



The Media Studies Conference

**Wednesday 25 – Friday 27 June 2008
BFI Southbank, London**

PROGRAMME and APPLICATION FORM

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PROGRAMME

Wednesday 25 June 2008

- 9:00 **Registration from 9:00am onwards**
Refreshments available in the Delegates' Centre
- 10:00 **Examiners' Surgeries**
AQA
WJEC Film
WJEC Media
OCR
- 11:15 **Welcome and Introduction**
- 11:30 **Plenary: In conversation with Roly Keating, Controller of BBC 2**
- 12:30 Lunch
- 1:30 **Session A**
Workshops:
 Preparing for the new AS Media Studies Specification (Jason Mazzocchi)
 Teaching Magazines and Gender (Jan Udris)
 Black Representation in Film (Peter Jones)
 Wallpaper? Designs for Approaching Television Drama (Jeremy Points)
How to teach Audience (Clive Edwards)
How to teach Narrative (Rob Miller)
Strand Four: From the Margins to the Multiplex: The Mainstreaming of Modern American Independent Cinema (John Berra)
Strand Four: Music Video and the Politics of Raced Representation (Diane Railton and Paul Watson)
Inside Designing Computer Games (Alex Sulman)
- 3:15 Tea
- 3:45 **Session B**
Workshops:
 Preparing for the new AS Media Studies Specification (Jason Mazzocchi)
 Ealing and Hammer: Realism and Fantasy in British Film (Stephanie Muir)
 Teaching Magazines and Gender (Jan Udris)
 Digital News, Current Affairs and Citizen Journalism (Jeremy Orlebar)
How to teach Representation (David Wharton)
How to teach Institution (Alan Hunt)
Strand Four: Cracker: A Case Study in Industrial and Generic Change (Mark Duguid)
Inside Advertising (Laurence Green)
Inside Documentary Film-Making (Paul Watson)
- 5:30 **Reception**
- 6:45 **Close of day**

Thursday 26 June 2008

- 8:30 **Registration** Foyer, BFI Southbank
- 9:30 **Session C**
 Workshops:
 Wallpaper? Designs for Approaching Television Drama (Jeremy Points)
 Planning, Resourcing and Managing a two-year A Level Course (James Brogden)
 Ealing and Hammer: Realism and Fantasy in British Film (Stephanie Muir)
 Teaching E-media, We-media and Music (Adam Ranson)
 Who do we think we are? Identity and 'Britishness' on Film and Television (Poppy Simpson)
 How to teach Narrative (Rob Miller)
 How to teach Representation (David Wharton)
 Strand Four: What is Filmosophy? (Daniel Frampton)
 Inside Film Production (Rebecca O'Brien)
 Inside Music on TV (Malcolm Gerrie)
- 11:15 Coffee
- 11:45 **Plenary: Film and Englishness after the break-up of Britain**
 Stephen Blandford (Professor of Theatre and Media, University of Glamorgan)
- 13:00 Lunch
- 14:15 **Session D**
 Workshops:
 Sound and Music in Film (Tanya Jones)
 AFK Studying for Noobs or How to approach key concepts through the study of Computer Games (Viki Walden)
 Drama-Documentary or Documentary-Drama? (Martin Sohn-Rethel)
 Student Research Activity: The role of the teacher as trainer, supporter and assessor (Allan Rowe with Sarah Currant and Sean Delaney)
 Planning, Resourcing and Managing a two-year A Level Course (James Brogden)
 How to teach Genre (Wendy Helsby)
 How to teach Institution (Alan Hunt)
 Strand Four: Masculinity and Popular Television: Heroes, Martyrs, Friends and Fathers (Rebecca Feasey)
 Inside Magazine Editing (Paul Rees)
 Inside Independent Exhibition (Jason Wood)
- 4:00 **Tea**
- 4:30 **Plenary: Ed Richards in conversation with Richard Paterson**
- 5:30 Close of day

Friday 27 June 2008

- 8:30 **Registration**
- 9:30 **Session E**
Workshops:
 Drama-Documentary or Documentary-Drama? (Martin Sohn-Rethel)
 Black Representation in Film (Peter Jones)
 Digital News, Current Affairs and Citizen Journalism (Jeremy Orlebar)
 Who do we think we are? Identity and 'Britishness' on Film and Television
 (Poppy Simpson)
 How to teach Audience (Clive Edwards)
 Strand Four: Celluloid or Silicon? Digital Cinema and the Future of Specialised
 Film Exhibition (Stuart Hanson)
 Inside BBC 3 (Danny Cohen)
 Inside Film Criticism (Ryan Gilbey)
- 11:15 Coffee
- 11:45 **Session F**
Workshops:
 Sound and Music in Film (Tanya Jones)
 Teaching E-media, We-media and Music (Adam Ranson)
 Student Research Activity The role of the teacher as trainer, supporter and
 assessor (Allan Rowe)
 AFK Studying for Noobs or How to approach key concepts through the
 study of Computer Games (Viki Walden)
 How to teach Genre (Wendy Helsby)
 Strand Four: Jade Goody and the Circle of Shame: Reflections on the debate
 around Celebrity Big Brother, Channel 4, 2007 (Rosalind Brunt)
 Inside British Cinema (Colin Brown)
 Inside Scriptwriting (Tony Jordan)
- 1:30 **Lunch**
- 2:30 **Surprise Speaker**
- 3:30 **Film Screening: t.b.c.**
- 5:30 End of Conference

PLENARY SESSIONS

1. **In Conversation with Roly Keating**

Controller, BBC TWO, BBC Vision

Wednesday 25 June 2008

11:30am – 12:30pm

Roly Keating became Controller of BBC TWO in June 2004. The channel recently won Broadcast Channel of the Year and had a very strong 2007, reversing its reach decline, holding its peak share and broadening its audience.

Under Roly's tenure, memorable BBC TWO programmes have included *Andrew Marr's History of Modern Britain*, *The Choir*, the *White* season, *Jerry Springer The Opera*, *Rain In My Heart*, *Shoot the Messenger*, *The Power of Nightmares* and *Stephen Fry: The Secret Life of the Manic Depressive*, alongside comedy successes such as *Extras*, *The Catherine Tate Show*, *That Mitchell and Webb Look* and the re-launched *Never Mind the Buzzcocks*. Under his tenure the channel has also launched a raft of influential and popular returning series, including *Dragons' Den*, *Coast*, *Tribe*, *Springwatch* and the first two series of *Who Do You Think You Are?* and *The Apprentice*. Its top rating programme, *Top Gear*, continues to go from strength to strength.

Before joining BBC TWO, Roly was the Controller of BBC FOUR, leading the launch of the channel in March 2002. With programmes ranging from *The Falklands Play* to *The Alan Clark Diaries*, the channel under his Controldership won numerous awards, including non-terrestrial Channel of the Year at the 2004 Media Guardian Edinburgh International TV Festival and a BAFTA for *The National Trust*.

Roly joined the BBC as a General Trainee in 1983. As a producer and director in Music and Arts he made films for *Omnibus*, *Bookmark* and *Arena*, including documentaries about Ealing Studios, VS Pritchett and Philip Roth.

He was a founder producer and subsequently Editor of the long-running arts and media magazine *The Late Show*. From 1992 to 1997 he was Editor of *Bookmark*, winning the Huw Wheldon BAFTA for Best Arts Programme in 1993.

In 1997, Roly became Head of Programming for UKTV, overseeing the launch of the BBC's joint venture channels with Flextech, including UK Style, UK Horizons and the re-launched UK Gold. In 1999 he was made BBC Controller of Digital Channels, with overall editorial responsibility for BBC Choice and BBC Knowledge, as well as UKTV and BBC Prime. The following year he became Controller Arts Commissioning, with responsibility for music and arts programming across BBC Television, before moving to BBC FOUR in December 2001.

In 2003 he was seconded for six months to act as joint leader of the BBC's Charter Review project. From October 2007 to May 2008 he combined his job on BBC TWO with the role of acting Controller, BBC ONE.

2. **Film and Englishness after the break-up of Britain**

Steve Blandford

Professor of Theatre, Film and Television, University of Glamorgan

Thursday 26 June

11:45am – 12:45pm

I recently published a book, *Film Drama and the Break-up of Britain* which looks at how filmed and staged drama in Britain has reflected and contributed to a changed Britain since devolution. The book's title is not my phrase – it was used back in 1977 by the sociologist Tom Nairn when the first round of devolution referenda was being proposed.

It would be naïve to think that devolution arrived in isolation and I examine the way that dramatic fictions have reflected a wide variety of changes that contribute to what the book calls a virtual 'break-up' of Britain. These include various forms of immigration, the post 9/11 climate and so on. What it means to be British, or Irish or Scottish or Welsh has become a topic of great concern to politicians, not least the current Prime Minister. This is for a variety of reasons, not least the polarised atmosphere since the 2005 London bombings.

I believe that this atmosphere of questioning and debate about national identity has provided fertile ground for film-makers. English, as opposed to British cinema, is a fragile and elusive concept, not least because the idea of England itself has become so problematic. In cinema the idea of 'England' remains relatively oblique, though in the course of writing the book it became something that was more and more apparent especially when viewed alongside the emergent cinemas of Scotland, Ireland

and Wales. What was also apparent, and here a clear example is Pawel Pawlikowski's *My Summer of Love*, was the number of times that 'outsiders' working within the British cinema became those that sought out a sense of something radically changing about the country's national identity, very often something that was specific to an England left behind by the energy of devolution.

In my presentation I will refer to a diverse range of film's that are at least partly concerned with the idea of 'Englishness' ranging from *Four Weddings and a Funeral*, through to *Bend it Like Beckham* and *The Last Resort*, and I will finish with a slightly closer look at the work of Shane Meadows whose *This is England* is perhaps the most direct recent exploration of the idea.

Steve is the author of *Film Drama and the Break-up of Britain* (Intellect, 2007)

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- 3. In Conversation with Ed Richards** **Thursday 26 June**
Chair and discussant: Richard Paterson **4:30pm – 5:30pm**
- Ed Richards, the chief Executive of Ofcom, was appointed in October 2006. Previously he was Chief Operating Officer, responsible for the Strategy & Market Developments Group and the Organisation Planning & Development Group within Ofcom.
- Strategy and Market Developments' responsibilities include Ofcom's strategic thinking on the communications sector and covering market research, economic issues and consumer policy.
- The Organisation Planning & Development group includes Finance, Human Resources, Secretariat (including Nations & Regions) and the Office of Planning & Development.
- Ed was previously Senior Policy Advisor to the Prime Minister for Media, telecoms, the internet and e-govt. Before that he was Controller of Corporate Strategy at the BBC.
- He has also worked in consulting at London Economics Ltd, as an advisor to Gordon Brown MP and began his career as a researcher with Diverse Production Ltd where he worked on programmes for Channel 4.
- 4. Surprise speaker from the film industry** **Friday 27 June 2:30pm- 3:30pm**

TEACHER-LED SESSIONS

These sessions are listed alphabetically by the surname of the session leader

1. **Planning, Resourcing and Managing a two-year A Level Media Studies Course**

James Brogden

Head of Media Studies, Bromsgrove School, Worcester.

Particularly relevant to: All specifications with particular reference to OCR

Suitable for: New teachers.

New teachers of Media Studies who have taken on the responsibility of managing this subject are rarely trained specialists, and the prospect of creating a two-year programme of study can be very daunting. This session will provide advice on how to cope with some of the common problems and anxieties faced when setting this subject up from scratch.

It will allow new subject leaders of media to explore the requirements of the various coursework and examination modules with a focus on the new OCR syllabus, and in particular to identify links between them which will allow a more efficient delivery and encourage students to see their learning as an evolving whole rather than a series of modular pigeon-holes. The new specifications offer the opportunity to create a course programme for students in which theory, analysis and production can be taught in a self-supporting and holistic way.

Resourcing is generally the first hurdle to clear. What can they afford? What is the minimum needed to run the subject? What types of cameras, computers, and software should they be using? Personnel is also an issue here: if they are not the sole teacher of the subject they will generally be sharing the teaching with colleagues for whom Media Studies is not their first subject either, so this session will discuss the extent to which existing knowledge and competencies can be used, and how appropriate training can be delivered.

This session will include advice on how teachers can use students' own proficiencies in other subjects to enhance their learning and production skills. It will also identify 'pinch points' in the administration of the programme – those times of the year when everything seems to come flooding in at once, or, even worse, nothing at all – and offer strategies for pre-empting these or avoiding them altogether

2. **Black Representation in Film**

Peter Jones

Teacher, Queen Mary's College, Basingstoke.

Particularly relevant to: WJEC Film Studies; AQA; OCR Media Studies; WJEC Media Studies; CCEA Moving Image Arts-Creative Production & Research; SQA DV32 13 Media Investigation; BTEC National Diploma Media Unit 37.

Suitable for: New and experienced teachers.

Is there such a thing as black cinema? Is there any common ground between Dakar, Watts, Trenchtown and Brixton? The world looks to Hollywood for signs of representational change. And increasingly, black stars like Denzel Washington and Morgan Freeman have been able to play ethnically neutral characters. But the old problems of stereotyping and tokenism persist. For example, rarely do black men or dark-skinned African-featured women appear in romantic roles.

Teachers of film and media may feel reluctant to tackle this topic, perhaps through fear of political incorrectness, perhaps through lack of knowledge. I intend to suggest some practical and straightforward ideas for the classroom, beginning with students' own perceptions, providing some essential historical context (e.g. *The Birth of a Nation* and *Gone with the Wind*), and looking at some fascinating modern examples of what might be termed black cinema.

The topic is full of controversy, often raising more questions than it answers. Discussion can help to clarify not merely issues of black cinema but film and media concepts in general. For example, it can

raise difficulties of taxonomy: defining black film is a useful starting point. Is a black film one whose writer, director or star is black, or one that is black-produced or financed? What exactly might be termed a black theme, and is there more to this than merely objecting to racism? How far has black participation in the industry increased since 1969, when Gordon Parks became Hollywood's first black director? Do students realise that it was not until the late 1980s that a substantial cohort of black film stars began to emerge? Many basic film and media concepts can be taught through the study of black cinema: the phenomenon of blaxploitation, for example, provides useful material for the study of genre.

British students of all ethnicities often look to America for representations of blackness, and the influence of hip-hop is dominant. In the UK there is a much smaller black population and a correspondingly limited history of black images or black film-making. But two recent films - *Bullet Boy* and *A Way of Life* - suggest possibilities for the future.

Peter Jones is the author of *Teaching Black Cinema* (BFI, 2006)

3. **Sound and Music in Film**

Tanya Jones

Course Team Leader: A Level Media Studies, Long Road Sixth Form College, Cambridge; Team Leader, OCR Media Studies

Particularly relevant to: Textual analysis components of all the Media Studies and Film Studies A Level specifications.

Suitable for: New and experienced teachers.

The study of sound and music in film has been a rather neglected area. The reasons for this are varied. It is considered by some to rank lower than other textual elements within discourses concerning meaning generation and by others to be a study more appropriate to musicology than to Film and Media Studies. In fact, sound and music have a function for the film industry, the text creators and those who consume these texts. Synergistic releases of soundtracks and films, for example, not only generate income, but can also raise public awareness about the text itself. Music can be used alongside film company adverts in order to create brand recognition. An attempt by a film production company to present a product with high production values, will be aided greatly by a soundtrack.

For the creators of a film, sound and music can be used to construct psychological realities, historical period, to highlight and discuss principal themes and to re-enforce genre. Sound and music are used to promote 'suspension of disbelief' in the audience, to calm the viewer, to instil a sense of security and trust or to challenge and disturb those watching a film. Music also helps the viewer to be confident when attributing meaning to the visual elements of a text. The subliminal quality of soundtracks, which is often not even registered by viewers, helps to confirm textual readings. Film composers create soundtracks in order to capture and promote meaning. A consideration of how these individuals work and the level of control they have over their creations is also an essential area of study. The construction of representations within a text is a complex process, with micro and macro elements combining to present comments, questions and ideological positions. How a text interacts with its context is a core question within representational debate. Whether a film confirms dominant social ideas or challenges is an essential question within any textual analysis. Sound and music have an essential role within representational construction. Students often feel that they do not have adequate language to express what they feel to be the function of sound and music within a particular film.

This workshop aims to offer a framework of language, ideas and case studies with which students can approach the study of sound and music with more confidence. Whether your lesson focuses on textual analysis, institutional questions or helping students create original soundtracks for their own practical work, this workshop will offer you some new perspectives

4. **Preparing for the new AS Media Studies Specification**

Jason Mazzocchi

Head of Media Studies, Acland Burghley School, Londo; Principal Examiner, OCR AS Media Studies.

Particularly relevant to: OCR specification

Suitable for: New and experienced teachers.

In preparing for a new specification, we all like to share our experiences and resources. In this session teachers will be given the opportunity to design an OCR AS course and offered advice on the teaching of G322 and G323 units which are examined at AS level. The session will also cover the teaching and assessment of foundation production at AS Media Studies with OCR.

5. **Ealing and Hammer: Realism and Fantasy in British Film**

Stephanie Muir

Course Coordinator Film Studies, Richmond upon Thames College, Twickenham; WJEC Film Studies Examiner/
Moderator for AS and A2

Particularly relevant to: WJEC FS2 British Film Topics particularly British Film and Genre/ British Film and Production Companies.

Suitable for: New and experienced teachers.

The focus for this session is on British cinema as influenced by both the realist documentary tradition and the excesses of Romantic fantasy. This will be explored through two of the most successful British production companies - Ealing and Hammer - and the cinematic styles they represent. We will centre this on the new WJEC AS Film Studies Specification British Film Topics: Genre (Horror and Comedy) and Production Companies (Ealing Studios). Throughout the session we will be discussing how these topics can also be used to open up broader considerations of British cinema institutions and audiences.

We will consider how, under the watchful eye of Michael Balcon at Ealing, the creative team of writers, designers, cinematographers, directors and performers produced a “picture of England” in the 1940s and 50s. Their demise in the late 1950s coincided with the rise of Hammer Studios and the critical reception of Hammer films, as well as the films themselves, could also be said to provide us with “a picture of England”.

We will examine the conditions of production and philosophies behind the success of both Studios, leading to their names becoming synonymous with genre films. Ealing is considered as the maker of “classic” comedies such as *Passport to Pimlico*, *Kind Hearts and Coronets*, and *The Ladykillers* but the studio also produced great British melodramas (such as *It Always Rains on Sunday* and *Mandy*), documentary-influenced War films (*Went the Day Well?* and *The Cruel Sea*), crime films (*The Blue Lamp*) and even the portmanteau horror film *Dead of Night*.

After the success of their “pre-sold” films such as *The Quatermass Experiment* Hammer went on to reclaim the (literally) highly-coloured Gothic fantasies of English literature such as *The Curse of Frankenstein* and *Dracula*. In doing so they also created an extremely successful repertory company of innovative directors such as Terence Fisher, writers such as Jimmy Sangster and performers Christopher Lee and Peter Cushing. We will look at how the films delved deeper into X certificate territory as the 1960s progressed with films such as *Taste the Blood of Dracula* and *The Vampire Lovers*. Hammer’s association with the Period Horror film was to be superseded by the new British Horror, much closer to home, of non-Hammer films including *Frightmare* and *Deathline* just as British cinema was experiencing its most difficult period in the 1970s.

The availability of the films, as well as that of critical writing and re-appraisal, makes the topic one that is rich in resources. The achievements of both Ealing and Hammer lend themselves to study as social, industrial and artistic products

6. **Digital News, Current Affairs and Citizen Journalism**

Jeremy Orlebar

Freelance Lecturer and Writer.

Particularly relevant to: All specifications

Suitable for: New and experienced teachers.

In the wireless universe, news is becoming personalised, and available on demand as we, the audience, want it. News online means we no longer wait for the broadcaster to schedule a news bulletin or news programme or a newspaper to print it. We can sign up to receive news alerts on our mobile phone, laptop or desktop computer. We can get football results, cricket scores and the latest stock market figures sent directly to our mobile. News is available on PDAs and other wireless handheld devices. We can schedule our own news service.

Radio and television programmes are now interactive, using emails, text messages and phone calls as part of their current affairs programmes. The audience is becoming part of the programme rather than a passive recipient of it. The media savvy citizen is an active user with an insatiable demand for up to the minute news.

The challenge for educators is to gear up our students to be active participants in this digital juke box of global news, current affairs opinion, comment, disinformation, PR, celebrity gossip and ‘churnalism’.

The new four part AS and A2 Level syllabus offers the opportunity of studying and evaluating news and current affairs, with course work to produce multimedia news related material with audio and visual content. For many students the challenge will not be technical, but how to research, check and write news copy in a relevant semi-professional way that will attract audiences.

This session will look at understanding and analysing the new digital world of online news and interactive current affairs, news blogs, podcasts, vidcasts and citizen journalism. News companies, broadcasters and newspapers are re-thinking how they provide a service for online viewers. In such a competitive market new news providers spring up overnight. Anyone can produce and distribute content for virtually no cost. It will suggest ways of exploring current affairs content that is of interest to news intolerant students, and ways into creating digital news multimedia content, including podcasts, posters, and blogs as well as discussing the use of news priorities, and news values in a digital environment and how these change according to the format of the multimedia platform.

7. **Wallpaper? Designs for Approaching Television Drama**

Jeremy Points

Subject Officer in Film and Media, WJEC, Cardiff.

Particularly relevant to: In particular: AQA: MEST1 (part of a possible cross media topic); OCR Media Studies AS: G322 Textual Analysis and Representation Issues; WJEC (part of possible MS1 or MS4 topics).

Suitable for: New and experienced teachers.

We want more classic costume dramas, more Jane Austen adaptations, said a slightly drunken Lenny Henry, welcoming in the new year of 2008 on Jools Holland's music show. Behind Lenny Henry's joke about classic costume dramas turning up everywhere on TV, lies a renewed audience interest in literary adaptations as well as TV drama in general. It's proof that something has been happening to Television Drama for the last couple of years. Both terrestrial TV and multichannel TV have been investing in drama as 'backbones' of schedules – key to channel identity and guarantors of 'quality'.

What has been happening then? It's got more risky for one thing – an (ITV) back-to-back drama showing the making of a soap and the actual soap (*Wallpaper* and *Echo Beach*); a teen version of *Shameless* (*Skins*); a drama focusing on white experience in multicultural Britain (*Abi Morgan's White Girl*). Dramas are being experimented with and launched on multichannel TV (eg, BBC 3's *Gavin and Stacey*, *Being Human*). It is being used to attract audiences to multichannel viewing, scheduling consecutive episodes on terrestrial and multichannel, drama re-runs (ITV 3). It's luring audiences to interact with it on broadcasters' websites; become participative users by making your own parodies; and be part of the mobile phone video streaming experiments. And on top of that, single dramas are back on both ITV and BBC together with the usual range of US TV Drama from hybrids like *Heroes* to the recently launched *Mad Men*, 'from the makers of *The Sopranos*' as it's been marketed.

TV Drama features on all specifications in different contexts – ranging from topics aimed at exploring drama as part of an industry to the subject of textual analysis and representation issues. Whatever your specification, TV Drama is in many ways a broad and daunting genre to teach. I'm going to attempt to explore a variety of teaching and research approaches through contemporary British and American television drama. I will aim to look at one or two dramas in more detail to anchor the session whilst reinforcing approaches through some of the familiar media concepts. I will focus on textual issues to start with (highlighting what I think are the most important aspects of genre, narrative and representation for students to study) but I will also explore approaches to audience, user and production contexts. I hope this will make the session relevant to whatever specification you and your students are following.

Jeremy Points is the author of *Teaching TV Drama* (BFI, 2007)

8. **Teaching E-media, We-media and Music**

Adam Ranson

Teacher, Film and Media Studies, St. Brendan's Sixth Form College, Bristol; AQA A Level Assistant Examiner; educational consultant for 'What's this Channel 4?', C4's media education site.

Particularly relevant to: AQA AS Media: A cross-media study of Music; OCR AS Media: Music Audiences & Institutions; The work on 'We Media' will also prepare the ground for the OCR A2 Media Study area.

Suitable for: New and experienced teachers.

Over the last fifteen years the internet has revolutionised the media in all their forms and structures. 'Web 1.0' produced new forms of text and new methods of distributing them. 'Web 2.0' is now fundamentally re-writing the relationship between audiences, producers and text. If Web 1.0 produced 'e-media' (web-sites, portals and browsers), Web 2.0 is producing 'we-media' (Blogs, Wikis, Social Networking Sites and User Generated Content).

Media Studies as a subject has been slow to address these changes, partly because of an attachment to the professionally-produced and singular MEDIA TEXT as the primary object of study. The 2008 specifications however, recognise that the 'electronic media' are at the heart of contemporary culture.

This workshop gives some historical and theoretical context for the development of the Web and the surrounding Media debates. The main focus of the session, however, is a detailed case study of how a particular media industry is coming to terms with the web.

The impact of these new developments in the popular music industry will be examined through a study of how particular 'cutting edge' media companies (Warp and Kill Rock Stars) use a range of 'old media', new media and 'social networking' techniques to promote artists and maintain a relationship with their 'communities'. This will be contrasted with the increasing difficulties of 'the Majors' and the emerging hegemony of iTunes. New companies such as Warp can be seen as prime exponents of an emergent and independent 'DIY' culture.

Guidance will be given on how to use student research assignments to extend these case studies into a comprehensive understanding of 'e-media issues' such as convergence and copyright. The case-study will also raise 'we-media' issues about the extent to which communities such as 'MySpace', 'YouTube' and 'Lastfm' are genuinely creative and participative. There will also be an introduction to how traditional media companies are attempting to understand, predict and control social networks using the new models of media audiences such as the 'Youth Tribes' model pioneered by Channel 4.

9. **Student Research Activity: The Role of the Teacher as Trainer, Supporter and Assessor**

Allan Rowe

Lecturer in Film and Media Studies, Chelmsford College.

Sarah Carrant and Sean Delaney

The BFI National Library

Particularly relevant to: Film and Media Studies A Levels (all specifications); National Diplomas in Media (OCR and Edexcel).

Suitable for: New and experienced teachers.

Over recent years there have been attacks on the role of course work in assessment at all levels and particularly pre-HE. This has resulted in a tightening of course work procedures at GCSE and the reduction in coursework in most A levels. For Media Studies teachers, however, the coursework component remains high even increasing in the new specifications. In vocational areas the shift from AVCE to National Diplomas and the new Creative and Media Diplomas leads to an increasing stress on "portfolio building" of both practical work and related research activities.

This kind of work is challenging to students but also teachers who are expected to fulfil the roles of training students to undertake course work supporting them as they do it and finally assessing the work. This makes demands on our skills, as well as those of students, but also raises ethical issues for the teacher on a daily basis. Awarding bodies are generally reluctant to give too prescriptive guidelines to teachers as this is seen to be interfering too much in teaching practice. We are left therefore to develop a "professional" ethic evolving largely from informal discussion with colleagues.

The focus of the session will be on the "research" aspect of Media Studies not only in "theoretical" parts of the specifications but also in preparing for practical work and evaluating products in the context of professional production. My starting point is that we can make no assumptions about students' research skills and that we need to take them through activities to develop both their skills and their confidence in finding out, recording and presenting. When they are undertaking research activities we have to consider individual student's "readiness" which will lead to different support for different students. Finally, we have to be clear the moment that is role transforms to being the "fair and objective" assessor.

For over ten years, large numbers of A Level Film and Media Studies students have researched their projects at the BFI Library, accessed the online Book Catalogue or downloaded the Library's 16+ Research Guides (covering a range of subjects from Auteurs to Strong Women). Two of the librarians will be at this session to give advice, share their expertise and experiences and suggest ways that the

BFI Library can help and support A Level students even if you aren't from a London school.

The session will use examples of student work as case studies. It is hoped that those participants who have been supporting students through research or have undertaken their own supported research will be able to share their experiences.

10. Who do we think we are? Identity and 'Britishness' on Film and TV

Poppy Simpson

BFI Education Online Developer

Particularly relevant to: WJEC Film Studies AS FM2 British Film Topics, British Film Identity Study; OCR Media Studies G325 Critical Perspectives in Media, Section B: Media & Collective Identity.

Suitable for: New and experienced teachers.

What is being British all about? The monarchy and Magna Carta? Football and fish n'chips? Can we really lay claim to a unique set of British values, such as tolerance, liberty and fair play?

Who do we think we are? explores how the slippery concepts of 'Britishness' and citizenship have been imagined, communicated and debated in both film and television. Using extracts from contemporary films and programmes alongside examples from specific times in the past, the session will investigate change and continuity in the representation of British identity on screen.

The session will also look at how moving image has been used to contest the idea of a 'United Kingdom' by focusing on national and regional identities as well as narratives that deal with minority experiences of British life.

Finally, who do we think we are? will ask to what extent film and television 'mediate' identity and consider the impact of both fiction and non-fiction moving image on public awareness and debate.

11. Drama-Documentary or Documentary-Drama?

Martin Sohn-Rethel

Programme Leader for Media and Film Studies, Varndean College, Brighton.

Particularly relevant to: Film Studies AS: FM2 Section B.

Suitable for: New and experienced teachers.

I shall be exploring these two often confused hybrids by looking at *Bloody Sunday* (Paul Greengrass, 2002) and *In The Name Of The Father* (Jim Sheridan, 1995) and comparing them with the work of Ken Loach, for example *Sweet Sixteen* (2002) and *It's a Free World* (2007).

What different strains of realism and authenticity can be identified in each and how can different spectators engage with them? What licence does each hybrid grant to producers in terms of raising finance and maximising audiences? What dramatic and documentary licence does each hybrid grant the filmmaker in terms of political message, narrative constraints, emotive impact and symbolic *mise en scene*?

Last but not least, how can this study fit into the new Film Studies AS specification?

12. Teaching Magazines and Gender

Jan Udris

Teacher/ Lecturer Media & Film Studies, Luton Sixth Form College, Luton.

Particularly relevant to: OCR Media Studies, A2: G325 Critical Perspectives in Media, Section B: Media & Collective Identity.

Suitable for: New teachers.

The session will address ways in which approaches used for the existing/old OCR A2 Issues & Debates unit can be adapted for the new G325 Critical Perspectives in Media. Given that some of the other options may be seen by some centres as intimidating, the Magazines and Gender within the Media & Collective Identity option may be an attractive prospect for many - and is certainly still seen as relevant and interesting by students. The session will outline previously successful methods of teaching Magazines and Gender but will also include reflection upon the new syllabus's focus on 'collective identity' (though in practice this may not entail too many changes).

The session will be structured around a Scheme of Work adapted from the one I have developed over recent years.

13. AFK Studying for Noobs – How to Approach Media Key Concepts Through the Study of Computer Games

Viki Walden

Teacher, Media Studies, Queen Mary's College, Hampshire

Particularly relevant to: WJEC MS1: Representations and Responses and MS2: Production Processes; AQA MEST 1: Investigating Media; OCR G322 Institutions and Audiences - Computer Games; Edexcel BTEC National in Media (E-media); BTEC First in Media

Suitable for: New and experienced teachers.

As the newest and fastest growing medium computer games are likely to be at the the heart of students' interest outside of the classroom. While teaching computer games is potentially more challenging for students than those we are more acquainted with in the classroom, it has the potential to engage the student more. Computer games saw their origins in the 1962 game *Spacewar* in which two players each control a spaceship circling a planet. The players can shoot each other, turn their ships and accelerate and the goal is to hit the other player before being hit yourself. On paper, *Spacewar* reads like a computerised version of battleships - all computer games have a connection with the 'real world'.

In the last five years computer games have advanced considerably. Blizzard created the MMORPG (Massively Multi-Player Online Role Playing Game) *World of Warcraft*, an everlasting narrative, 'real time' virtual fantasy world which now boasts over six million players worldwide. In 2007 with the rise of Second Life, the BBFC banning *Manhunt 2* before it was released and the release of *Halo 3* there was clear evidence that the computer game industry has become a serious media industry player.

This session will explore how teachers can approach computer games in the AS Level Media Studies classroom, using *World of Warcraft* as a key text to link the key concepts. We will think of computer games as both a comparative to cinema and a stand alone "technological" entertainment industry, discussing "who" the audience really is; how different audiences experience "play" in different manners, and play for different reasons. There will be a brief introduction to many of the debates and concerns surrounding computer games and possible ways in which they can be incorporated into AS coursework.

Viki Walden is currently researching Computer Games for her book *Understanding Key Concepts in Media through Computer Games*.

HOW TO TEACH ...

These sessions are aimed at those new to Film and Media Studies but could also provide a useful refresher for more experienced teachers.

1. How to teach Audience

Clive Edwards

Journalist, Castle Vale Community Radio, Birmingham; OCR Examiner

The concept of audience is central to Media Studies. Audiences, more so than texts and institutions, have undergone major changes in terms of their status, their positioning and their experiences since the digital revolution. This session will examine the changing role and status of audiences across a range of media, their 'alleged' empowerment, and their contributions in a 'democratic' media environment. Case studies of audience research methodologies will be explored, and of audience targeting strategies employed across a variety of media industries. Examples will be drawn from the new OCR specification and the session will provide ideas for Schemes of Work and lesson plans for use with AS and A2 students.

2. How to teach Genre

Wendy Helsby

Tutor, Media and Film Studies, Queen Mary's College, Basingstoke

The idea of genre appears to be quite simple, that is we all know what makes a horror or a documentary or a wrestling film '... we're going to put you to work on a wrestling picture They tell me you know the poetry of the street. That would rule out westerns, pirate pictures, screwball, Bible, Roman ...' *Barton Fink* (Coen Brothers, USA, 1991)

Genre is a key concept in Media and Film Studies. It interconnects with narrative, audiences, ideologies, producers and institutions. However, once we start to explore these terms they become problematic, slippery and in the case of genre can be particularly reductive, listing elements such as typicalities of plot, characters, locations and the types of expectations and pleasures for audiences. It can lead to banality in conclusions, such as 'this is a western ... a sitcom ...'. What do we mean by these terms? Does this use of genre deny contextual forces such as social, historical, ideological, technological and economic which serve to mould texts? Does it deny alternative readings by audiences?

How to teach genre will look at ways to introduce and explore both the descriptive and functionalist approaches to genre studies and its usefulness as a critical device. Ideas about how to introduce genre as a concept and how to link it with other key concepts will be covered. In addition there will be an exploration of how genre is used in a 'postmodern world' with 'in-breeding' (Janet Staiger) and hybridity. The way that the genre canons are conceived and fixed will be discussed asking the question why some types of films or even elements of films achieve the accolade of a genre whilst others are subsumed under more general labels. The aim is to provide teachers new to this area with some basic tools for introducing the topic but at the same time to begin to open the concept of genre to a more critical exploration

Wendy Helsby is the editor of *Understanding Representation* (BFI, 2005)

3. How to teach Institution

Alan Hunt

Head of Media Studies, Eastbury Comprehensive School, Barking; freelance media educator

'I know what you were doing last night. We were all at it. More than 25 million of us. Watching TV. It's our national sport. Sofas the land over have buttock-shaped sags that pay homage to the power of television.'

(Claire Beale, *The Independent*, March 08)

While we are witnessing the digital transformation of our media and as we are offered yet more platforms, formats and applications to sate our supposed cultural appetites, one thing seems to remain true: we still make the best TV in the world and we still love watching it. Last year we watched a

massive 3.63 hours of it a day and no doubt a significant proportion of it was influenced by the same public service principles that have underpinned broadcasting for nearly a century.

This workshop will attempt to persuade you that television still needs to be part of any vibrant and contemporary Media Studies curriculum. Key critical debates and theories will be identified and explained in terms of how and where they might fit in to a sequence of lessons about television. These will include:

Public Service Broadcasting & its origins; Mass Society Theory; The Reithian ethos; The BBC and WW2; Broadcasting, ideology & the State; The key Broadcasting Acts & contemporary media regulation; Genre in the schedules; Economics of TV production; The future of the Licence Fee; TV, satellite and cultural imperialism; Notions of quality - High vs popular culture; What's this Channel 4?; youtube, iTunes and the iPlayer – power to the audience?; Broadcasting – do we still trust it?

Primarily for those new to teaching, the session will take as its starting point the position that even in a study of institutions or audience, textual analysis is the key. It will involve the screening of key clips that have proved to be invaluable and stimulating, along with discussion of lesson plans and where to locate the best resources.

4. Narrative: Media Forms and Teaching Methodologies

Rob Miller

Curriculum Manager, Palmer's College, Essex.

Narrative is a stimulating area of study relating to every media form and is particularly pertinent in relation to new media and new technology. The session will focus on key areas of narrative as a significant and vast area of study that potentially could comprise an entire unit or module - narrative, narrative structure, narrative theory, narrative form, narrative enigma, narrative action codes and narrative themes. The 'how to teach narrative' section of the workshop will focus on how to condense such an expansive area of study into a holistic Scheme of Work discussing what teaching materials and approaches have been particularly useful and relevant. I hope to identify 'what worked and what didn't'. A range of media forms will be used in the session hopefully making it visually and aurally stimulating, discursive but also relevant in terms of pedagogy.

Interactive approaches to narrative will also be discussed in reference to new media and computer games and will also tie in with the idea of media convergence in relation to narrative and media platforms. The idea of narrative will be explored with reference to other cornerstones of media education including genre, representation, ideology, semiotics and notions of institution – a holistic approach to teaching narrative will be encouraged but with also the need for stand alone lessons that enable the learners to understand key areas of narrative study. Practical teaching of narrative will also be analysed and a range of activities discussed, hopefully from the perspective of the group as well as the workshop leader.

Delegates are welcome to offer their own experiences of teaching narrative and discuss materials that they have used themselves in their teaching. I fully expect and hope the session will be interactive and I am more than happy to explore areas that may arise at relevant moments during the session as it is intended to help and assist both new and experienced media teachers in this area of study. Depending on the size of the group I intend to factor into the presentation activities intended to stimulate delegates and inspire them to participate in the workshop. My presentation will be available at the end of the session and delegates are welcome to share materials, the easiest and accessible way would be bringing a memory stick to the session.

5. How to teach Representation

David Wharton

Head of Media and Film Studies, Gateway Sixth Form College, Leicester

Representation is a core element of Media and Film Studies, and its successful analysis requires skills and knowledge from a wide range of disciplines: Communication Studies, Sociology, History, Psychology, Cultural Studies, Business Studies, Language, Literature and the Visual Arts. Additionally, there needs to be a specific understanding of the medium being studied - its genres, codes, conventions and audiences. The average 16-year-old Media or Film Student is therefore embarking on a rather steep learning curve, at the end of which s/he will be expected to analyse completely unfamiliar media texts - under exam conditions in some cases. The teaching and learning that takes place during the year needs to build sufficient knowledge (and self-confidence) to allow students to make the leap from guided analysis to independence in the face of the text.

The moving image provides particular challenges, since its representations alter their meanings as the sequence, or the whole narrative, unfolds. Students need strategies for keeping pace as they attempt to interpret both surface and subtext through *mise en scène*, dialogue, performance, camerawork, editing, diegetic and non-diegetic sound, music and post-production processing. The elements of the moving image can seem rather baffling in themselves. And this is before we start discussing anchorage, unintended meanings, resistant meanings ...

It is also rather more complex to be working with modern media products which tend to take account of discourses such as feminism and anti-racism and respond to them. It was, for example, a great deal easier to write about the representation of gender in *The Sweeney* than it is to deal with the same subject in *Life on Mars* and *Ashes to Ashes*. However, it's fairly easy to argue that under a veneer of political correctness, the essential messages of the newer products are pretty much unchanged from that of the 1970s original.

In this session, I will be exploring various means by which we can lead students through the first year of advanced study, using resources that have worked well in my Department. The general approach is to begin with simple, static images and text, often quite old images from times when attitudes were less enlightened. We then move on to more complex, more sophisticated texts, building strategies for interpretation as we go. Resources will be provided in photocopy form for the session, and I'll also give delegates a weblink to colour pdfs which will remain available online until the end of November.

David is the author, with Jeremy Grant, of *Teaching Analysis of Film Language* (BFI, 2005) and *Teaching Auteur Study* (BFI, 2005)

THE INSIDERS: SPEAKERS' BIOGRAPHIES

Information is listed alphabetically by the surname of the Speaker

1. **Inside British Cinema**

Colin Brown

UK Film Commissioner, UK Film Council, London

Colin Brown took up the role of British Film Commissioner at the UK Film Council in February 2007. He is responsible for feature film inward investment into the UK and for promoting the UK as a filming hub for international film-makers.

Before taking up the role of British Film Commissioner, Colin was a Board Member of the UK Film Council, which was founded by the government in 2000 with the objective of helping to create a sustainable UK Film Industry and to develop film culture by improving access to, and education about, the moving image.

He spent more than a decade at leading post-production house Cinesite (Europe) Ltd after founding the company in 1994. Under his guidance, Cinesite grew to become one of the largest and most prolific visual effects houses in Europe. Between 1999 – 2002, Brown oversaw the Hollywood side of the business, Cinesite Inc. Running a major US based operation for three years gave him a clear business understanding of the politics and mechanics of film-making, from inside the international heart of the industry. In 2002, he became Chairman of Cinesite's wide range of services and business interests.

Colin has a wealth of experience in the European production, post-production, transmission and animation markets. As Managing Director of European Television Network Group he was responsible for companies operating in all areas of production from Outside Broadcast through to 3-D computer graphics. Before that he was Managing Director of Molinare Ltd., supervising activities in providing post-production services and transmission of a pan-European satellite sports channel and a UK domestic channel. From 1986 to 1989 as the Executive Vice President of Rank Cintel, Colin oversaw the establishment and early growth of the company serving the Film and TV industries across the entire United States.

2. **Inside BBC 3**

Danny Cohen

Controller, BBC3

Danny took up his position as Controller, BBC Three on 14 May 2007. During his first year, Danny revamped the channel with a raft of new programmes alongside a brand new look for the channel and a huge step forward in multi-platform. Share amongst 16-34 year olds since the revamp is now 4%, which is a 29% increase year on year.

Danny's commissions at BBC Three so far have included factual programmes *Blood, Sweat and T-Shirts* and *Young Mums' Mansion*, entertainment show *Lily Allen and Friends*, dramas *Being Human* and *Phoo Action*, and comedy including *Sallywagga* and the forthcoming, *The Wrong Door*.

During this period BBC Three became the first non news BBC channel to simulcast programmes on the web, have regular slots for user-generated content in prime-time, and placing interactive ideas at the heart of programmes.

Prior to joining the BBC, Danny was Head of E4 and Head of Channel 4 Factual Entertainment and during his time at Channel 4 commissioned the much talked about youth drama *Skins*, the BAFTA winning *FoneJacker*, RTS award-winner *Supernanny*, the BAFTA-nominated *The Trial Of Tony Blair*, and the documentary strand *Cutting Edge*.

Prior to this, he worked in Documentaries at Channel 4 for five years, both as Commissioning Editor and then as Head, overseeing the team of editors responsible for landmark contemporary documentary, documentary formats and docu-drama.

Between 2000 and 2001, Danny was Factual Commissioning Editor for the launch of E4. His career began at Diverse Production, where he became Head of Development after a period in production.

3. **Inside Music on TV**

Malcolm Gerrie

Chief Executive, Whizz Kid Entertainment Ltd

Malcolm Gerrie has played a central role in defining the parameters of entertainment, music and events on television around the world. His early credits include *The Tube*, *The White Room*, *The Three Tenors*, *Red Hot and Blue*, *Live at the Lighthouse* and U2's *Zooropa*.

For eighteen years Malcolm was the creative drive behind Initial (now part of Endemol UK) and produced a raft of high-profile programming including *The Brit Awards* for eight years, *The Orange British Academy Film Awards*, *John Lennon's Jukebox (South Bank Show)*, *Miami 7 & LA7*, *The UK Music Hall of Fame* and *The Q Awards*.

He pioneered the drive into advertiser-funded programming beginning with *The Pepsi Chart* for Channel 5 and followed soon after with projects for Smirnoff, Mattel, Lynx and Orange. In September 2000 he was inducted onto The Music Manager's Forum British Music Roll of Honour.

As founder and Chief Executive of Whizz Kid Entertainment Malcolm is not only the company figurehead but plays an active role in the development of new formats and talent relations applying a 'hands-on' approach to quality programme delivery.

4. **Inside Film Criticism**

Ryan Gilbey

Film Critic, *New Statesman Magazine*, London

Ryan Gilbey writes a weekly film column in the *New Statesman* magazine, for which he was named Reviewer of the Year 2007 in the *Press Gazette Magazine Journalism Awards*. He is the author of *It Don't Worry Me* (Faber & Faber) and a study of *Groundhog Day* in the BFI Modern Classics series; he also edited *The Ultimate Film* (BFI Publishing). He has been film critic of the *Independent* and the *Express*, and his writing now appears in the *Guardian*, the *Observer*, the *Sunday Times* and *Sight & Sound*.

5. **Inside Advertising**

Laurence Green

Chairman and Founding Partner, Fallon London

Laurence was a founding partner of Fallon London in 1998.

He began his advertising career at AMV BBDO and later spent 5 years at Lowe, where he ran the Whitbread account (home to Stella Artois) and was made Deputy Planning Director.

He was the author of the Gold Award-winning IPA Effectiveness paper for Skoda in 2002 and was Convenor of the Judges for the 2006 Effectiveness Awards.

Laurence is a regular contributor to the marketing press and has recently edited *Advertising Works. And How*, a review of 25 years of advertising effectiveness best practice.

He was the only agency strategist named in *The Financial Times* Creative Business Top 50 and has recently been made an Honorary Fellow of the IPA.

6. **Inside Scriptwriting**

Tony Jordan

Writer, *Red Planet Pictures Ltd*, Bedfordshire

Jordan started his writing career at the age of 32 when he submitted his first unsolicited script to the BBC. His background as a market stall holder served him well as, following a workshop with John Sullivan and Carla Lane, he was taken on to write for *EastEnders* in 1997.

Jordan graduated from scriptwriter to Series Consultant over his 18 years working with the soap having created several of the show's most iconic and well loved characters including the Slater family and Alfie Moon.

His contribution to ongoing drama resulted in being presented with the Special Achievement award at last year's British Soap Awards.

In 1992 Jordan went on to write on such iconic shows as *Minder*, *Boon* and *Eldorado* and later, additional writing credits on *Thief-takers*, *The Vanishing Man* starring Neil Morrissey and *Can't Buy Me Love* starring Martin Kemp and Michelle Collins.

Jordan created his first series in 1998 for BBC One, the critically acclaimed *City Central*; a precinct cop show set in the gritty streets of Manchester starring Paul Nicholls, Lorraine Ashbourne and Ashley Jensen.

Jordan has since become synonymous with successful prime time drama having created some of the best loved series in recent years.

The creation of the hit drama *Hustle* starring Robert Vaughn, Adrian Lester and Marc Warren saw the start of a long running and successful relationship with Kudos. A glossy, entertaining drama following the fortunes of a group of expert con artists let loose on the streets of London, *Hustle* has become a huge global hit and gained nominations for two primetime Emmys to add to the nominations for a BAFTA and two RTS awards in the UK.

Jordan co-created the multiple award-winning *Life on Mars* with Matthew Graham and Ashley Pharoah, again for Kudos, starring John Simm and Philip Glenister. A huge hit with both critics and audiences alike, *Life on Mars* saw a modern day cop thrust back to 1973 after a car crash and tackling the totally un-PC world of seventies' policing.

Jordan set up his own production company, Red Planet Pictures in 2006 with regional offices in Bedfordshire and Wales, and won his first commission for the company with *Holby Blue*; a drama following the lives and loves of the officers based at Holby South Police Station and sister show to BBC One's hugely popular long running series' *Casualty* and *Holby City*.

Holby Blue was recommissioned for a second, extended run of twelve episodes and is currently transmitting on BBC One.

Jordan once again teamed up with Kudos to make ambitious dramas *Echo Beach* and *Moving Wallpaper* for ITV1 which transmitted in January 2008. *Moving Wallpaper* was a 12-episode comedy drama which starred Ben Miller and Hugo Speer, going behind the scenes of soap opera, *Echo Beach*. *Echo Beach* starred Jason Donovan and Martine McCutcheon and follows the finished soap opera that viewers see being made during its sister series.

Since setting up Red Planet Pictures Jordan has also completed the hunt for new writing talent with the launch of the Red Planet Prize; a competition to find the UK's most promising scriptwriters. Jordan was joined on the judging panel by Stephen Fry, Mark Gatiss and BBC Wales Head of Drama, Julie Gardner. The winner of the prize was announced in February this year and Red Planet Pictures is currently developing the winning script. The competition was judged a great success and will re-launch in June to find another aspiring writer to join the already lustrous slate of writers associated with Red Planet Pictures.

Jordan has also signed a first look deal with Sony Pictures Television in the US to develop several projects for broadcast in the US and has also been brought on board to develop the script for TV series *Kingdom* which will be the first show to be broadcast on US and UK networks simultaneously.

As well as developing several new dramas, Jordan has also spearheaded the company's move into factual and comedy programming and is currently working alongside comedy heavyweights Mark Gatiss and Julia Davies

7. **Inside Film Production**

Rebecca O'Brien,
Film Producer, Sixteen Films

Rebecca O'Brien has been an independent film producer for twenty years. She has produced nine feature films with Ken Loach, including *Land and Freedom*, *Sweet Sixteen* and *My Name is Joe*. In 2006 *The Wind that Shakes the Barley*, set during the Irish War of Independence, won the Palme d'Or in Cannes. Their latest film *Looking for Eric*, written by regular collaborator Paul Laverty, has just finished shooting and will be launched in 2009. O'Brien and Loach have a production company called "Sixteen Films Ltd" and have recently released a DVD boxed set of sixteen of Ken's Films. Rebecca is a

board member of the UK Film Council.

8. Inside Magazine Editing

Paul Rees

Editor Q, Bauer Consumer Media, London

I have been editor of Q Since 2002. Prior to that I edited *Kerrang!* for three years. I present Q The Jury on Q Radio every month and have appeared on numerous TV and Radio shows – *The Weakest Link* among them. Among the people I have interviewed are Madonna, U2, Iggy Pop, and Ozzy Osbourne, who took me hiking through his deer park at 2am whilst wearing infra-red night sights.

9. Inside Designing Computer Games

Alex Sulman

Senior Video Game Designer, Sony Computer Entertainment Europe, Cambridge

I have been at Sony for over ten years now, working on titles such as *Primal*, *24: The Game* and most recently *Heavenly Sword* on Playstation 3. I have been involved in the process all the way up from the methodical QA testing phase during the stressful closing stages of a product to the very early, super creative, concept development phase.

Video games have always been my passion but I have learnt that it can be as much fun to *make* a video game as it is to play one. It can be stressful, tiring, disappointing and frustrating but far more often it is exciting, satisfying and exhilarating! Video Game design is a craft that you are continually learning and is continually evolving, making it all the more exciting to be a part of.

10. Inside Documentary Film-making

Paul Watson

Documentary Film-Maker

2008 BAFTA, 'outstanding creativity in Television'

2008 Awarded Grierson, 'life time achievement'
British Press Guild, best documentary,
Malcolm & Barbara, Loves Farewell
Bafta nominated best doc. *Malcolm & Barbara*

2007 *Rain in my Heart* won, the Prix Europa, Berlin
Leipzig prize for 'best humanitarian documentary'
Grierson best documentary. Mental Health Media award

2007 *Malcolm & Barbara* (ITV) - Alzheimer's victim, Malcolm Pointon filmed over eleven years.

2005-07 *Rain in my Heart* (BBC2) - four Alcoholics trust PW to film their attempts to go 'dry' in and out of hospital. During the year of filming two die. Set in the Medway towns of N Kent, this film is a grim account of poverty and despair. Filmed, Directed and Produced.

2004-05 *Strutting our Stuff* (BBC1 Daytime TV) - in Cardiff, a drama society, stage a production of *The Importance of being Ernest*. Contemporary lives interweave the 1880s play in many surprising ways. Filmed/cut & Executive producer.

2000-02 *Desert Darlings* (Channel 4) -six couples resolving what they are to each other as they trek across the Namibian deserts. 60' x 3 Filmed, Directed and Produced.

The Queen's Wedding (Channel Four, 2001) - a group of gay drag queens work in a bar in Canal Street, Manchester. Two of the group fall in love and marry each other. United Productions. Filmed, Directed and Produced.

Jungle Janes (Channel Four, 2000) 60'x3 -twelve women bored with life and their controlling husbands set out to prove they can survive in the jungles of Borneo. United Productions, Executive Producer.

A Wedding in the Family (Channel Four) - two people fall in love and decide to marry. But will they necessarily love the families they are marrying into ...? United Productions. Filmed, Directed and Produced.

- 1994-99** *Malcolm & Barbara - a love story* (ITV, 1999) 90'- winner of three RTS awards including Best Single Documentary 1999. Nom. BAFTA. Filmed, Dir. & Produced.
White Lives (1998, Channel 4) - UK nominated for Grierson Award 99
The Dinner Party (1997, Channel 4) - Broadcasting Press Guild Award.
The Home (1995, Channel 4) - BAFTA nomination, Press Critics Prize, Winner RTS.
The Factory (1994, Channel 4) - a five-part series, won RTS award, the Press Critics Prize.
- 1992-93** *Sylvania Waters* (BBC1) – 12 x 30' documentary soap about an Australian family – Co-production with ABC, Sydney and BBC1
Sarajevo – A Street under Siege (BBC2), 2x90' films.
Trick on Two – close up magic (BBC2)
40 minutes – Editor of 39 transmissions (BBC2)
- 1988-92** *One Day* (BBC TV) - portraits of models, rock managers, surgeons etc.
Present Imperfect (BBC TV) - Editor, 20 x 60' Britain through a year, BAFTA nomination.
Loveless in Letchworth (BBC TV) - a single mum tries to track down her sick child's father
In Solidarity (BBC TV) – 4 x 50' total access to members of the Polish democratic movement as they created their new Government
Wimps to Warriors (BBC TV) – 6 x 45' frank look at male sexuality – Press Critics' Prize.
States of Mind (BBC TV) – lifestyles across the USA co-production with PBS, winner Emmy Award
- 1987-88** Left UK to work with WNPB, USA
Revelations – US prizes – LA Times/Washington Post.
- 1984-86** **BBC documentaries**
Single documentaries including:
House of Hope - A religious community and their alternative way to treat addiction.
The Fishing Party (1985) - BAFTA nomination, Press Critics Prize, Nat Archive.
Convictions - Three brothers 'duck and dive' in criminal West London.
- 1981-83** *Vox Pop* (BBC) - Weekly documentary serial about the public and private concerns of the people of Darwen, a small Lancashire town.
- 1975-80** *Runaway Girls* (BBC TV) – 4 x 50' drama docs – writer and director.
Nothing Doing (BBC TV) – Youth unemployment.
Nobody Asked Us (1980, BBC TV) – a working class family during the Corby steel strike.
Diary of a search (BBC TV) - archaeologists search for treasure in Egypt
The Rothko Conspiracy (BBC TV) – Directed for 'Masterpiece Theatre' USA.
- 1974** *The Family* (BBC TV) – 12 x 30'. First 'fly on the wall' documentary serial. Press Critics' Prize – National Archive
- 1970-74** *The Block* (BBC TV) – BAFTA nomination, Press Critics Prize
Lost in Space (BBC TV) – Inside NASA during a mission
War in the Middle East (BBC TV) – Jordan
Race of the Power Bikes (BBC TV) – The dangerous TT Isle of Man Race

11. **Inside Independent Exhibition**

Jason Wood

Programming Manager, City Screen Limited

Jason Wood is the Programming Manager at City Screen Limited, the UK's largest independent exhibitors. Wood is also a journalist whose work appears in *The Guardian*, *Sight and Sound*, *Little White Lies* and *Vertigo* and the author of several film books including *The Faber Book of Mexican Cinema* and *100 Road Movies* for the British Film Institute.

STRAND FOUR

These sessions offer teachers opportunities to catch up with some recent academic research in a seminar context. They are not designed to offer practical teaching advice or resources

1. **From the Margins to the Multiplex: The Mainstreaming of Modern American Independent Cinema**

John Berra

Film Writer/ Research Consultant, South Yorks

The fact that American Independent Cinema has gained critical, cultural, and commercial prominence in recent years can be seen as a testament to the frustration that audiences feel towards the faceless, studio-sanctioned product of the Hollywood mainstream. Twenty years ago, independent cinema was a largely ghettoised movement with only a few films finding fortune beyond the festival circuit, while Hollywood shunned any investment in such artistic ventures in favour of the pursuit of the \$100 million blockbuster. Today, with the success of such films as *Pulp Fiction*, *Sex Lies & Videotape*, *El Maricahi*, *Lost in Translation* and *Magnolia*, directors like Quentin Tarantino, Steven Soderbergh, Robert Rodriguez, Sofia Coppola and Paul Thomas Anderson have re-positioned American independent cinema as a form of up-scale adult entertainment that is both culturally credible and commercially viable. However, this success has only served to emphasise some of the apparent cultural and industrial contradictions of the independent film movement in its current incarnation. For instance, can a film be considered 'independent' if it is financed or distributed by a major Hollywood studio and features 'star' names in the leading roles? Or, can a film be considered to be 'independent' if it showcases such commercially-identifiable attributes as sex, violence, or crass jokes, and exists within an established genre like horror, crime, or romantic-comedy?

This presentation will focus on the compromised nature of modern American independent feature film production. Following an introductory sketch of the industrial links that the independent sector has to the Hollywood mainstream in terms of financing, casting, marketing, and distribution, case studies of the successful 'crossover' titles *Pulp Fiction* (Quentin Tarantino, 1994), *Memento* (Christopher Nolan, 2000), and *Sideways* (Alexander Payne, 2004) will be used to illustrate how the expansion of the audience for American independent film has led to an industrial revision of both marketing method and commercial expectation for alternative cinema. In addition, an analysis of the content of these films will question if their directors are offering audiences a cinema that fiercely opposes the clichéd traditions and conformist social-perspective of the Hollywood mainstream, or instead one that re-imagines and re-invigorates established narrative constructs through an alternative aesthetic sensibility, but ultimately provides similar escapist pleasures to the studio system in its courting of the same audience.

John Berra is the author of *Declarations of Independence - American Cinema and the Partiality of Independent Production* (Intellect Books, 2008)

2. **Jade Goody and the Circle of Shame: Reflections on the debate around celebrity Big Brother, C4, 2007**

Rosalind Brunt

Research Fellow, Media Studies, Sheffield Hallam University, Sheffield

This presentation explores populist representations of the women highlighted in Channel 4's *Celebrity Big Brother* 'race row' last year. It looks at how these women, Jade Goody, reality show personality, Jo O'Meera, former S-Club 7 singer and Shilpa Shetty, Bollywood actor, became 'figures' in a number of media narratives and arguments about their post-CBB careers.

In the session I'll consider the race and class talk aspects of the debate. For instance, I will examine the views expressed in the on-line journal, *darkmatter* about the 'global pantomime of race' and the deployment of types of 'anti-racism racism' whereby Shetty becomes 'more British than the British'. In particular, I'll concentrate on the way the press mobilises what I call a type of declarative anti-racism to shame Jade Goody in terms of both her femininity and of her class. The shaming discourses in which both 'the chav trash' Goody and also O'Meera are denounced will be viewed in the light of their subsequent highly dramatised career 'downfalls'.

The presentation locates the debate in the context of Channel 4's response to the 'race row' and how it proved to be the first episode in an ongoing series of concerns and scandals about the trustworthiness of all UK mainstream television scandals. Hence, I suggest, it raises important theoretical questions about analysing the institutional context of media. Also at the theoretical level, the session points to critical issues around the recent revival of interest in the sociology of deviance. In particular it picks up on deviance theory's notions of 'moral panic' and 'folk devils' and its attention to how the boundaries of social consensus are policed. It goes on to consider the relevance of such ideas to 'the circle of shame' examined in this case study

3. **Cracker: A Case Study in Industrial and Generic Change**

Mark Duguid

Editor, BFI Screenonline

Cracker (1993-1996; 2006) was one of the stand-out television series of the 1990s, reinvigorating the television crime drama and winning both critical plaudits and ratings success. In *Fitz*, its flawed, self-destructive, arrogant but brilliant criminal psychologist hero, the series created one of the decade's most iconic characters, in the process turning Robbie Coltrane from a respected comic performer into an award-winning actor and a genuine star.

The series gave 'a new twist to the detective genre' (as the *TV Times* put it), using its non-police hero to explore broader questions of moral responsibility, justice and the competence and ethics of contemporary policing, and filtering this through the Catholic sensibility that had shaped both *Fitz* and his creator, writer Jimmy McGovern. A second major influence was the grief and rage that followed the 1989 Hillsborough stadium tragedy, which had a profound impact on the Liverpool-born McGovern and became the subject of one of the most memorable *Cracker* stories, 'To Be a Somebody', which in turn led to the writer's influential 1996 drama-documentary, *Hillsborough*.

Emerging at a time when television, and especially television drama, was undergoing a profound transformation, *Cracker* serves as an emblematic representation of those changes, reflecting the rise of a creative generation of writers, directors and producers which had entered the industry after the early 80s decline of the single play that had for so long been the standard-bearer for 'quality' or 'serious' TV drama. In particular, the series demonstrates the extent to which the conventional distinctions between genres were blurring, leading to new and hybrid forms - a process that has continued into the 2000s.

This session will explore, with the help of a generous selection of clips, the ways in which *Cracker* incorporated elements of other genres, particularly soap opera - which had provided an apprenticeship not just for McGovern and his successor, Paul Abbott, but also for original producer Gub Neal and several of the series' directors. The proliferation of soap opera tropes across TV programming - including, most controversially, documentary - is widely cited as evidence of the medium's retreat from its 'golden age' in the 1960s and 70s. The evidence of *Cracker*, however, suggests not only that progressive and innovative drama remained possible within the more aggressively commercial climate of the 1990s, but that the process of hybridisation could open up potentially rich new territory for creative exploration.

Mark Duguid is completing a book about *Cracker* for the BFI's TV Classics series.

4. **Masculinity and Popular Television: Heroes, Martyrs, Friends and Fathers**

Rebecca Feasey

Senior Lecturer, Film and Media Communications, Bath Spa University

If one considers that the term gender studies has until very recently been synonymous with women's studies, and that literature on the representation of gender in the mass media tends to focus on an examination of feminism and femininity in film, advertising and the magazine sector, then it will come as no surprise to find that existing research on depictions of gender on television tends to be dominated by work seeking to expose or unmask the depiction of women on the small screen.

Although such research has provided valuable insights concerning feminine stereotypes and traditional female sex-roles, it has also meant that masculinity and male heterosexuality have continued to be understood as fixed, stable and somehow beyond enquiry. And yet, even though 'femininity may be more readily understood as a constructed category because of its association with things like make-up, hairstyles and clothing, masculinity is equally socially constructed' (D'Acci 2005: 379). Therefore, we must acknowledge that masculinities, like femininities, are created by the cultural environment rather than by biology or nature, and as such, it is important that the presentation of men

and masculinities be open to the sorts of questioning that has for so long applied to women and their femininities. And this examination of the male is crucial, not because such depictions are an accurate reflection of reality, but rather, because they have the power and scope to foreground culturally accepted definitions of masculinity for a contemporary audience.

However, even though masculinity was 'once taken for granted as transparent, normal and too natural to require explanation' (MacKinnon 2003: 21), our understanding of manhood, machismo and male identity has recently been 'discovered, rediscovered, theorised ... dislocated, unwrapped, understood, embodied, fashioned, moulded, changed and put in perspective' (Whannel 2002: 20). With this in mind, this session will look at the ways in which masculinities are being constructed, circulated and interrogated in contemporary television programming, and consider the ways in which such representations can be understood in relation to the 'common sense' model of the hegemonic male that is said to dominate the cultural landscape, paying particular attention to the ways in which popular depictions of the male are seen to negotiate the world of work and the private sphere.

5. **What is Filmosophy?**

Daniel Frampton

Writer/ Film-maker, London

Filmosophy has two key aims. The first one is really just to change your experience of cinema, to relight your engagement with the cinema. That is, to create an immersive and poetic experience of cinema for film-goers. The other aim comes out indirectly from the book and has to do with visual literacy within Media Studies, with assisting in the development of visual literacy education for anybody, for adults and kids.

In a very simple sense filmosophy is really about the way that the forms of cinema, of all moving images, help you receive an idea, help you along to receive certain concepts (or non-concepts), certain ideas about what is actually represented in the film. It's about how film is a kind of affective intelligence, a new kind of thinking. Filmosophy is a study of this kind of imagistic thinking, and includes a concept of film-being and a theory of film form. The 'filmind' is filmosophy's concept of film-being, the theoretical originator of the images and sounds we experience, and 'film-thinking' is its theory of film form, whereby an action of form is seen as the dramatic thinking of the filmind. In a sense filmosophy can therefore be understood as an extension and integration of theories of both par-narrational 'showing' and *mise en scène* aesthetics. Filmosophy proposes that seeing film form as thoughtful, as the dramatic decision of the film, helps us understand the many ways film can mean and affect. There are two aspects to contemporary film that provoked the idea of filmosophy: that both the unreliable narrator and non-subjective 'point-of-view' shot are becoming more and more common, and that it has become digitally malleable and free to show virtually anything. To creatively and positively handle these new forms Film Studies needs a conception of film-world creation, and a descriptive language of film style, that are both adaptable and poetic.

The filmind is not an empirical description of film, but rather a conceptual understanding of the origins of film's actions and events. That is, the filmgoer can decide to use it as part of their conceptual apparatus while experiencing a film — they would then see the film through this concept. Filmosophy conceptualises film as an organic intelligence: a 'film being' thinking about the characters and subjects in the film. Yet the concepts of the filmind and film-thinking are not intended as replacements for the concepts of 'narrator' and 'narration', but are simply proposals that reflect the limits of the idea of 'the narrator' and the restrictive and literary nature of theories of 'narration' (the former is incapable of accounting for the creation of film-worlds, and the latter is limited in that it traditionally only handles that which cannot be attributed to character-narrators). The filmind is not an 'external' force, nor is it a mystical being or invisible other, it is 'in' the film itself, it is the film that is steering its own (dis)course. The filmind is 'the film itself'.

In this session I will introduce these main ideas and concepts of filmosophy, and illustrate with clips from films such as *Hidden*, *Magnolia*, and *The Son*.

Daniel Frampton is author of *Filmosophy* (Wallflower Press, 2006)

6. **Celluloid or Silicon? Digital Cinema and the Future of Specialised Film Exhibition**

Stuart Hanson

Lecturer in Media Studies, De Montfort University, Leicester

Digital and electronic film technologies are beginning to be adopted widely across the levels of film production, distribution and exhibition. New video camera and projection technologies offer potential

for a greater democratising of cinema through the possibility of greater access to film-making and distribution. The development of technologies to project digital images onto a screen follows in the wake of the steady adoption of Digital Video as a replacement for 16mm celluloid in the production of low-budget films. Digital cinema (d-cinema) is the public projection of feature films in cinemas where the quality of projection is not less than that provided by current 35mm technology. Though the film is currently contained on a series of disks delivered to cinemas in the future, digital films might be delivered via satellite or broadband Internet.

This session examines the arguments for d-cinema exhibition in the context of a series of initiatives to promote it as a way of delivering a broader range of films to new audiences. At the forefront of these moves has been the UK Film Council (UKFC) which launched its Digital Screen Network (DSN) in 2005. The £11.5 million initiative has involved the equipping of over 200 cinemas across Britain with Digital Light Projectors (DLPs). Participating cinemas will guarantee to show a specified number of specialised films a week including foreign language ones, in return for the installation and maintenance of the equipment. The initiative undertaken by the UKFC has few precedents globally, certainly in terms of its scope. In Europe, Europa Cinemas – supported by the European Union’s MEDIA Programme – has set up a series of initiatives to help cinema owners in the transition to digital cinema, including financial support for the installation of digital projectors. Like the UKFC’s Digital Screen Network and its focus on specialised or ‘non-mainstream’ film, the European initiative aims to encourage and support European film specifically. These initiatives share a common feature: state intervention through subsidy. In the UK and Europe the strategies are bolstered by a desire to promote specialised and by implication, domestic film cultures. In the USA the development of digital cinema is not being driven by a public subsidy model; rather, the diffusion of the technology has been more happenstance. In part this has been due to a desire on the part of the major studios to determine a set of standards for digital cinema across the various levels of the film-making process.

This session examines critically some of the arguments for the development of d-cinema as an alternative to current projection technologies based upon celluloid.

Stuart Hanson is the author of *From silent screen to multi-screen: A history of cinema exhibition in Britain since 1896* (Manchester University Press, 2007)

7. Music Video and the Politics of Raced Representation

Diane Railton and Paul Watson

Senior Lectures in Media, University of Teesside, Middlesbrough

Music video is a significant, complex, and interesting contemporary form of popular culture. Moreover, it is now not only a ubiquitous form but one which has a history which stretches back at least as far as the inception of MTV in 1981. It is perhaps surprising, therefore, that, with the exception of a spate of publishing in the late 1980s, there has been remarkably little academic attention devoted to exploring the pleasures and politics of music video. Indeed, the idea that music videos are ‘the Kleenexes of popular culture’ still seems to define the standard intellectual response to them even while the recent resurgence of academic interest in popular culture has placed everything from computer games to chick-lit under the critical spotlight (Ellen 2007).

This lack of interest is particularly surprising given that one of the concerns that unites many contemporary studies of popular culture is the way in which cultural identities are constructed, negotiated, and circulated through the mass media. Indeed, it is in the context of this kind of ‘studies of representation’ research that we wish to situate our own work on music video. For music videos are a particularly fertile site for exploring contemporary discourses of cultural identity not only because of the regularity and efficiency with which they are produced but also because their commercial agenda dictates that they deal in the familiar, that is, in images that their audience are likely to find both desirable and unchallenging. Moreover, despite the potentially problematic nature of some of this imagery, music video provides one of the very few mainstream cultural spaces where there are a significant number of representations of black people. While this is significant in itself, one further implication is that the sheer quantity of videos featuring black performers allows us, through comparative analysis, to investigate with some precision the differing ways in which whiteness and blackness are produced and maintained as distinct raced categories through forms of popular culture.

In this session we will explore one particular aspect of this process - the representation of female sexual attractiveness and the way in which this is determined by discourses of raced identity. More specifically, through analysis of the videos of Beyoncé Knowles and Kylie Minogue we will discuss the ways in which such contrasting performances of heterosexual femininity can be understood as a contemporary manifestation of a number of complex historical practices which have served to define whiteness as very different to blackness. Underpinning these practices is a tradition of representation

which serves, on the one hand, to equate whiteness with ideas of culture, civilisation and progress, and on the other hand to define blackness in relation to notions of the natural, the primitive and the animal. Moreover, in terms of the construction of raced femininity, much of this apparent opposition turns on the differing ways that the body is displayed, inhabited and performed through forms of cultural representation. And it is the political implications of these representational practices that will form the focus of this presentation.

FREQUENTLY ASKED QUESTIONS

Will the BFI provide an invoice?

We can't provide invoices and a cheque or credit card details must accompany all applications. Applications can't be processed without payment. Once we have received both application and payment we will send joining information and a receipt by return of post.

Will I automatically get my first choices in each session?

We try hard to give everybody their first choices, but allocation to sessions is done on a first-come first-served basis so those returning their forms late or opting for the most popular slots may not get all their most preferred choices. **We ask therefore that when you fill in your choices to remember to give all your preferences in descending order of desirability.** If you don't do this we have to contact you by phone so delaying the processing of your application even further. We do run most of the Teacher-led and How to ... sessions twice.

Can we share a place?

Afraid not, it creates huge administration problems but see below for day rate options.

Can I come for just one or two days?

It is best if you can attend for the whole event but if full-time attendance isn't possible, we offer a day rate (see below).

Is there a reduced rate if more than one person attends from the same school or college?

Yes, see below, but note that these places cannot be shared; they have to be used as full-time places.

What does it cost?

Early Bird Booking before 22 May	Booking after 22 May
One full place: £265	One full place: £300
Two full places: £235 each	Two full places: £255 each
Three or more full places: £230 each	Three or more full places: £245 each
Day rate: £115	Day rate: £130
One full NQT place: £170	One full NQT place: £170

What does my fee cover?

The fee covers tuition, refreshments (but not lunches), workshop papers and reception.

Can I fax my application to you?

Your application form needs to be accompanied by payment so if you're paying by cheque you have to post it. However, you can fax if you pay by credit or debit card; the number is 020-7815 1436. You should email education@bfi.org.uk to let us know that you have done this.

Can I change my mind about which sessions I want to attend once at the Conference?

We'd rather you didn't. To make all the sessions as productive and comfortable as possible we limit numbers; if you session hop group sizes are distorted and some rooms become hot, stuffy and uncomfortable.

How do I find out about changes to the programme?

All programme changes and additions will be posted on the conference website: www.bfi.org.uk/mediastudiesconference/2008

Is there a final closing date?

Yes, and this year it is **Friday 22 June** but **early application is recommended.**

**For each of the six sessions please indicate your preferences by numbering each box from 1 to 8/9/10. Ticks aren't enough!
Please Note: This page must be returned with an Application Form and a cheque.**

Session A: Wednesday 25 June, 1:30pm – 3:15pm

- Preparing for the new AS Media Studies (Jason Mazzocchi)
- Teaching Magazines and Gender (Jan Udris)
- Black Representation in Film (Peter Jones)
- Wallpaper? Designs for Approaching TV Drama (Jeremy Points)
- How to teach Audience (Clive Edwards)
- How to teach Narrative (Rob Miller)
- Strand Four: Modern American Independent Cinema (John Berra)
- Strand Four: Music Video and Representation (Railton & Watson)
- Inside Designing Computer Games (Alex Sulman)

Session B: Wednesday 25 June, 3:45pm – 5:30pm

- Preparing for the new AS Media Studies (Jason Mazzocchi)
- Realism and Fantasy in British Film (Stephanie Muir)
- Teaching Magazines and Gender (Jan Udris)
- Digital News, Current Affairs and Citizen Journalism (J. Orlebar)
- How to teach Representation (David Wharton)
- How to teach Institution (Alan Hunt)
- Strand Four: Cracker (Mark Duguid)
- Inside Advertising (Laurence Green)
- Inside Documentary Film-making (Paul Watson)

Session C: Thursday 26 June, 9:30am – 11:15am

- Wallpaper? Designs for Approaching TV Drama (Jeremy Points)
- Planning a two-year A Level Course (James Brogden)
- Realism and Fantasy in British Film (Stephanie Muir)
- Teaching E-media, We-media and Music (Adam Ranson)
- Identity and 'Britishness' on Film and TV (Poppy Simpson)
- How to teach Narrative (Rob Miller)
- How to teach Representation (David Wharton)
- Strand Four: What is Filmosophy? (Daniel Frampton)
- Inside Film Production (Rebecca O'Brien)
- Inside Music on TV (Malcolm Gerrie)

Session D: Thursday 26 June, 2:15pm – 4:00pm

- Sound and Music in Film (Tanya Jones)
- AFK Studying for Noobs (Viki Walden)
- Drama-Documentary or Documentary-Drama? (M. Sohn-Rethel)
- Student Research Activity (A. Rowe with S. Carrant & S. Delaney)
- Planning a two-year A Level Course (James Brogden)
- How to teach Genre (Wendy Helsby)
- How to teach Institution (Alan Hunt)
- Strand Four: Masculinity and Popular Television (Rebecca Feasey)
- Inside Magazine Editing (Paul Rees)
- Inside Independent Exhibition (Jason Wood)

Session E: Friday 27 June, 9:30am – 11:15am

- Drama-Documentary or Documentary-Drama? (M. Sohn-Rethel)
- Black Representation in Film (Peter Jones)
- Digital News, Current Affairs and Citizen Journalism (J. Orlebar)
- Identity and 'Britishness' on Film and TV (Poppy Simpson)
- How to teach Audience (Clive Edwards)
- Strand Four: Digital Cinema & Film Exhibition (Stuart Hanson)
- Inside BBC 3 (Danny Cohen)
- Inside Film Criticism (Ryan Gilbey)

Session F: Friday 27 June, 11:45am – 1:30pm

- Sound and Music in Film (Tanya Jones)
- Teaching E-media, We-media and Music (Adam Ranson)
- Student Research Activity (A. Rowe with S. Carrant & S. Delaney)
- AFK Studying for Noobs (Viki Walden)
- How to teach Genre (Wendy Helsby)
- Strand Four: Jade Goody and the Circle of Shame (Rosalind Brunt)
- Inside British Cinema (Colin Brown)
- Inside TV Scriptwriting (Tony Jordan)

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