THE FUTURE OF MEDIA

Edited by Joanna Zylinska
with Goldsmiths Media

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Queerama: Re-Imagining Queer Pasts and Futures

Daisy Asquith

> *Queerama* is a queer film we felt; not just in the stories and images that it shares, but in the way that it weaves them together, playfully, knowingly, and emotionally. It moves between celebrating the strength, endurance and power of queer lives, and marking the scars, transgressions and cruelties experienced by them. It's a fitting way to map queer history. For queer history is sometimes the history of not being seen, or of having to work really hard to find yourself acknowledged. To write a queer history of queer lives you have to work really hard with what you are given. These glimpses show us more than the dead bodies, murder victims, blackmailers and serial killers but also put us in our place. *Queerama* for me was the story of how we find ourselves … from sin, to illness, to dissidents, legislated and defined from above, diagnosed by sexologists, feared for contagion, dissected like a guinea pig, squeezed through the cracks.
>
> Professor Lucy Robinson at the Queer History Workshop, Goldsmiths, 2019

> All we are allowed to imagine is barely surviving in the present.
>
> José Esteban Muñoz, 2009

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Making *Queerama*

Making a film called *Queerama* felt like a rare, joyous and dangerous opportunity to me, whereby a queer history could be rewritten and thereby a queer future reimagined. In 2017, when the British media industry was compelled to commemorate the 50th anniversary of the partial decriminalisation of homosexuality, a special moment arose in which I could make this film. I pitched the idea

of a feature-length montage film made entirely of LGBTQI+ representations on screen to the British Film Institute. The pitch was successful and the BBC then came in to provide the other half of the budget. This commission felt like more privilege and platform than my filmmaking career had previously offered. The 20 years of making documentaries for television had been characterised by the rejection of 80% of my ideas, and 99% of my queer ideas. Suddenly the cultural moment was offering me a chance to build a talented queer team, rewrite our queer story, reach a mainstream audience. I was not blind to the danger of this – representing an entire community according to the way one filmmaker sees them/us is dangerous. I learnt this lesson in 2013, when I merrily queered a very straight commission about fans of the boy band One Direction, to the horror of a large part of their fandom. Platforming homoerotic fan art and fiction in my documentary *Crazy About One Direction* (Channel 4, 2013) caused a Twitter rage storm bigger than any British television show had ever received at the time (Asquith 2016, 79). It was predominantly fuelled by teenage girls in conservative US states who were intent on slamming the closet door on Harry Styles by way of death threats to the 'sick' documentary maker. I knew keenly that attempting to represent every letter in LGBTQI+ (and not forgetting the plus), while engaging my subjectivity and creativity, was going to be extremely challenging. But the compulsion to try and take back ownership of, rewrite and reimagine a queer history, or a history for queers, made the risk worthwhile.

Uncovering the roots of queer desire and queer community has been a largely frustrating and deceptive experience for LGBTQI+ both theory and practice researchers, who find precious little evidence, beyond the legal and medical, of our existence in the past. Cinema and television representations of non-heterosexual and non-binary-gendered experiences in sex and love before the partial decriminalisation of homosexuality in 1967 were overwhelmingly characterised by death, mental illness, sin and imprisonment. A handful of brave filmmakers persisted in giving voice to their queer desires, almost always in a coded, fictional, undercover signal only meant to be received by those 'in the know' (see Dyer 1990; Medhurst 2006; Doty 1993). But queer lives have always been lived, whether visible or not, and their lack of past representation is a political problem that requires resolution in order to avoid slippage in the human rights that have been hard-won since Stonewall.

The temporal turn in recent queer theory rejects the idea of linear progress and simplistic notions of queer lived experience. Queer theorists such as Dinshaw (2007), Muñoz (2009), Ahmed (2010a), Freeman (2010), Halberstam

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(2011), Berlant (2011) and Monaghan (2016) have done important work on the rejection of heteronormative life narratives to make space for a resistant story about queer love, queer success and queer happiness that will fill the gaps in history for future readers. Linear heteronormative temporality, full of 'rites of passage' such as marriage and procreation, 'makes queers think that both the past and future do not belong to them' (Muñoz 2009, 112). Our story told as one of victimhood, illness, violence and secrecy does not make for a solid foundation on which to build our psychological futures. The erasure of our love, sexual desire, creativity, vulnerability, care and courage leaves a damaging void. As Dinshaw writes, there is understandably 'a queer desire for history' (2007, 178). As a documentary practitioner I see my contribution to this labour as providing a nuanced queer history on screen, one that embraces our 'strange temporalities, imaginative life schedules, and eccentric economic practices' (Halberstam 2005, 1) in place of the othered, legislated and diagnosed. If our story can be corrected and complicated, perhaps a new queer generation can stop 'growing sideways' (Stockton 2009) and 'explode the categories of sameness, otherness, present, past, loss, pleasure' (Dinshaw 2007, 2) – to be replaced by a new queer optimism for the future.

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Queering the Archive

The LGBTQI+ strand in the BFI National Archive has been lovingly curated by archivist Simon McCallum for many years, and includes everything from famous, iconic films to never-seen-before Super 8 salvaged from the attic of an activist. Just under 100 British films with some kind of queer subject matter, methodology or resonance were chosen by our team: the filmmakers Mike Nicholls (*Culture Club: Karma to Calamity* 2014; *Uncle David* 2010) and Campbell X (*Stud Life* 2012; *Desire* 2017; *Visible* 2019), the historian Professor Lucy Robinson at the University of Sussex and myself as director. The final choice was an eclectic mixture of British fiction, documentary, news, amateur film and home video that spanned almost a century. Theoretical works on specifically queer screen representations by Russo (1987), Dyer (1990), Weiss (1996), Doty (2000), Gardiner (2003) and Medhurst (2006) permeated the production process, giving us insight into what to see and how to look so that the film was queer in both content and methodology. The way in which the film was made echoed queer cultural practices at every stage: collaborative, playful, experimental and subversive. The team was vitally enhanced

by difference, allowing a range of voices to be given a mouthpiece by the curating and editing process. Intersections of queerness with race, class, gender, age and ability were central for us all as researchers. We looked for queerness in both content and form. The films broadly fell into three categories eventually: the overtly queer, the subtextually queer and the unintentionally queer. All were considered equally valid, as my favourite queer comedian David Hoyle would say with his trademark camp sincerity (Butt 2013).

A virtue was made of the financial constraints preventing some of the more famous queer screen moments being given their place; those things that were read or felt as queer, decoded as such, or even subversively queered by us as producers rose to the task of filling some of the gaps in our history. The subtextual stuff has a special place in my heart, because of the vivid sense it gives of the creativity necessary for queer survival throughout the twentieth century: planting and seeking out the codes; uncovering, imagining, concealing, conspiring and loving each other, despite everything.

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Early Queer Courage on Film

The first ever acknowledged example of any sympathy for homosexuality on film was not British-made and could not therefore be included in *Queerama*; however, it inspired our awe in its courage, so I will mention it. *Anders als die Andern* (*Different from the Others*) was made in 1919 by the German psychologist Magnus Hirschfeld, funded by his Institute for Sexual Science. He had been angered by the trial of Oscar Wilde and the hostile climate at that time led him to estimate that a quarter of gay men had attempted suicide. His institute also embraced non-binary gender expression and became a refuge for those disowned by their families. Hirschfeld claimed homosexuality 'was part of the plan of nature and creation, just like normal love' (Hirschfeld 1919). At the time it was highly controversial and the *Vossische Zeitung* newspaper described him as 'a freak who acted for freaks in the name of pseudoscience'. The film was made as a protest and campaigning tool, a full half-century before there was a movement for LGBTQI+ rights. Conservative Christians counter-protested, disturbing the public screenings. In response the Weimar government created a new censorship law which enabled the authorities to ban any film they considered 'obscene or dangerous to young people'. *Anders als die Andern* was banned in October 1920 and when the Nazis took power they destroyed all but one of the 40 copies in existence. The fragments that are left were tracked down and made available by UCLA

in 2011. Many representations of homosexuality today are more cliched. The film is a black-and-white warning that progress isn't linear, and it heavily influenced the decision to cut *Queerama* around the themes and feelings of queer experience rather than give it a chronological 'progress' narrative that would give rights and laws more weight than they actually have in everyday queer lives.

British queer film representations lagged far behind *Anders als die Andern*, and many of the films included in *Queerama* from the first half of the twentieth century are there for reasons of camp humour on the part of our team. There are a handful of Topical Budget films from the first decade and World War I years, which took our queer fancy due to the accidentally homoerotic footage of gender-segregated soldiers exercising and bedding down together, or wrestling over a football. Drag appears quite happily early in the century as entertainment, and the physical content between same-gender friends seems to raise no suspicion. The 1926 demonstration of *Jiu Jitsu for Ladies* was a joyous find. The clear butchness of the teacher and the thrill of her student as she is flung onto a mattress is unmistakable. Many of these films can be happily queered by the eye of a viewer a century later, but it isn't that simple. Just as queer media theory has brilliantly inspired us to uncover these queer moments hiding in plain sight, we can also decode the meanings that weren't intended. We decided as a team early on in our research process that if something felt queer to us, then it probably was. And if it wasn't intentional, the affect was queer and that was all that mattered.

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Camp and Drag

The 1930s offered us some more self-awareness on the subject of gender at least, with musical films like *Say It with Flowers* (1934) clearly featuring queer and genderqueer characters, albeit as the butt of the main characters' jokes. *Sweet Adeline* (1934), *First a Girl* (1935) and *Girls Will Be Boys* (1937) all play around with drag and allow their characters to pass effectively as the opposite gender. It always causes shock when the secret is discovered, and even if it isn't always related to sexuality, it provided us with some gorgeous imagery. Its reviewer was not impressed, however, in one 1936 piece on the musical, betraying resistance to the gender-bending aspect.

> Normally it is with sorrow and self-hatred that this column hints at the inadequacies of a star, but this time it is a distinct pleasure to call Miss Matthews's acting performance hopelessly bad. In *First a Girl* she is pretending to

> be a man and making no headway at all, except with the members of her supporting cast, who swoon with astonishment upon discovering her sex. Being a woman of vast loveliness, grace and personal charm, her pretty attempts to wear male clothing, smoke cigars and simulate hearty masculinity are about as convincing as Wallace Beery would be in the rôle of Juliet.
>
> (*The New York Times*, 4 January 1936)

Sweet Adeline also got bad press for its 'unmanly' representation of men (*The New York Times*, 7 January 1935), giving a sense of the resistance that existed to any non-binary performance. The brilliant chirpy rendition of the title-named love song to a woman, belted out by Irene Dunne wearing top hat and tails and tap dancing, was irresistible for our credit sequence.

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Subtextual Representations

There was something of a postwar lull in this naughty-but-nice camp atmosphere in film, while Churchill was busy increasing prosecutions again for homosexual sex. But the queer coding in films by Frank Launder and Anthony Asquith was screaming out to be unpicked. *The Belles of St Trinian's* was rather an obvious choice, but it helped us to create a section themed on childhood and school, both offering teenage crushes and the loneliness of otherness when intercut with the many schoolboy films from across the period. *The Importance of Being Earnest* provided plenty of in-jokes between its queer writer Wilde and closeted director Asquith, 'Is he earnest?' being a covert way of subtly enquiring about sexuality in the same way as the better-known phrase, 'Is he musical?'. There was also a brilliantly camp advert for Bri-Nylon from 1959, which featured pretty men prancing around together in tight trousers, while another 'lonely' man watches from his lacy bedspread. And as soon as the sixties arrive, homosexuality is firmly part of the conversation. The police are starting to turn a blind eye rather than prosecute, and the Wolfenden report of 1957 has started the ball rolling (slowly) towards decriminalisation. Two films tell the story of Oscar Wilde without claiming he was mentally ill, and the extraordinary performance by Dirk Bogarde in *Victim* (1961) won over audiences who had hitherto regarded homosexuality as a sickness or perversion. Bosley Cowther reviewed the film as follows.

> As a frank and deliberate exposition of the well-known presence and plight of the tacit homosexual in modern society it is certainly unprecedented and

> intellectually bold. It makes no bones about the existence of the problem and about using the familiar colloquial terms. The very fact that homosexuality as a condition is presented honestly and unsensationally, with due regard for the dilemma and the pathos, makes this an extraordinary film … While the subject is disagreeable, it is not handled distastefully. And while the drama is not exciting, it has a definite intellectual appeal.
>
> (*The New York Times*, 6 February 1962)

Medhurst's brilliant analysis of *Victim* (Medhurst 1984) encourages us to see the film as both text and context, these being 'indivisibly interrelated discourses, each a part of the other'. It was both indicative of and influential on attitudes at the time.

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Outlaws In the Living Room

The documentaries from the early sixties were possibly the most exciting discovery for me as a documentary maker and lover. They are equal parts funny and shocking to twenty-first-century eyes, but they are also the earliest example I could find of anyone actually listening to the voices of homosexuals and lesbians, and a couple of unacknowledged transgender people, rather than just portraying them as dangerous, tragic figures or sick in the head. They demonstrate the persistence of disturbing social attitudes in the fifties and sixties, which regarded LGBTQ+ people as a problem, both medical and social. The presenter Bryan Magee was liberal in attitude for the time and wrote one of the first books expressing at least tolerance for homosexuality. But with 2020 vision he provides quite a few laughs, my personal favourite question of his being 'What do lesbians actually DO?!'. He is also appalled to hear a bisexual woman say that the genitals of her lover don't matter and that it is the person that counts, hilariously betraying his own rather simplistic notion of sex to the modern audience. The courage and dignity of the LGBTQI+ participants in the documentaries are extraordinary. One hairdresser bravely explains he wouldn't change his sexuality even if he could, despite having been queer-bashed by thugs in a public toilet. 'Steve' is described as a lesbian, but clearly identifies as male in more than just name, without the language to express it that many 18-year-olds possess today. I was extremely lucky to meet one of the participants in 2018, a self-described 'tomboy' called Del Dyer, after her son came to a screening of *Queerama* at BFI Southbank and recognised her. She was interviewed aged 19

about her preference for men's clothes and chose to be in silhouette for fear of losing her job at the printers, because she knew if she went back home to her parents she'd be made to wear a dress again. Del has spent the 60 years since in activism, defending the rights of all to wear what they feel comfortable in, despite the distaste of some lesbians in the seventies for her butch appearance, and has also more recently campaigned for the right of trans women to access lesbian spaces. She and the other interviewees have all my admiration for being out of the closet and in love before decriminalisation.

'Oh Come In… The Place Is a Mess. You'll Love It!'

The 1970s saw drama with queer characters and themes blossom in British cinema and television. *Sunday Bloody Sunday* (Schlesinger 1971) was successful at the box office, if only in urban areas, after a tumultuous production period. A number of actors refused roles in the film, considering it too risqué, and there were a few cast changes due to discomfort about the famous gay kiss scene we used in *Queerama*, before Peter Finch came on board. We were delighted to be able to include a scene from *The Naked Civil Servant* (Gold 1975), a hugely influential and satisfying moment for LGBTQI+ viewers in 1975. *Queerama* researcher Mike Nicholls recalled meeting John Hurt, who played Quentin Crisp, many years later, and telling him that seeing the film as a teenager had changed his life. Hurt replied with gleeful camp: 'It changed mine too dear!'. Quentin Crisp was iconic for young queers in the seventies, being one of very few openly gay and gender-non-conforming public figures. A rarely seen, un-broadcast interview with him at that time was a joyous discovery in the BFI archive, providing one of the most hilarious and brilliant statements in *Queerama*. In answer to a question on the recent decriminalisation of homosexuality, he says: 'Unfortunately of course, toleration has come in a form that is slightly insulting… that is to say one imagined the message when it came would read: forgive us for having for so long allowed our prejudices to blind us to your true worth, and cross our unworthy threshold with your broad-minded feet. Instead the message now reads: Oh come in! The place is a mess – you'll love it!' (Crisp interviewed by Braden 1968, BFI). An early gay rights demo in London in 1971, filmed by an amateur on Super 8, offered a powerful reminder of how much change had occurred in our lifetimes… a handful of people in flares with shaggy hairdos courageously marching through Soho under a placard that reads GAY PROUD & ANGRY. Another exciting Super 8 discovery was a film newly uncovered by archivist Simon McCallum, salvaged from

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the attic of a couple who had made their own short film in *David is a Homosexual* (Avery 1976). The sound had not survived well, but the brilliant pictures of a young gay man living in the closet in his parents' house were precious to us. A better-known film was *Nighthawks* (Peck 1978), the schoolteacher drama which powerfully challenged the bigotry of Section 28 (banning any positive mention of homosexuality in schools) on primetime television.

An Affective History

This cherry-picking by decade of examples from the 94 films included in *Queerama* is at odds with the way we structured the film. I made a decision to do away with chronology for much of it, sticking instead to cutting films from across the century around affective themes and feelings, using music to pull clips in totally different styles and formats together. The film begins with shots from black-and-white films mainly, many from the early part of the century but with heavy use of the beautiful *Dreams A40* (Reckord 1964), which allows a dramatic start when two men are prosecuted for their love and one of them is hanged for it, appearing close to death in his heartbroken lover's arms. John Grant's gorgeous melancholic love song 'TC and Honeybear' helps to raise the stakes of love and loss which set the tone for the film. There is also a family and religion sequence, imbued with shame (thank you, Terence Davies and Jeanette Winterson) and followed by sexual desire (cheer for *Stud Life* 2012 by Campbell X), gender questioning (with love to *The Naked Civil Servant*), falling in love and heartbreak (impossible without Isaac Julien's *Young Soul Rebels* 1991), none in the order that heteronormative temporality demands. Films from every decade in the century are intercut throughout the first two-thirds of the film, and songs from Goldfrapp, Hercules & Love Affair and John Grant create queer narratives that amplify the meanings and signifiers in the clips.

However, this expressionist process fell away when we arrived in the 1980s. The AIDS crisis made queerness a different experience from any other time and it was important to respect that. It is the first place in the film that newsreel and the terrifying public information films featuring icebergs and falling monoliths are used. And it sets off a section which energetically follows the nineties campaign to equalise the age of consent for young gay men, a battle not actually won until 2001. Tory MPs are seen in Parliament making laughable claims about the immorality and perversion of gay sex and protestors outside the House of Commons are in tears when their bill is not passed.

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The Gaps That Remain

Clearances became very difficult and expensive when we wanted clips from the famous queer British films and TV dramas of the eighties and nineties. One that sadly got away was *My Beautiful Launderette* (Frears 1985), which, at £2,500 per minute, was out of reach of our budget. We took the financial hit to get *Oranges are Not the Only Fruit* (Kidron 1990), though, as the hunt for representations of lesbians was such a tough one. The rights to many of Derek Jarman's films are held by the BFI itself, another admirable detail in his legacy. Isaac Julien was well worth paying for, as was Campbell X, who gave us an incredibly generous rate, and their wonderful work had the advantage of representing queer people of colour (see *Stud Life* 2012), which is horribly still a rare pleasure today. Campbell X's 'Manifesto for QPOC Online Creativity' (2014) was presented by them at the Tate in 2014 and continues to inspire queer filmmakers of colour to resist tokenistic representation and 'take back (their) desires, stories and lives' through social media and social video. Although they claim their 'revolution will certainly NOT be televised!', Campbell graciously agreed to help us make *Queerama* as an editorial consultant, and the film benefitted hugely from their passionate engagement.

A disappointment for us in terms of trying to include the huge range of identities in the acronym LGBTQI+ was the tiny amount of transgender representation we could find and/or clear. The notable exception was the aforementioned Steve, who had no language to describe themselves as transgender but seemed to clearly identify as male. In the absence of other clear expressions of gender identity from the past, we created a section of the film that aimed to talk about gender while avoiding mis-gendering anyone that couldn't speak for themselves. It is my hope that trans and non-binary viewers will find themselves recognised poetically in this part of the film, if not overtly. We also failed to find and/or clear a single British East Asian queer face on screen. The National Archive is limited by the choices made by film funders and creators in the past, which limited *Queerama* too, to a point. The slightly messy randomness of our final list, however, seemed appropriate and was beautifully articulated by our historical consultant on *Queerama*, Professor of Collaborative History at the University of Sussex Lucy Robinson. Her job title itself is a conscious political statement about the importance of 'retrieving' history from the elite and working together to tell

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our own stories, however individual, separate or other they may seem. Our team embraced the fragmented nature of what we could and couldn't include, even making a virtue of it by replacing famous work with that which was hitherto unknown.

Queer Methodology

A queer methodology emerged whereby the team as queer producers used their experiences of not being seen, or working hard to find themselves on screens, to reimagine in a playful and subversive way what was missing. It took an intense emotional engagement with the sources to allow this. A conversation opened up between us as storytellers in the present and the storytellers from the past who had left us traces and clues of their queer identities. Listening to them while also allowing our own queer subjectivities room to speak made a new multifaceted truth and also a strong sense of shared pride and solidarity with each other. Working with an archive powerfully transmits the idea that practice *is* research, as reworking old films simultaneously acknowledges the text as context and repurposes and builds on the meanings it contains. We were thrilled by the subversion, naughtiness and ingenuity people displayed in surviving queer lives with style and love, ourselves falling in love with them as they communicated with us so compellingly from the past.

We gained new appreciation for the battles that were fought and won before our births, and new understanding of the enormous importance of what we ourselves had campaigned for. We also saw clearly how easy it would be to lose the rights won for LGBTQI+ people and we bonded in a seriously queer way in solidarity and creativity with each other. Campbell X said something really important at our premiere – '*Queerama* is my family; not just the content, our history; but as a team.' *Queerama* became both a celebration of how far we have come and a rallying cry. The decision to structure the film thematically rather than depending on a chronological ordering that privileges dates and legislation was an important one. The structure makes its own argument – that progress is not linear and queer lives don't wait around for the law to be changed. Moments and phases of persecution and freedom come and go throughout the century, as we can assume they always have and always will.

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Queerama as Activism

Queerama astonished us with its success, landing as it did in the moment the UK was celebrating 50 years since partial decriminalisation, and passing the Alan Turing law which pardoned gay men for past prosecutions. We ended the film with the self-styled 'oldest gay in the village' 96-year-old George Montague making a rousing protest on BBC news from Brighton: 'I will not accept a pardon. To accept a pardon means you admit that you were guilty. I was not guilty of anything.' *Queerama* premiered to an audience of 2,000 on the opening night of Sheffield International Documentary Festival in June 2017. John Grant played live after the screening, which was followed by a panel discussion between John, Campbell and me. The film was then invited by Julien Temple to play at his Cineramageddon field at Glastonbury Festival. In July 2017, *Queerama* played at Latitude Festival and then had its London premiere at a packed BFI Southbank. The BBC broadcast *Queerama* to commemorate the 50th anniversary of the 1967 Sexual Offences Act, for which it created a season called Gay Britannia. It also played in the BFI's Gross Indecency season in August 2017 and the BFI DVD was released later that year, with an accompanying booklet containing short essays by myself, Lucy Robinson and Simon McCallum. I then spent much of a year on a world tour of documentary and queer film festivals, screening the film with Q&A. Countries where the film played include Russia, Romania, Australia, Slovakia, Taiwan, South Korea, Italy, Poland, the USA, Ireland, Sweden, Denmark, Finland, Germany, the Netherlands and Spain. The Russian, Romanian and South Korean screenings felt particularly important, as LGBTQI+ rights are poor, and my presence at the screenings enabled impassioned debate and storytelling to take place, with audiences regarding the film as a kind of roadmap, with hazard signs for the pitfalls of believing progress is linear. While British homophobia and intolerance has historically been exported all over the world, the moment British queers are in now looks delicious to young queers in St Petersburg who still fear state-sanctioned violence for their sexuality.

Documentary storytelling is saddled with a reputation for deceit and spin, largely due to its own unstable and disingenuous truth claim. *Queerama* is one of a million montages that could have been made from the BFI archive about a century of queer rights and desires. The tone, the meanings, the signifiers and the aesthetic all result from an endless list of choices according to the team's subjectivity, personal experience and taste; it is not the truth. But it is an act

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of resistance in its repurposing, reclaiming and reimagining the meanings in each clip. The producers of homoerotic One Direction fan art in *Crazy About One Direction* took the bland product they were offered and queered it, creating something far more interesting, subtle and exciting (if also far more divisive!). And *Queerama* is a fan production at heart, actively reproducing meanings according to the desires of the fan (Jenkins 2002). This practice is thrilling. If the post-truth society is a raft adrift on a choppy sea of lies and misinformation, subjective storytelling as a life raft is more important than ever. Queerness, blackness, neurodivergence and class are all in need of a subversive re-working of their histories in order to reimagine both their pasts and futures. This work has been started handsomely by filmmakers such as John Akomfrah (*Handsworth Songs* 1986), Cheryl Dunye (*The Watermelon Woman* 1996), Jean Nkiru (*Rebirth is Necessary* 2017), Andrea Weiss (*A Bit of Scarlet* 1996) and Adam Curtis (*Hypernormalisation* 2016) – and *Queerama* aims to be situated in this tradition. When we take ownership of our histories, we lay a solid foundation for an optimistic queer future.

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Watch *Queerama*

You can watch *Queerama* on The Future of Media website: www.golddust.org.uk/futureofmedia

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1899 *Women's Rights*, Bamforth

1909 *How Percy Won the Beauty Competition*, unknown

1915 *Footballers Battalion*, Topical Budget

1915 *March of the Queens*, Topical Budget

1926 *Hints and Hobbies No.11*, unknown

1927 *Frolics on the Green*, Topical Budget

1928 *Underground*, Anthony Asquith

1930 *Oliver Strachey in Drag*, unknown

1930 *Journey's End*, James Whale

1934 *Say It with Flowers*, John Baxter

1934 *Sweet Adeline*, Mervyn LeRoy

1935 *First a Girl*, Victor Saville

1937 *Girls Will Be Boys*, Marcel Varnel

1944 *Two Thousand Women*, Frank Launder

1947 *Black Narcissus*, Powell/Pressburger

1952 *The Importance of Being Earnest*, Anthony Asquith

1954 *The Belles of St Trinian's*, Frank Launder

1959 *Everything but Everything in Bri-Nylon*, unknown

1959 *The Hound of the Baskervilles*, Terence Fisher

1960 *Carry on Constable*, Gerald Thomas

1960 *Oscar Wilde*, Gregory Ratoff

1960 *The Trials of Oscar* Wilde, Ken Hughes

1961 *Victim*, Basil Dearden

1962 *The L Shaped Room*, Bryan Forbes

1964 *Dream A40*, Lloyd Reckord

1964 *The Leather Boys*, Sidney J. Furie

1964 *Carry on Spying*, Gerald Thomas

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1964 *This Week: Homosexuals*, James Butler

1965 *This Week: Lesbians*, John Phillips

1966 *The Family Way*, Roy Boulting

1967 *Consenting Adults 1&2*, BBC Man Alive

1968 *If…*, Lindsay Anderson

1968 Quentin Crisp interview, Bernard Braden

1968 *The Killing of Sister George*, Robert Aldrich

1969 *Black Cap Drag*, Dick Benner

1969 *Staircase*, Stanley Donen

1969 *What's a Girl Like You?*, Charlie Squires

1969 *The Prime of Miss Jean Brodie*, Ronald Neame

1970 *Entertaining Mr Sloane*, Douglas Hickox

1971 *Lust for a Vampire*, Jimmy Sangster

1971 *Villain*, Michael Tuchner

1971 *Sunday Bloody Sunday*, John Schlesinger

1972 *A Portrait of David Hockney*, David Pearce

1975 *The Naked Civil Servant*, Jack Gold

1975 *The Maids*, Christopher Miles

1976 *Gay Rights Demo*, unknown

1976 *Trilogy – Children*, Terence Davies

1976 *David is a Homosexual*, Wilfred Avery

1978 *Nighthawks*, Hallam/Peck

1979 *Coming Out*, Carol Wiseman

1980 *Trilogy – Madonna and Child*, Terence Davies

1981 *Gay Life*, ITN

1981 *Lol: A Bona Queen of Fabularity*, Angela Pope

1982 *Scrubbers*, Mai Zetterling

1983 *Trilogy – Death and Transfiguration*, Terence Davies

1984 *Another Country*, Manek Kanievska

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1984 *Lace*, William Hale

1985 *The Angelic Conversation*, Derek Jarman

1985 *AIDS: The Victims*, Thames

1985 *What Can I Do with a Male Nude?*, Ron Peck

1985 *My Beautiful Launderette*, Stephen Frears

1986 *Caravaggio*, Derek Jarman

1987 AIDS Public Awareness Broadcasts, British government

1987 *Maurice*, James Ivory

1988 *Ballad of Reading Gaol*, Richard Kwietniowski

1988 *The Fruit Machine*, Philip Saville

1989 *Flames of Passion*, Richard Kwietniowski

1989 *Kinky Gerlinky*, Dick Jewell

1990 *Oranges Are Not the Only Fruit*, Beeban Kidron

1990 *Portrait of a Marriage*, Stephen Whittaker

1990 *Dead Dreams of Monochrome Men*, David Hinton

1991 *Relax*, Chris Newby

1991 *Young Soul Rebels*, Isaac Julien

1991 *Rosebud*, Cheryl Farthing

1992 *Gender Bender*, Laurens C. Postma

1992 *Caught Looking*, Constantine Giannaris

1993 *The Attendant*, Isaac Julien

1993 *Wittgenstein*, Derek Jarman

1994 *Age of Dissent*, William Parry

1994 *Chumbawamba: Homophobia*, Ben Unwin

1994 *Priest*, Antonia Bird

1994 *A Time to Heal*, Michael Toshiyuki Uno

1994 *B.D. Women*, Campbell X

1995 *The Chocolate Acrobat*, Tessa Sheridan

1995 *Dafydd*, Ceri Sherlock

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1996 *Beautiful Thing*, Hettie Macdonald

1996 *A Bit of Scarlet*, Andrea Weiss

1996 *Mardi Gras*, unknown

1998 *Love Is the Devil*, John Maybury

2001 *Baby*, Wiz

2010 *Uncle David*, Nicholls/Reich/Hoyle

2012 *What You Looking At?*, Dir Faryal

2012 *Stud Life*, Campbell X

2017 George Montague interview, BBC News

Queerama Soundtrack

'TC & Honeybear', 'JC Hates Faggots', 'Caramel', 'Sigourney Weaver', 'Supernatural Defibrillator', 2010, John Grant, Bella Union

'Glacier', 'I Hate This Fucking Town', 'No More Tangles', 'Black Belt', 2013, John Grant, Bella Union

'Snug Slax', 2015, John Grant, Bella Union

'I Try to Talk to You', 2014, Hercules & Love Affair, Moshi Moshi

'Ooh La La', 2005, Goldfrapp, Mute

'Stranger', 2014, Goldfrapp, Mute

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