

# FREQUENTLY ASKED QUESTIONS

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## **Will the BFI provide an invoice?**

We can't provide invoices so a cheque or card details must accompany all applications. Applications can't be processed without payment. Once we have received both application and payment, confirmation of your place will be emailed to you along with joining information and a list of local hotels if appropriate. It is therefore important to print your email address clearly.

## **Will I automatically get my first choices in each session?**

Almost certainly 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 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?**

<b>Early Bird Booking before 26 May</b>	<b>Booking after 26 May</b>
One full place: £275	One full place: £310
Two full places: £255 each	Two full places: £285 each
Three or more full places: £235 each	Three or more full places: £270 each
Day rate: £120	Day rate: £150
One full NQT place: £180	One full NQT place: £180

## **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](mailto: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/2009](http://www.bfi.org.uk/mediastudiesconference/2009)

## **Is there a final closing date?**

Yes, and this year it is **Monday 22 June** but **early application is recommended.** **It is possible to come along on the day and book a place.**



**For each of the six sessions please indicate your preferences by numbering each box from 1 to 10/ 11/ 12. Ticks aren't enough!  
Please Note: This page must be returned with an Application Form and a cheque.**

**Session A: Wednesday 1<sup>st</sup> July, 1:45pm – 3:30pm**

- How Post-Modernism can Improve your Life (Matthew Hall)
- New Media Practical Production (Andy Jones)
- Contemporary Media Regulation (Jason Mazzocchi)
- Exploring Representation through TV Drama (Sarah Miji)
- Narrative: Media Forms & Teaching Methodologies (Rob Miller)
- Struggling with Synergy (Vernon Russell)
- Strand Four: Audience Revolution/ Business as Usual (C. Wardle)
- Inside Celebrity (Mark Barkowski)
- Inside British TV Drama (Gub Neal)
- Inside an Independent Exhibition (Robert Kenny)

**Session B: Wednesday 1<sup>st</sup> July, 4:00pm – 5:45pm**

- How Post-Modernism can Improve your Life (Matthew Hall)
- New Media Practical Production (Andy Jones)
- Contemporary Media Regulation (Jason Mazzocchi)
- Struggling with Synergy (Vernon Russell)
- Teaching the new AQA A2 Media Studies Spec (Adam Ranson)
- Exploring Representation through TV Drama (Sarah Miji)
- The next generation of technologists (Andrew Sithers)
- Strand Four: The Mediated representation of 'terror' (S. Price)
- Inside Digital Delivery (Nicholas Wheeler)
- Inside Documentary Film-making (Marc Isaacs)

**Session C: Thursday 2<sup>nd</sup> July, 9:30am – 11:15am**

- Creating a Cross Media Case Study – *Doctor Who* (Jeremy Orlebar)
- The Fame Game - Celebrity Culture (Charlie Davies)
- An Introduction to Gender Representation (Rebecca Ellis)
- Whose Truth? The Evolution of the Documentary (Eileen Lewis)
- Narrative: Media Forms and Teaching Methodologies (Rob Miller)
- Teaching the new AQA A2 Media Studies Spec (Adam Ranson)
- Advertising in the Digital Age (Keith Roberts/ Jilly Hafenrichter)
- British Cinema: Living with Crime (Allan Rowe)
- Strand Four: Film & TV after DVD (James Bennett)
- Inside Independent Film Marketing (Jezz Vernon)
- Inside Event TV (Ruth Wrigley)

**FULL NAME:** \_\_\_\_\_

**INSTITUTION:** \_\_\_\_\_

**Session D: Thursday 2<sup>nd</sup> July, 2:15pm – 4:00pm**

- The Fame Game -Celebrity Culture (Charlie Davies)
- An Introduction to Gender Representation (Rebecca Ellis)
- Whose Truth? The Evolution of the Documentary (Eileen Lewis)
- The Magazine Industry (Dee McGuinness)
- Creating a Cross Media Case Study – *Doctor Who* (Jeremy Orlebar)
- Advertising in the Digital Age (Keith Roberts/ Jilly Hafenrichter)
- British Cinema: Living with Crime (Allan Rowe)
- Strand Four: New Modes of Interactive TV (Stephanie Marriott)
- Strand Four: The Importance of TV Personality (D. Charlesworth)
- Inside Low-Budget Film-making (Caroline Cooper Charles)
- Inside The Press Association (Stewart Stanley)

**Session E: Friday 3<sup>rd</sup> July, 9:30am – 11:15am**

- Iranian Cinema 1990 to the Present (Sarah Casey Benyahia)
- Working Title Films (Wendy Helsby)
- Bollywood and Audience (Stephanie Muir)
- A Distribution Case Study: *Bond v Slumdog* (Mark Ramey)
- British Identity in Film (Elaine Scarratt)
- Blaxploitation Cinema (Michael Smith)
- Urban Stories: Power, Poverty and Conflict (Viki Walden)
- Piracy and Internet in Film Industry (Sophie Hill)
- Strand Four: Documentary, Text & Context (D. O'Neill/ M. Wayne)
- Strand Four: Horror Booms & Horror Movies (David Pirie)
- Strand Four: Investigating Film Sequels (Carolyn Jess-Cooke)
- Inside Film & TV Trailers (Fraser Bensted)

**Session F: Friday 3<sup>rd</sup> July, 11:45am – 1:30pm**

- Iranian Cinema 1990 to the Present (Sarah Casey Benyahia)
- Working Title Films (Wendy Helsby)
- Bollywood and Audience (Stephanie Muir)
- OCR Foundation Video Production Portfolio (Nina Moore)
- A Distribution Case Study: *Bond v Slumdog* (Mark Ramey)
- British Identity in Film (Elaine Scarratt)
- Blaxploitation Cinema (Michael Smith)
- Urban Stories: Power, Poverty and Conflict (Viki Walden)
- Piracy and Internet in Film Industry (Sophie Hill)
- Strand Four: The British 'Woman's Film' (M. Bell/ M. Williams)
- Strand Four: Utilising Media Access (Greg Philo)
- Inside Film Marketing (Deborah Sheppard)