supporters:

Berwick Community Development Trust  
Berwick General Mills  
Berwick Town Council  
East Coast  
Embassy of Sweden  
Jukebox Kino

## Major Programme Partners:

Berwick Film Society  
Berwick Visual Arts  
Film Audience Network  
ISIS Arts  
Northern Film & Media

## Media Partners:

Aesthetica Magazine  
Little White Lies  
Shooting People

## Partner Venues:

Berwick Civic Society  
Berwick Preservation Trust  
Berwick Workspace  
Berwick Youth Project  
East Coast  
English Heritage  
Freemen of Berwick  
Kazmiranda Café  
Paxton House  
The Barrels Ale House  
The Maltings Theatre & Cinema  
The Watchtower  
YHA Berwick

Image opposite:

**Make-Up**

Isabell Heimerdinger

Town Hall Prison Cells. 2007





*The Other Side*  
Ian Breakwell  
Bankhill Ice House, 2010