

A New Gaze

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Women Creators of Film and Television in Democratic Spain

Edited by

Concepción Cascajosa Virino

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In loving memory of our friends Pilar Azcárate and Rocío Orsi.
We will never forget you

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FOREWORD

WOMEN AND HIGHER EDUCATION IN CONTEMPORARY SPAIN: LIGHTS AND SHADOWS

ROSARIO RUIZ FRANCO

For Pilar Azcárate Aguilar-Amat, colleague and friend

Women's continued access to higher education in contemporary Spain has been one of the main social achievements of the era. However, it has not been a linear progress, and has never been free from severe difficulties, like many other challenges that Spanish women have had to overcome in this crucial period of history that goes from the nineteenth to the twentieth century. In this long journey towards equality, women's point of departure was social, legal and educational discrimination based on a system that treated them as minors and denied their fundamental rights. They also suffered from a social structure that pushed them into domestic work, and, moreover, an education system that kept them from obtaining any sort of professional qualification. A metaphor for this appalling situation is the fact that Concepción Arenal – writer and pioneer in the Spanish feminist movement – had to disguise herself as a man to attend university lectures in the Faculty of Law at the Universidad Central de Madrid in the mid-nineteenth century.

Towards the end of the nineteenth century, those who demanded an improvement in women's education as a necessary step towards their integration in the public and professional spheres became louder, and their social resonance was now considerable. The historical context created by the revolution of 1868 that led to the so-called six years of democracy worked in favour of the women's movement, due to the focus on education of the new political authorities. It was also motivated by intellectual and cultural openness, and the reformist trends mainly embodied in the Krausist movement and the Escuela Libre de Enseñanza

(Free Institution of Education). Julián Sanz del Río, who was inspired by the ideas of German philosopher Karl Christian Friedrich Krause, started developing a Krausist movement in Spain. One of its first driving forces was Francisco Giner de los Ríos, who in October 1876 created the *Escuela Libre de Enseñanza*, a cornerstone in the process of Spanish educational reform, in its independence from the Catholic Church and in putting forward a series of reforms to improve universities.

This context of change allowed for the development of new initiatives aimed at improving women's education, like that of Fernando de Castro, who in February 1869 created the *Conferencias Dominicales sobre la Educación de la Mujer* (Sunday Conferences for Women's Education), with the objective of creating a supportive backdrop to women's education. Afterwards, he created the *Ateneo Artístico y Literario de Señoras* (Women's Cultural Centre for Arts and Literature), the *Escuela de Institutrices* (Governesses School) and in 1870, the *Asociación para la Enseñanza de la Mujer* (Association for Women's Education), all of them with a similar objective. The latter had the goal of "promoting women's education and training in all spheres and improving their social life conditions." These developments only had an impact on a small sector of society, as women's education was mostly focused on motherhood.

Some of those women demanded a more consistent improvement in women's education. The pedagogy conferences celebrated in Madrid in 1882 and 1892 are good examples. Emilia Pardo Bazán, Concepción Arenal, Concepción Aleixandre Ballester, Encarnación Rigada, Matilde García del Real and María Goyri participated in the Hispanic-Portuguese-American Pedagogy Conference of 1892, where gender inequality in education was denounced. It was at this conference that the distinguished writer Emilia Pardo Bazán defended the free access of women to female professional training as well as a quality education for them in her lecture "The Education of Men and Women." According to Bazán, the education that women were receiving at the time could not be regarded as education *per se*; as she considered this education "a means of repression, educating into obedience, passivity and submission." Her words received much attention from the media at the time, and it became evident that the issue was of great controversy in certain sectors. In these years, other educators such as Rosa Sensat or María Baldo defended the type of education that women were receiving; however, their point of view was conservative. They held the position that hypothetical economic independence of labour should not lead them to renounce their natural priority: motherhood.

The illiteracy rates among Spanish women at the time were around 70%; nevertheless, the number of women at schools and education centres

was starting to grow. A desire to improve their education and training as well as to obtain professional qualifications spread through all Spain. In the late nineteenth century, thirty young women from an educated upper-class background enrolled in university degrees for the first time. Medicine, pharmacy, law, philosophy and humanities were the most popular choices. At the turn of the century, María Dolores Aleu Riera, Martina Castells Ballespí and María Elena Maseras Ribera would be the first women to obtain university degrees.

During this period, women's education not only contemplated baccalaureate studies. With the royal decree of 11 June 1888, women were officially given the right to attend universities as private students, if a higher authority let them do so. On 8 March 1910 the royal decree of the Ministry of Public Instruction repealed this law, allowing women to sign up for university courses with no previous permission required. From this date onwards, the number of women at university lectures soared exponentially, as the official statistics show. While in 1900 there were 5,557 women studying at the university, by 1930 this number had risen to 37,642. The education reform and the general laws aimed at improving the legal and social situation of the Second Republic's government considerably favoured women's attendance at university. While in the academic year of 1931–1932 women students represented 6% of the total, in the year of 1935–1936 this number rose to 8.8%.

The outbreak of the Spanish Civil War abruptly interrupted this emancipatory process and many women encountered great difficulties in continuing their studies once the dictatorship started. During the first years of this period, the presence of women at universities was a mere anecdote; the gender policies implemented by the dictatorship were aimed at confining women to the domestic space. The law did not explicitly prohibit the access of women to higher education, but there were a series of measures that made enrolment virtually impossible. The educational standpoint was highly sexist at the time, with courses designed for women that included domestic education and home economics. A period of social service was compulsory under the attentive leadership of the Sección Femenina (Women's Section), the female branch of the fascist party Falange. From the mid-1950s onwards, social changes and the external openness of Franco's regime allowed many young women from the middle and upper classes to start their university studies. For some, university was not necessarily a means of obtaining an academic qualification or economic independence: it was indeed a way of gaining a qualification and in doing so paving the way for their incorporation into political activism. As a result, women became of great importance in the last years

of Franco's dictatorship, especially during the crucial years of the Spanish transition to democracy.

The law of education of 1970 established free and compulsory education between the ages of six and fourteen; and the political changes after Franco's death in 1975 allowed for a considerable decrease in illiteracy among women, and an increase in the number of them studying at universities. According to the National Institute of Statistics, in 1982, 186,700 young women were in possession of a university degree, whereas ten years later, in 1992, that number had boosted to 479,900. This rise has steadily continued until the present day. In the twenty-first century, most university students are women. Nonetheless, women's presence in executive positions is still an unsolved problem. The passing of the Organic Law 3/2007 on 22 March 2007 was designed to achieve an effective equality between the genders. In the university realm, it establishes that universities must have special centres for gender equality to carry out those tasks. And one of the main objectives of a twenty-first-century university that embraces academic excellence is undoubtedly that of implementing gender equality at all stages of higher education.

INTRODUCTION

A REVIEW OF THE HISTORY OF WOMEN CREATORS OF FILM AND TV IN SPAIN

CONCEPCIÓN CASCAJOSA VIRINO

This book aims to deepen the understanding of the work carried out by professional women in Spanish media since the arrival of democracy. After more than forty years of a National-Catholic dictatorship, the struggle of women became one of the key aspects of the Transition, and its prominent role was obvious in the controversial passing of laws allowing divorce and abortion. During the dictatorship many women were able to develop successful careers in many different fields, including journalism, literature and the arts. But they were rare examples of professionals overcoming great obstacles and in many cases helped by favourable economic conditions. In democracy these isolated cases began to multiply, as women in general were progressing in a fast-changing Spanish society. A new gaze took shape through the work of female directors and screenwriters of film and television. For the first time, they were in the position of telling their own stories. The purpose of this book is to contribute to the history of women in Spanish media, focusing on the work of some well-known names, but also rescuing from oblivion others now forgotten. All these women paved the way for those who are still fighting for real gender equality both in the field of media creation and in life.

Women Pioneers during the Dictatorship

After the end of the Civil War in 1939, a dictatorial regime was established, ruling the country with support from the Catholic Church until the death of General Francisco Franco in 1975. In this period, the legal progress achieved by women during the Second Republic, including the right to vote, was derogated. Women were forced to maintain a subordinate role in relation to their fathers or husbands in every aspect of

life, including having a bank account. In cinema this new state of affairs caused a virtual absence in creative positions. In their comprehensive overview of screenwriters in Spanish cinema, film historians Esteve Rimbau and Casimiro Torreiro (1998) found it difficult to review even a dozen names of women who were constantly active during the period. It comes as no surprise that many of them began their careers after the end of the dictatorship. The Second Republic period seemed a promise broken by the triumph of fascism. Rimbau and Torreiro (2008, 758) consider Rosario Pi Bruges, an actress turned producer, director and screenwriter, to be the first female Spanish filmmaker. Born in 1899, Rosario Pi was one of the shareholders of the production company Star Films, which financed feature films by Benito Perojo and Edgar Neville. Pi also directed *El gato montés* (1935) and *Molinos de viento* (1937) before being forced into exile after the outbreak of the Civil War (Melero 2010). When she returned from Italy a few years later, she was unable to resume her career as a director and quit filmmaking. But Rosario Pi was not alone in her cinematic dreams. Natividad Zaro, president of the production company Athena Films, collaborated on the script and direction of the Neorealism-inspired film *Surcos* (José Antonio Nieves Conde, 1951) and wrote more than a dozen movies, most of them Spanish-Italian co-productions. And Margarita Aleixandre worked as a producer both in Spain and in Cuba, and was the co-director of the films *Cristo* (1953) and *La ciudad perdida* (1954). Ana Mariscal, a famous actress of historical films, was the founder, with her husband Valentín Javier, of Rosco Films, the production company of the films that she directed from the early 1950s until the late 1960s, including *Segundo López, aventurero urbano* (1953) and Miguel Delibes' literary adaptation *El camino* (1953). Ana Mariscal was the first female director to have a consistent filmography in Spanish cinema.

Television came to Spain in October 1956 with the official inaugural broadcast of Televisión Española (TVE). During the early years, no women assumed creative positions, and their work was limited to hosting programmes. Blanca Álvarez was the only relevant exception. She was studying at the Official School of Journalism in 1958 when she was hired to work at TVE. At first she was the hostess of several programmes, but gradually she started to assume tasks related to screenwriting and production. During the late 1960s, she was the first woman to perform executive duties on Spanish TV as coordinator of programming. She became the first woman to lead a programming area when she was appointed director of children's programming in 1970. In the 1960s and 1970s two women reached relevant roles as directors in Spanish TV and then went on to have successful film careers: Pilar Miró and Josefina

Molina. But the list of television female pioneers includes more names. Television talk-shows *Casa de muñecas* (1962) and *Cuarto de estar* (1963–1966), which were written by Pilar Miró and Blanca Álvarez, were developed by María Dolores Vila-Coro, the first woman to occupy the position of director of a programme in TVE. Isabel Suárez de Deza wrote in 1963 the limited series for *Telenovela* titled *Dos mujeres*, which was followed by other limited series such as *Los cinco invitados*, *Llega una mujer* and *Aquella noche*. But in 1968, after more than a decade of operations, only three women had worked as directors in TVE: Pilar Miró and Pilar Ulia in Madrid, and Clara Ronay in Barcelona.

Starting as a decorator and assistant director, Lola Salvador, who sometimes used the pseudonym Salvador Maldonado, wrote during the 1970s more than a dozen episodes of different series and two well-received drama specials, *Juan Soldado* (1973), directed by Fernando Fernán Gómez, and *Don Juan* (1974), directed by Antonio Mercero (Martínez Montalbán, 2006). Only one woman was able to write a full series during the period of the dictatorship: the playwright Ana Diosdado with the romantic comedy *Juan y Manuela* in 1974. The situation of female professionals was a bit better in the children's programming section. A typical case was *La casa del reloj* (TVE1: 1971–1974), with three female screenwriters: Lolo Rico de Alba, Pilar Herrero and Encarnación Martínez Vilariño. Herrero and Martínez Vilariño were also writers of *Un globo, dos globos, tres globos* (TVE1: 1974–1979), a programme developed under the tenure of the second female director of children's programming, Milagros Valdés. Also, during this period an increasingly significant number of women joined the news division. Televisión Española kept finding new employees in the Official School of Journalism, where more and more women were studying. Within just a few years, they were no longer the exception.

Women Come to the Front: Pilar Miró and Josefina Molina

The successful careers of Pilar Miró and Josefina Molina in film and television would be a milestone in the marginal role played by women in creative positions. Despite their different backgrounds and interests, television was a vital opportunity for both of them to grow as filmmakers. Undoubtedly, both were leading exponents of the profound social changes that Spain would experience since the 1960s, when they took their first steps in an almost all-male directing staff. Twenty years later, in the 1980s, they managed to find recognition as two of the leading voices of

Spanish filmmaking. Pilar Miró and Josefina Molina had a common starting point in the Official School of Cinema, where the most relevant names of Spanish cinema were trained. Both entered the school in 1963, Molina in the directing degree and Miró in screenwriting. They were the only female students of the school along with Cecilia Bartolomé, then taking the second year of directing, and Katherine Waldo, in production. But they were not in the same professional situation. Pilar Miró was already working at Televisión Española. Her desire to join the nascent medium had been so great that she used connections among family and friends to get a job interview. She was hired for the news division, where she edited texts and slowly began to gain more responsibilities as assistant director and floor manager. But she ran into considerable difficulty, as women were banned in the control room for fear that they would distract staff members. So Miró asked to work during the midnight newscast, when there was almost no one in the studio (Pérez Millán 2007, 37). She decided to enrol in the Official School of Cinema to get additional training, but work schedules prevented her from taking the high-committing directing degree, so she chose screenwriting instead. Meanwhile, Josefina Molina arrived in Madrid from the southern city of Córdoba, where she was an active participant in non-professional theatre, to study at the school. Years later Josefina Molina would become the first female to graduate in directing from the school. But by then, she had already followed in the steps of Pilar Miró, joining Televisión Española as an assistant director.

In 1963 Miró and Molina worked together in the women's magazine *Revista para la mujer* (TVE1: 1963–1964), the first programme ever directed by Miró. Although being reduced to work in programmes aimed at a female audience might seem uninspiring, both took the opportunity to carve out a niche in a masculine environment. Soon after, their professional paths began to diverge. Miró stood out as a star director in the first channel of Televisión Española before turning to film direction and political appointments. Molina found her place in the experimental model of the second channel of Televisión Española and had a late entry into cinema. In 1966 Pilar Miró achieved her goal of getting an assignment in *Novela* (TVE1: 1962–1979), a programme in which literary works were dramatized in successive episodes. Her debut series was *Lili*, based on a story by Paul Gallicet that deals with a young orphan trapped in a love triangle. Miró did it so well that she soon became one of the regular directors of *Novela*, working on several adaptations. For *Una fecha señalada* by Gil Paradela, she won a special mention at Monte Carlo Television Festival. Known as one of the most efficient directors of

Televisión Española, she was finally assigned to the most popular anthology drama, *Estudio 1* (TVE1: 1965–1985). Her first contribution, to the TV series *Sublime decisión* by Miguel Mihura, was broadcast in October 1968. Meanwhile, Josefina Molina worked most of the time in the more culturally oriented second channel, where the graduates of the Official School of Cinema were thriving. After a modest beginning, she became a household name for her work in the anthology drama *Hora once* (TVE2: 1968–1974), for which she directed a daring adaptation of Franz Kafka's *The Metamorphosis* noted for the near avant-garde use of visual elements.

Given the relevance of their work in Televisión Española, a transition to movies was the next logical step. Pilar Miró made her film debut in 1974 with *La petición*, based on a short story by Émile Zola, a literary adaptation similar to the ones she had been filming for *Novela*. However, it was not until the 1980s when Miró, whose life was plagued by heart ailments, left television behind to concentrate on her film career. Her first success was the controversial *El crimen de Cuenca* (1979), a historical film, written by Lola Salvador, about two farmers tortured and imprisoned for a non-existent crime, the murder of another farmer who years later was found to be alive. The film was banned for a year and a half and Miró was indicted in a military court due to its graphic depiction of torture by the Civil Guard, a police-military force responsible for security in rural areas in Spain (for a full-length account of the affair, see Díez 2012). In the following years, Pilar Miró combined drama with some autobiographical films with women as protagonists, such as *Gary Cooper, que estás en los cielos* (1980), *Hablamos esta noche* (1982) and *El pájaro de la felicidad* (1993), with literary adaptations such as *Werther* (1986) and *El perro del hortelano* (1996). The latter, adapted from a play by Lope de Vega, defied expectations and became the biggest commercial and critical success of her career. For her work in the film, Miró won the Goya Award for Best Director and Best Adapted Screenplay. Her life was also strongly marked by her political commitment to the Socialist Party, in whose government she served as General Director of Cinema (1982–1985) and Director-General of Radiotelevisión Española (1986–1989). After her controversial resignation from Radiotelevisión Española under a false accusation of inappropriate use of public funding for personal expenses, Miró gradually resumed her professional work. She was in a moment of great professional recognition when she died in 1997 due to a massive heart attack.

Josefina Molina made her directing film debut with the movie *Vera, un cuento cruel* (1974), adapted from a story by Auguste de Villiers de L'Isle-Adam that she had already directed for television. The film went

unnoticed and that halted her film career for more than a decade. During this period, Molina had already filmed one of her most important works in television with the adaptation of *El camino*, a novel by Miguel Delibes for *Novela*. In *Función de noche* (1981), a mix of fiction and documentary, Molina directed actress Lola Herrera in an autobiographical account of her bout of depression. In the next decade, Molina directed the historical drama *Esquilache* (1989), for which she was nominated for a Goya as Best Director, the romantic comedy *Lo más natural* (1990) and the musical *La Lola se va a los puertos* (1993), a star-vehicle for singer Rocío Jurado. On television she was in charge of two ambitious projects: *Teresa de Jesús* (1984), a biopic of the saint and writer, and *Entre naranjos* (1998), adapted from a novel by Vicente Blasco Ibáñez. Retired since the late 1990s, in 2012 Josefina Molina received the Goya of Honour from the Motion Picture Academy of Spain, becoming the first female non-actress to obtain this career recognition since the founding of the Academy.

The Times Change: Women in Film and Television in Democracy

The arrival of democracy brought a radical change in the situation of women in Spanish society, laying the foundations for a major presence in the media. In the realm of television, the changes were immediate. Ana Diosdado was the main female creator of television fiction of this period, with two different series, *Anillos de oro* (TVE1: 1983), focusing on divorce, and *Segunda enseñanza* (TVE1: 1986), about a high school teacher. In both of them Diosdado was the main actress and also wrote all the scripts, while Pedro Masó directed the episodes. Ana Diosdado was a scion of a celebrated stage family. In 1965, not yet thirty, she published her first novel, *En cualquier lugar, no importa cuándo*, but gained wide recognition after the play *Olvida los tambores* premiered in 1970, for which she won some major awards of the Spanish scene. Despite her intense dedication to theatre, Diosdado occasionally wrote TV scripts, like the series *Juan y Manuela* in 1974. The rapid changes taking place in Spain in the 1980s seen through the lens of the recently passed divorce law formed the seminal idea behind *Anillos de oro*. Each episode told a different story about a couple putting an end to their marriage, with Diosdado and rising star Imanol Arias as the lawyers to whom they resort. The phenomenal success of *Anillos de oro* was not replicated with *Segunda enseñanza*, in which Diosdado played Pilar Beltrán, a teacher who starts working at a progressive high school in northern Spain while trying to fix the growing estrangement from her daughter, who she has

raised as a single mother. *Segunda enseñanza* was a ground-breaking approach to youth culture (the series began with the unexpected suicide of a teenager), and the different episodes addressed difficult issues such as drug use, homosexuality and abortion (Cascajosa 2013). Also in this period, after a string of celebrated scripts for movies such as *El crimen de Cuenca* and *Las bicicletas son para el verano* (1984), the writer Lola Salvador adapted her autobiographical trilogy *El olivar de Atocha* as an ambitious twenty-six episode series broadcast in 1989.

Outside fiction, one of the most significant examples of the new opportunities offered to women was the case of journalist Paloma Chamorro, one of the hosts of the influential cultural programme *Encuentro con las artes y las letras* (TVE2: 1976–1977), who would later be appointed director of the arts programme *Imágenes* (TVE2: 1978–1981). Shortly after, Chamorro became one of the icons of popular culture by virtue of her work on *La edad de oro* (TVE2: 1983–1984), where the latest trends in contemporary music, art, fashion and cinema were presented. All the relevant artists of the time appeared in her magazine. In children's programming, the most significant programme of the decade was *La bola de cristal* (TVE1: 1984–1988), created by television writer Lolo Rico. A veteran of Televisión Española, Lolo Rico followed the tradition inaugurated by Blanca Álvarez of developing children's programmes based on creativity and the cultivation of critical thinking. *La bola de cristal* used contemporary music, sardonic humour and innovative directing techniques to offer the most original children's programme ever broadcast in Spain (for a personal account of the story of the programme, see Rico 2003).

Back to cinema, as we have already noted, the 1980s were the most relevant period for women directors such as Pilar Miró and Josefina Molina. However, her former fellow student at the Official School of Cinema, Cecilia Bartolomé, didn't live up to the expectations created by her acclaimed documentary *Después de...* (1983) and had to wait over a decade to direct her next film, *Lejos de África* (1996) (for a review of her short but rather interesting career, see Cerdán and Díaz 2006). One of the main contributions of government film policy in Spain during the early 1980s was the introduction of a measure to promote first-time directors. This worked in women's favour, and a large number of female directors landed their first film-directing jobs during the next two decades. Some of these professionals gained experience outside Spain in a period in which, after the disappearance of the Official School of Cinema, filmmaking training was in a difficult situation. This was the case with Ana Díez, who after studying film in Mexico came back to direct the terrorism drama

Ander eta Yul (1989), becoming the first winner of the Goya Award for Best New Director. In other cases, they were screenwriters who decided to take the reins, as in the case of Azucena Rodríguez, a collaborator of director Gonzalo Suárez before writing-directing the drama about political female prisoners during the dictatorship *Entre rojas* (1995), or Ángeles González Sinde, a screenwriter for directors such as Ricardo Franco, Gerardo Herrero and Manuel Gutiérrez Aragón, who made her directing debut with *La suerte dormida* (2003). González Sinde followed the steps of Pilar Miró, holding relevant positions in the film industry, including tenures as president of the Spanish Screenwriters' Union ALMA (1999–2001), president of the Motion Picture Academy of Spain (2006–2009) and minister of culture of the Spanish government (2009–2011). Other female writers have never ventured into directing and concentrated on scripts, such as Verónica Fernández, co-writer of *El bola* (2000), and Alicia Luna, co-writer of *Te doy mis ojos* (2003), both winning Goya Awards for Best Original Script. For other women, like Patricia Ferreira, director of the literary adaptation *El alquimista impaciente* (2002), filmmaking came after a long career in television.

The three most important women directors of contemporary Spanish cinema have been Icíar Bollain, Isabel Coixet and Gracia Querejeta. Icíar Bollain belongs to a family that includes film director Juan Sebastián Bollain, and during her youth was a well-regarded actress in movies such as *El sur* (Víctor Erice, 1983) and *Land and Freedom* (Ken Loach, 1993). After making several short films, her first film, the road movie *Hola, ¿estás sola?* (1995), was praised for its fresh approach to the depiction of young women. Her career was quickly established due to the commercial and critical success of her next two films, *Flores de otro mundo* (1999), about a caravan of women visiting a village full of single men, and *Te doy mis ojos* (2003), a story of spousal abuse (for a full-length study of her films, see Santaolalla 2012). Isabel Coixet made her directorial debut with *Demasiado viejo para morir joven* (1989), which went unnoticed. However, after several years of outstanding work as a director of commercials, Coixet returned to directing with an indie film shot in English with American actors, *Cosas que nunca te dije* (1993). Gifted with a remarkable visual talent and possessing a unique personal universe, Coixet has made several films outside Spain, and her filmography has gained an international impact. In Spain, *Mi vida sin mí* (2003), the story of a woman with terminal cancer, won the Goya for Best Adapted Screenplay, while *La vida secreta de las palabras* (2005), a love story between a victim of sexual violence during the war in Yugoslavia and a temporarily blinded worker of an oil rig, won the Goya Award for Best Director and Best Film.

Finally, Gracia Querejeta is the daughter of celebrated film producer Elías Querejeta. His first major film was *El último viaje de Robert Rylands* (1994), an adaptation from a novel by Javier Marías. Querejeta specializes in intimate films about family relationships, such as *Cuando vuelvas a mi lado* (1999), about the difficult reunion of three sisters after the death of their mother, and the recent *Quince años y un día* (2013), the story of a rebellious teenager and his military grandfather.

Back to television, the arrival of private channels in the 1990s meant a boom in the production of fiction television series. As the new series were carried out by independent production companies, they allowed a new generation of directors, writers and executive producers to prosper. Many of them were female professionals with university training working in companies formed by young filmmakers and executives. These included Esther Jiménez, executive producer of *El comisario* (Telecinco: 1999–2008) and *Petra Delicado* (Telecinco: 1999); the playwright Yolanda García Serrano, director and screenwriter of *Abuela de verano* (TVE1: 2005); Verónica Fernández, co-creator of *El síndrome de Ulises* (Antena 3: 2007–2008), *Cazadores de hombres* (Antena 3: 2008) and *Ciega a citas* (Cuatro: 2014); Diana Laffond, creator of *Motivos personales* (Antena 3: 2005); Chus Vallejo, co-creator of *Cuenta atrás* (Cuatro: 2007–2008); Laura Belloso, executive producer of *Los hombres de Paco* (Telecinco: 2005–2010) and co-creator of *El internado* (Antena 3: 2007–2010); Rocío Martínez Llanos, also co-creator of *El internado* and executive producer of *Mesa para cinco* (laSexta: 2006); and Begoña Álvarez Rojas, who has been a director and an executive producer on several series of the production company Globomedia, including *Periodistas* (Telecinco: 1998–2002), *Los Serrano* (Telecinco: 2003–2008) and *Águila Roja* (TVE1: 2009–). The latter series was co-created with Pilar Nadal, also co-creator of *Un paso adelante* (Antena 3: 2002–2005). Other television creators have specialized in different fiction genres aside from the weekly series. Susana Prieto and Lea Vélez collaborated on writing scripts together for daily serials such as *La verdad de Laura* (TVE1: 2002), *Luna negra* (TVE1: 2003), *Obsesión* (TVE1: 2005) and *CLA No somos ángeles* (Antena 3: 2007). Writer Helena Medina and director Silvia Quer have specialized in long-form dramas and, after collaborating on several films for television, achieved an extraordinary success with the historical docudrama *23-F, el día más difícil del Rey* (TVE1: 2009). Previously known as an actress, Laura Mañá has directed two well-received television biographies of prominent women in the history of Spain, *Clara Campoamor, la mujer olvidada* (2011) and *Concepción Arenal, la visitadora de cárceles* (2012).

Women and Media Creation, Looking Back

An element to assess the growing but still limited relevance achieved by women in the film industry is the annual result of the Goya Awards bestowed by the Motion Picture Academy of Spain, between 1986 and 2013. Since the award was created, only four women have won in the category of New Director: Ana Díez (1989), Rosa Vergés (1990), Ángeles González-Sinde (2003) and Mar Coll (2009). But we must acknowledge that this has been a category in which the presence of women has been significant, as evidenced by the nominations of Cristina Andreu (1989), Isabel Coixet (1989), Ana Belén (1991), Chus Gutiérrez (1992), Arantxa Lazcano (1993), Icíar Bollaín (1995), Mireia Ros (1997), María Ripoll (1999), Patricia Ferreira (2000), Inés París and Daniela Féjerman (2002), Irene Cardona (2008), Belén Macías (2008), Juana Macías (2010), Paula Ortiz (2011), Isabel de Ocampo (2012) and Neus Ballús (2013). In most years there is at least one woman nominated for her directorial debut, which means that the presence of women filmmakers as first-time directors is significant.

The difficulty arises when, after the first film, for which there are specific state subsidies, female directors try to shoot a second film, a moment at which the critical and commercial performance of the first film is decisive. So the long-term challenge for female directors is to build a career, not just to direct a single film. Here the difficulties for female directors grow bigger, and recognition for their work becomes much more difficult to achieve. Reviewing the list of winners and nominees of the Goya Awards in the period 1989–2013, this reality becomes crystal clear. Only three women have been awarded Best Director: Pilar Miró (1996), Icíar Bollaín (2003) and Isabel Coixet (2005). If we pay attention to the nominees, they are concentrated on a very limited number of names – just five: Pilar Miró (1986 and 1991), Josefina Molina (1989), Gracia Querejeta (1999, 2007 and 2013), Isabel Coixet (2003) and Icíar Bollaín (2007 and 2010). Only on two occasions was the best movie of the year directed by a woman (*Te doy mis ojos* by Icíar Bollaín in 2003 and *La vida secreta de las palabras* by Isabel Coixet in 2005). Hence, after the early death of Pilar Miró and the professional retirement of Josefina Molina, only three female directors (Querejeta, Coixet and Bollaín) have gained significant critical recognition in contemporary Spanish cinema.

In this context, different mechanisms to make visible the work of women in the Spanish media have been implemented. In 2006 the association CIMA (Women Filmmakers and of Audiovisual Media) was founded by the group of female directors formed by Inés París, Chus

Gutiérrez, Iciar Bollain, Isabel Coixet, Josefina Molina, Cristina Andreu, Helena Taberna, Mireia Ros, Manane Rodríguez, María Ripoll, Cayetana San José Mulero, Laura Mañá, Eva Lesmes, Patricia Ferreira, Daniela Féjerman, Ana Díez, Teresa de Pelegrí and Judith Colell. CIMA is focused on working with film festivals, both generalist and specifically of women's cinema, and has collaborated in research and academic conferences, also participating in the juries of different institutional awards. It has also established international relationships with two transnational organizations, the European Women's Studies Network (EWA) and the Ibero-American Network of Women in Film and Audiovisual Media (MICA). Without a doubt, one of their activities with most social impact is their presentation of fake awards to festivals, print publications and TV programmes that ignore women in their selections.

Nowadays, the specific festivals that have been created in Spain since the arrival of democracy are an important window for short films, documentaries and feature-length films made by women to get some attention. These events have not only created an environment where women can present their work, but have also helped provide access to international female filmmakers whose movies are also ignored by commercial distributors. One of the pioneering festivals was the Women's Film Festival of Pamplona (Navarra), held since 1987, followed a few years later by the International Women's Film Festival, which began in 1993 and has since then been held annually in the city of Barcelona, sponsored by different government agencies and cultural organizations. They have been followed by other events scattered throughout Spain: the Women's Film Festival of Bilbao, which had its first edition in 1997; International Festival of Film Made by Women, held in Zaragoza since 1998; the Festival of Film Made by Women of Huesca, which was founded in 2000; the Festival Looking Us, which has taken place in Granada since 2001; the Festival Women Behind the Camera, which was created in Córdoba in 2005; the International Festival of Films Made by Women, held since 2006 in Teruel; and Festival Women and Cinema, created in Valencia in 2011. With the purpose of coordinating their activities and creating synergies in the field of getting recognition for women's cinema, in 2002 the promoters of some of these festivals formed the association TRAMA (Exhibitions and Festivals of Film, Video and Multimedia Made by Women).

In recent years, there have also been several data-based studies which show that women have not yet achieved a significant presence in the Spanish film industry if we take into account the most important professional positions. In 2008, the Institute for Women and CIMA

sponsored a pioneering empirical research study directed by sociologist Fátima Arranz. In the year 2006, women made up only 15.1% of the professionals who were part of the top creative team, a category where directors, writers and producers were included. The presence of women was higher, reaching 35%, in the category of executives, which included such figures as assistant director and production management, whereas it reached 75.5% in the group of specialists, where wardrobe, hair and makeup was included (Arranz 2008, 26). This report was subsequently complemented and published in book form under the title of *Cine y género en España*, which in 2011 won the Motion Picture Academy award for the best film book of the year. In 2012 the Fundación Autor and the Screenwriters Union ALMA published a report about the profession of screenwriting in Spain. The results concerning women, although not stellar, were a bit better than in a similar study conducted in 2003. According to the study, 24% of Spanish screenwriters were women (Fundación Autor 2012, 23). Other interesting data that we can mention was that 75.3% of women screenwriters had college education, compared to only 57.9% of the male screenwriters, while 67% had taken specific training in screenwriting, while only 38.8% of male screenwriters did the same (ibid., 27–28).

The increased participation of women in the areas of intellectual work and creation, as well as the passing of the Act for Effective Equality of Women and Men in 2007, have contributed significantly to the proliferation of research in Spain dedicated to the role played by women in the public sphere, particularly in cultural creation. Among them, we must highlight many relevant books devoted to the work of women in the field of filmmaking, such as those by Cami-Vela (2005), Arranz (2010), Caballero Wanguemert (2011), Rodríguez and Viñuela (2011) and Núñez, Silva and Vera (2012). Among the international experts on Spanish cinema, we must remember the pioneering publication of Susan Martín-Márquez, *Feminist Discourse and Spanish Cinema* (1999), and the extensive companion edited by Parvati Nair and Julián Daniel Gutiérrez-Albilla (2013) about the work of Latin American directors. So far there has not been a study about the history of women in Spanish television. It is a striking gap in the field of media studies, considering that there is at least a text, written by Elvira Marteles (2006), which has approached the history of women in Spanish radio, and that female journalists were the focus of a book by García-Albi (2007). But in recent years there have been a number of contributions to the study of women in television in Spain, either with a panoramic perspective (Cascajosa Virino 2010, about the creation of fiction; Gallego Reguera 2011, about women in executive positions) or

focusing on specific figures with significant television work, as the director Mercè Vilaret (Martí 2007), screenwriter Lola Salvador (Martínez Montalbán 2006; Díaz 2012; Martínez Pérez 2013a), director Josefina Molina (Loma Muro 2013; Martínez Pérez 2013b), writer Ana Diosdado (Cascajosa Virino 2013) and journalist Alicia Gómez Montano (Gómez 2012). This book is another contribution to what it is still a work in progress.

A New Gaze: An Overview of the Book

The origin of this book was a seminar held in November 2013 at Carlos III University of Madrid, organized by the Research Group TECMERIN (Television-Film: Memory, Representation and Industry) as part of the research project, funded by the government of Spain, “Cinema and Television in post-Transition Spain (1979–1992).” The seminar was also the first activity of MYCREA, a new line of research of the group TECMERIN devoted to the study and analysis of audiovisual creation by women. The seminar brought together researchers from the United States and Europe, as well as Spanish media professionals. The book gathers many of the papers presented there, but it is also an extension of several issues that in the conclusions of the seminar were noted as deserving more attention. The seminar should have been inaugurated by the then Vice-President for Equality and Cooperation of the University Carlos III of Madrid, Dr. Pilar Azcárate, but due to the illness that afflicted her was instead inaugurated by the Deputy Vice-President, Dr. Rosario Ruiz. Sadly, Dr. Pilar Azcárate died in January 2014 leaving behind great love and respect from her peers, and in tribute Dr. Rosario Ruiz is the author of a foreword about the relationship between gender equality and academia.

The book is divided into five separate sections about the work of professional women in film and television in Spain during democracy. The first section, “Female Presences in Literature, Film and Television,” includes an analysis of the work done by female novelists in audiovisual media. We need to remember that literature was a more welcoming workspace for many women during the dictatorship years, allowing talents that would have otherwise remained unknown. Jo Labanyi analyzes the television scripts by Carmen Martín Gaité, a writer with significant work in fiction, drama, poetry, essays, journalism and screenwriting. Meanwhile, Alicia Castillo brings to attention a remarkable but almost forgotten television comedy by novelist Rosa Montero, which is a singular example of the particular creative universe of the writer. The second section of the book, “Pilar Miró and Josefina Molina: Guiding Lights,”

focuses on the two most important women directors in Spanish film history. Natalia Martínez addresses a topic little discussed in the scholarly literature devoted to Pilar Miró, her television work, analyzing two of its most renowned dramatic programmes, *Eugenia Grandet* (1977) and *La profesión de la Señora Warren* (1979). Carmen González and Rocío Orsi deal with a later period in the career of Miró, linking her film work during the 1980s with her sometimes controversial public figure. During the year 2014 Rocío Orsi fought against a terrible disease that ended her life at the age of thirty-eight on 29 November. I am truly grateful to Carmen González for the effort of organizing Rocío's notes for the chapter included in this book, which also serves as a tribute to an outstanding scholar who left us too soon. Pedro Poyato devotes his text to the most important film of Josefina Molina, *Función de noche*, while in the concluding chapter of the section, Jacqueline Cruz makes a comparative study of Pilar Miró, Josefina Molina and a third female director, Cecilia Bartolomé.

The third section of the book, "Women Filmmakers in Democratic Spain," focuses on directors who started their careers in democracy. Trinidad Núñez Domínguez and Teresa Vera Balanza conduct a review of the women directors who shot their first movie between 1982 and 1992, a period in which there was a notable increase in the number of female filmmakers. The following two texts are case studies of two completely different profiles. Carlos Gómez and Paula Iglesias analyze the first and so far only film of Cristina Andreu, *Brumal* (1988), a little-seen movie now vindicated as one of the most original of the period, and Beatriz Herrero and Francisco A. Zurián deal with the film work of the most international Spanish woman filmmaker of the last two decades, Isabel Coixet. The fourth section, "Alternative Creation Experiences in Media," focuses on more obscure aspects of the activity and representation of women in Spanish media. Xose Souto Prieto writes about the presence of women in militant cinema of the period of transition to democracy, while Alicia Álvarez Vaquero works on the figure of the journalist and television host Paloma Chamorro, one of the key names in musical culture in the 1980s. Marta Senent closes the section with an approach to the concept of disability and womanhood, to show an effect of double invisibility in the history of Spanish cinema. The fifth and final section of the book consists of four interviews with prominent female professionals: screenwriter Esmeralda Adam, former Director-General of Radiotelevisión Española Carmen Caffarel, filmmaker Ana Díez and television director Matilde Fernández. Their reflections on personal and professional experiences

shed light on the changes in Spanish society and the challenges they have faced in their careers.

As the editor of the present book, I would like to thank every contributor for their hard work and the quality of their texts, and also to the participants of the seminar from which it is a derivation. I am especially proud that the book includes researchers of all the academic stages, from professorship to PhD candidates, and that it also includes seven male participants, helping to tear down the gender barriers that sometimes give the impression that the scholarly work about female filmmakers is only for and by female researchers. Also, it must be acknowledged that this book is part of the line of work conducted by the research group TECMERIN (Television-Cinema: Memory, Representation and Industry) and the research project “Cinema and Television in post-Transition Spain (1979–1992)” (CSO2012–31895). Both are led by Professor Manuel Palacio, who gave me the idea for the seminar and has always been a devoted supporter of gender equality in academia and in life.

For the women who opened the doors for the rest of us.

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