



The Media Studies Conference

**Wednesday 1 – Friday 3 July 2009
BFI Southbank, London**

PROGRAMME and APPLICATION FORM

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PROGRAMME

Wednesday 1 July 2009

- 9:00 **Registration from 9:00am onwards**
- 10:15 **Examiners' Surgeries**
- 11:15 **Welcome and Introduction**
- 11:30 **Plenary Presentation: Paying Attention**
(Anthony Lilley, Chief Creative Officer and CEO, Magic Lantern)
- 12:45 Lunch
- 1:45 **Session A**
Workshops:
 How Post-Modernism can Improve your Life (Matthew Hall)
 New Media Practical Production (Andy Jones)
 Contemporary Media Regulation (Jason Mazzocchi)
 From *Holby City* to *Moses Jones*: Exploring Representation Through TV Drama (Sarah Miji)
 Narrative: Media Forms and Teaching Methodologies (Rob Miller)
 Struggling with Synergy (Vernon Russell)
Strand Four: ugc@thebbc: Audience Revolution or Business as Usual
(Claire Wardle)
Inside Celebrity (Mark Barkowski)
Inside British TV Drama (Gub Neal)
Inside Independent Exhibition (Robert Kenny)
- 3:30 Tea
- 4:00 **Session B**
Workshops:
 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 Specification (Adam Ranson)
 From *Holby City* to *Moses Jones*: Exploring Representation Through TV Drama (Sarah Miji)
 How do we Inspire the Next Generation of Technologists? (Andrew Sithers)
Strand Four: Worst Case Scenario: the Mediated Representation of 'Terror' and Dissent
(Stuart Price)
Inside Digital Delivery (Nicholas Wheeler)
Inside Documentary Film-making (Marc Isaacs)
- 5:45 **Short break**
- 6:00 **Reception**

Thursday 2 July 2009

- 8:30 **Registration** Foyer, BFI Southbank
- 9:30 **Session C**
Workshops:
 Creating a Cross Media Case Study using *Doctor Who* (Jeremy Orlebar)
 The Fame Game – a Multi Media Approach to Celebrity Culture
 (Charlie Davies)
 An Introduction to Gender Representation through Music Videos
 (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 Specification (Adam Ranson)
 Advertising in the Digital Age (Keith Roberts and 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)
- 11:15 Coffee
- 11:45 **BBFC presentation**
- 12:45 Lunch
- 1:45 **Session D**
Workshops:
 The Fame Game – a Multi Media Approach to Celebrity Culture
 (Charlie Davies)
 An Introduction to Gender Representation through Music Videos
 (Rebecca Ellis)
 Whose Truth? The Evolution of the Documentary (Eileen Lewis)
 The Magazine Industry (*Dee McGuinness*)
 Creating a Cross Media Case Study using *Doctor Who* (Jeremy Orlebar)
 Advertising in the Digital Age (Keith Roberts and Jilly Hafenrichter)
 British Cinema: Living with Crime (Allan Rowe)
Strand Four: New Modes of Interactive Television (Stephanie Marriott)
Strand Four: The Importance of the Television Personality to PSB: the Case of Jamie Oliver
and Channel Four (Diane Charlesworth)
 Inside Low-Budget Film-making (Caroline Cooper Charles)
 Inside the Press Association (Stewart Stanley)
- 3:30 **Tea**
- 4:30 **Plenary: The Impact of New Media on Old Media and what it means for your students**
(Patrick Barwise, Emeritus Professor of Management and Marketing, London Business School)
- 5:30 Close of day

Friday 3 July 2009

- 8:30 **Registration**
- 9:30 **Session E**
Workshops:
 Iranian Cinema 1990 to the Present (Sarah Casey Benyahia)
 Working Title Films (Wendy Helsby)
 Bollywood and Audience: Aspects of a National Cinema (Stephanie Muir)
 A Distribution Case Study: Bond v Slumdog (Mark Ramey)
 How are Piracy and the Internet Affecting the Film Industry (Sophie Hill)
 From ‘this sceptr’d isle’ to *This is England: British Identity in Film*
 (Elaine Scarratt)
 Blaxploitation Cinema: Transgression, Politics, Pleasure (Michael Smith)
 Urban Stories: Power, Poverty and Conflict (Viki Walden)
Strand Four: *Listen to Venezuela: Documentary, Text and Context*
(Deirdre O’Neill & Mike Wayne)
Strand Four: Horror Booms and What They Tell Us about Horror Movies
(David Pirie)
Inside Film & TV Trailers (Fraser Bensted)
- 11:15 Coffee
- 11:45 **Session F**
Workshops:
 Iranian Cinema 1990 to the present (Sarah Casey Benyahia)
 Working Title Films (Wendy Helsby)
 Bollywood and Audience: Aspects of a National Cinema (Stephanie Muir)
 A Distribution Case Study: Bond v Slumdog (Mark Ramey)
 How are Piracy and the Internet Affecting the Film Industry (Sophie Hill)
 A Toolkit for Delivering the OCR Foundation Video Production Portfolio (Nina Moore)
 From ‘this sceptr’d isle’ to *This is England: British Identity in Film*
 (Elaine Scarratt)
 Blaxploitation Cinema: Transgression, Politics, Pleasure (Michael Smith)
 Urban Stories: Power, Poverty and Conflict (Viki Walden)
Strand Four: The British ‘Woman’s Film’ (Melanie Bell & Melanie Williams)
Strand Four: Utilising Media Access (Greg Philo)
Strand Four: Investigating Film Sequels (Carolyn Jess-Cooke)
Inside Film Marketing (Deborah Sheppard)
- 1:30 **Lunch**
- 2:30 **Surprise speaker**
- 3:30 **Film Screening: t.b.a.**
- 5:30 End of Conference

PLENARY SESSIONS

1. **Paying Attention** **Wednesday 1st July**
11:30am – 12:45pm
Anthony Lilley (Chief Creative Officer and CEO, Magic Lantern, London)

More than anything, media lives or dies by the attention we pay to it. More than ever, the ways in which we pay that attention are changing quickly. And, more than most industries, media are having to deal with what happens when the people formerly known as the audience decide they don't want to pay for your work any more, or at least not in the old way. We hear much about threats, declines and the death of companies - and almost as much about the internet revolution and the democratisation of media that it is said to bring. Anthony will ponder the differences between our historic view of media and the platforms and institutions they have traditionally been controlled by and what might be happening today. He hopes to find some crumbs of comfort along the way.

Anthony is Chief Creative Officer and CEO of Magic Lantern which he has lead for over twelve years. He is a BAFTA and Peabody Award winning interactive media producer who has worked on projects such as *Top Gear*, *Doctor Who*, *Teletubbies*, *Spooks*, *FourDocs*, *The Guardian* and many others. He works extensively in media policy and is currently a Member of the Content Board of Ofcom as well as having advised many government departments including DCMS and DCSF. Anthony has previously been Vice-Chair of PACT, Chair of the UK Digital Content Forum and a member of the Steering Board of the DCMS Creative Economy Programme. He has a passionate interest in the arts and advises Arts Council of England as their Digital Media Associate and sits as a member of the Board of the English National Opera. In 2008, he held the post of News International Visiting Professor of Broadcast Media at the University of Oxford and has recently taken up a three year position as Visiting Professor at the Media School of Bournemouth University. He speaks and writes widely on the future of media and had a regular new media column in the Guardian Newspaper from 2006-2008.

2. **The Impact of New Media on Old Media and What it means for your Students** **Thursday 2nd July**
4:00pm – 5:00pm
Patrick Barwise (Emeritus Professor of Management and Marketing, London Business School)

Media Studies focuses on content creation, representations, genres, and audience effects. But what gets produced for whose benefit depends on costs and revenues. Digital technology is creating new content and services, some lower costs, but also a long-term decline in existing media revenues, reinforced by the credit crunch. Most print media (especially local newspapers), advertising-funded TV and radio, and the Royal Mail are all under pressure. New media themselves generate little revenue for content creation, so who will pay for it in the future? These trends will determine your students' future media world. Does it matter? Will new approaches (citizen's journalism, user-generated content, etc.) fill the gap? What, if anything, should be done by existing media organisations, the Government and regulators, your students, you?

3. **Surprise speaker from the film industry** **Friday 3rd July**
2:30pm – 3:30pm

TEACHER-LED SESSIONS

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

1. Iranian Cinema 1990 to the present

Sarah Casey Benyahia

Head of Film Studies, 6th Form College, Colchester

Particularly relevant to: Anyone teaching World Cinema

Suitable for: New and Experienced Teachers

Experimental in form and stimulating in content, Iranian cinema is the quintessential art house cinema. The films of Iranian film-makers working in and outside of Iran challenge conventional ideas about national cinema while providing an insight into a culture and country which has limited representation in the West. This session focuses on contemporary Iranian cinema (following the WJEC A2 Film Studies specification) with the study of films by Abbas Kiarostami, Marziyeh Makhmalbaf and Jafar Panahi, to discuss the relationship between film and spectator, definitions of realism and the wider contexts of Iranian society.

This session outlines some of the key approaches to teaching Iranian cinema:

A 'cinema of exile': How can we define a national cinema? How do definitions change when films from a national cinema are made outside of the nation? Many of the film makers associated with Iranian cinema actually work abroad, creating what has been referred to as a 'cinema of exile'.

The role of film as an ideological form: From the beginning of cinema in Iran the different State authorities have attempted to control film production and mould films to their own aims. This has included control of funding, distribution and regulation (often censorship) of films, both indigenous and imported.

Representation of gender in films from different cultures: A dominant theme in contemporary Iranian cinema has been the position of women in society after the Revolution (e.g. *10*, *Offside*, *The Day I Became a Woman*) and their negotiation of a restrictive culture. In considering issues of representation it is also interesting to note the relatively large numbers of female directors working in Iranian cinema – particularly in comparison with Britain.

The role of new technology: There is a thriving pirate DVD market in Iran which allows people to see films (Iranian and foreign) which are otherwise banned. This is also true in the take up of satellite television which gives access to channels which are technically outlawed in Iran. Iranian film makers – such as Abbas Kiarostami – are in the vanguard of experimenting with new technology, e.g. filming with digital cameras and experimenting with form.

Historical and political context: This introduction to Iranian cinema is not designed to be an historical overview but will provide some relevant context. It is important for students to have some understanding of the historical background and contemporary situation in Iran in order to understand the content of the films and the position of the film-makers.

These areas will be introduced and discussed through case studies from a range of Iranian films including: *10* (Abbas Kiarostami, 2002), *Offside* (Jafar Panahi 2006), *The Day I Became a Woman* (Marziyeh Makhmalbaf, 2000) and *Persepolis* (Mariane Satrapi, 2008).

2. Celebrity Culture: The Fame Game – a Multi Media Approach to Celebrity Culture

Charlie Davies

Lecturer in Film and Media Studies, Exeter College, Exeter

Particularly relevant to: Media Studies AS and A2

Suitable for: New and Experienced Teachers

There's nothing particularly new about celebrity. Coins and statues did for Alexander the Great what the photo opportunity does for today's leaders; the cult of personality was built around figures as diverse as Jesus and Nelson; in the modern era the film star defined Hollywood culture and George Best became the fifth Beatle. What has changed over the last fifteen years is the hugely increased prominence of celebrity culture, the seemingly all pervasive nature of the phenomenon. All aspects of contemporary society seem to have become celebritised and, in our post-modern concern for glossy surfaces, people are now increasingly famous for being, well ... famous.

Celebrity is now so all pervasive that it seems to occur naturally, so it's important to remind ourselves that it is constructed, that charisma is an effect rather than a cause of fame and that our encounters with celebrities can only take place in the pages of *OK* magazine.

This is the basic premise of the session and from this starting point we'll be examining a range of issues and debates around celebrity culture such as: Is it populist democracy in action or just another sign of narcissistic instant gratification culture? In what ways do celebrities embody social values and beliefs? How do they resonate? Have celebrities been cynically appropriated by powerful media corporations or are they evidence of an increasingly participatory and interactive media environment? Can we say what has been the impact of celebrity culture on politics? Yes we can. How is celebrity culture changing with the impact of new media?

We will also be looking at how Celebrity Culture can be an accessible and engaging topic to introduce your students to key areas of Media Studies such as: Image analysis; Audiences and fandom; Institutions and Representation.

And last, but not least, we'll be spending some time with Ms. Goody, as the ultimate celebrity Case Study.

3. **An Introduction to Gender Representation through Music Videos**

Rebecca Ellis

Film & Media Studies Co-ordinator (A Level), Wakefield College, Wakefield

Particularly relevant to: WJEC Media; AQA AS & A2 – Key Concepts: Representation & Media Language/ Moving Image Analysis

Suitable for: Teachers new to using music videos in their classrooms

This session will explore how teachers can approach the topic of gender representation through the medium of the music video, which has proved to be a popular and engaging approach with my students. A range of videos will be used as case studies with links to the social contexts and debates surrounding their emergence including Post-feminism, the Virgin/ Whore Dichotomy and role models and identification. We will consider a range of representations, focusing on the genre of contemporary pop music and will also examine the critical responses to gender stereotypes in terms of parody within texts. Using a range of artists including *The Pussycat Dolls, Madonna, Pink, 50 Cent* and *Aphex Twin*, this approach will also enable students to analyse the moving image in terms of media language.

4. **How Post-modernism can Improve your Life: Critical Theories and the Impact of New Media**

Matthew Hall

Head of Film & Media Studies 7 Kings High School, Ilford, Essex,

Particularly relevant to: OCR A2 Specifications: Section B Media Issue

Suitable for: New and Experienced Teachers

Is the footage of the conflict in Iraq 'real'? How does Web 2.0 link to deconstructionism? Can some impenetrable French philosophers actually help us to understand the technological and media saturated world we live in? This session aims to demystify the often confusing and esoteric ideas that have been grouped under the term 'post-modernism'. It will argue that actually there exist a multitude of 'post-modernisms': artistic and media products, cultural phenomena, social and political events that can be best understood by using a range of (often conflicting) theories and approaches proposed by critical theory.

The session will begin by contrasting the theories and artistic aims of the movement known as 'modernism', and illustrating how thinkers and artists in the second half of the Twentieth Century challenged these ideas and criticised the social and political events Modernism had, in their view, produced. It will then explain some of the key observations and approaches of both thinkers and artists and suggest ways of using these to get a new and enlightening perspective on contemporary culture. We will focus on recent developments in digital culture and new media, and make links between these recent developments and the ideas of 'post-modernist' thinkers such as Baudrillard, Deleuze, Lyotard and Foucault. Strategies for how to introduce students to these ideas, and how to 'theoretically empower' them through investigating and testing critical theories, will also be provided; this will include worksheets and handouts.

5. **Working Title Films**

Wendy Helsby

Freelance Lecturer; Open University Lecturer; author of Media Books, Hampshire

Particularly relevant to: WJEC Film Studies FS 1, 2, 3; all Media Studies Specs on Industries and Institutions

Suitable for: Teachers new to teaching the British Film Industry

Working Title is a successful British film production company which has made a significant contribution to British film culture. The aim of this session is to look at: how Working Title made it into the big time; how its films reflect British culture through representations and genres; and how its working practices have contributed to its success. The session will include a brief history and a look at clips to illustrate the changes and continuities within Working Title films as part of the broader context of the British Film Industry.

Relevance: WJEC's A Level Film Studies, FM2 British and American Film: Section A Producers and Audiences; Section B British Genres; Production Companies, Culture and Identity. It could also help with the small scale research on Institution for

FM3. In addition it will be useful for the Industries and Institutions sections of all Media A Level Specifications covering the Film Industry.

6. How are Piracy and the Internet Affecting the Film Industry?

Sophie Hill

Teacher of English and Media Studies, Aylesford School, Warwick

Particularly relevant to: OCR Media Studies: Unit G322 – cross media convergence and synergy in production, distribution and marketing; technologies of recent years at the levels of production, distribution, marketing and exchange; the significance of proliferation in hardware and content for institutions and audiences; AQA – Ownership and control; Regulation and censorship; Media technology and the digital revolution; changing technologies in the 21st century (AQA)

Suitable for: New Teachers to British Film Industry

Is the film industry behind the times when it comes to distribution or are they just too proud to concede defeat to the 'Piracy Machine'? Piracy is a major headache for media corporations, not least in the current economic climate. This workshop will investigate how piracy is hitting the film industry and what is, could and perhaps more importantly, should, be done about it. Furthermore, we'll examine how the evolution of the internet has taken piracy and concerns with censorship control to a new level. We'll explore avenues that film companies could take in order to maintain loyal cinema goers, claw back lost audiences and satisfy the instant-gratification nature of 'techno-babies'.

7. New Media Practical Production

Andy Jones

Head of Media Studies, St Charles Catholic Sixth Form College, London

Particularly relevant to: All specifications

Suitable for: New and Experienced Teachers

London-i was an innovative practical media production project that ran at St Charles Catholic Sixth Form College between September 2008 and April 2009. The London-i project asked AS level Media students to explore the complex and shifting relationship between the self and the city through the medium of photography and then to articulate their thoughts, experiences and images as a photojournal in the form of an ongoing, illustrated weblog. In addition students were asked to present their initial images as presentations and to keep a detailed journal of their thoughts, ideas and reflections in progress.

Photographer Tom Wichelow, teacher Andy Jones and technician Mike Page worked with the students to develop their production skills and understanding of photography as well as their knowledge and understanding of images, media theory and the city. In this session, Tom and Andy will explain how the project developed, what went well and how you can create similar projects for your students next year with the minimum of fuss, a tiny budget and a total absence of headaches.

8. Whose Truth? The Evolution of the Documentary

Eileen Lewis

Head of Media and Film Studies, Maidstone Grammar School, Kent

Particularly relevant to: OCR A2: Contemporary Media Regulation; OCR A2: Media and Collective Identity; WJEC AS: Media Representations and Responses; AQA Unit 1: Investigating Media; AQA Unit 3: Critical Perspectives; OCR GCSE: Individual Media Portfolio

Suitable for: New and Experienced Teachers

Has the documentary form lost all credibility through its association with reality TV, or is it still a 'vital and immediate form that goes straight to the heart of contemporary debates' (www.screenonline.org.uk)? This workshop will give you a brief overview of some of the key moments in the evolution of the TV documentary, highlighting debates on the 'creative interpretation of reality'. It will also offer some close studies of texts as diverse as Roger Graef's *September Mourning* and Bruce Parry's *Tribes*, giving you a range of ideas on how to use documentary in the classroom.

9. Contemporary Media Regulation

Jason Mazzocchi

Head of Social Sciences and Media Faculty, Acland Burghley School, London

Particularly relevant to: A2 Media Studies specification OCR: WJEC Media; AQA

Suitable for: New and Experienced Teachers

This session explores the nature of contemporary media regulation and focuses on case studies from Advertising, Film, Video Games, Broadcasting and The Press. Contemporary and relevant case studies will be examined which illustrate the issues and debates at the centre of media regulation and how these practices are the focus of critical attention in relation to freedom of expression and censorship. Further, the effectiveness of self-regulation will be examined along with ideas about whose interest are served: the institution and the audience. In the debate of media regulation, wider social/ political contexts will be

explored in relation to the justification of media forms, style and content and what forms of voluntary and statutory constraints exist. An evaluation will be offered of alternative theories of media effects and how audiences engage with ethical dilemmas in the media.

10. The Magazine Industry

Dee McGuinness

Head of Media Studies/ AST, Wilson's School, Wallington

Particularly relevant to: AS OCR and others

Suitable for: New and Experienced Teachers

The study of magazines should never be seen as the boring compulsory print opposition to the ever-popular moving image and by using a variety of mainstream and niche magazines, that you may want to employ as possible case studies, I will try to show how interesting these relevant texts are. In doing so, I will aim to consider the following:

- the rise and (possible) fall of the 'lad' magazines;
- the future of the magazine industry;
- how magazines are 'consumed' in the post-modern era;
- linking the ideological with the institutional/commercial;
- arguments regarding the construction of representations for the success of the industry;
- niche vs mainstream magazines. What does the industry say?

We have some very gifted and some unmotivated students at our school, and I will also offer my experience of extending, challenging and motivating such students.

The enjoyment in the studying of magazines in the past has contributed to us gaining the best 'A' Level results in the country according to *The Good Schools Guide*. As a new topic on the OCR paper, I will structure the session around an overview of my resources on the Magazine Industry.

Accompanying material will be presented via a web page that I have designed for this topic, and for which you will be given a password. The resources are written in accordance with OCR's specification but can also be easily amended to use with different classes and levels. The focus of this session is the study of the magazines and their respective companies.

11. From *Holby City* to *Moses Jones*: Exploring Representations through TV Drama

Sarah Miji

Head of Media and Film Studies, Woking College, Surrey

Particularly relevant to: All specifications

Suitable for: New and Experienced Teachers

This dynamic session will focus on the TV Drama unit on the AS OCR Syllabus but relevant to any study of media language and studies of representation. It will offer suggestions and approaches to teaching this wide-ranging topic. We will examine how to tap into existing knowledge and encourage students to explore the topic further and will explore how to encourage students to learn and apply technical knowledge of media language. A range of contemporary extracts from TV Drama will be discussed and analysed including extracts from *Holby City* and *Moses Jones*, using a variety of approaches including some practical exercises. We will focus on the areas of race, gender and age representation and how we can encourage students to develop awareness of these.

12. Narrative: Media Forms and Teaching Methodologies

Rob Miller

Curriculum Manager – Media, Palmer's College, Essex

Particularly relevant to: All Specifications focus on Narrative as a core Media Studies concept. As a fundamental area of study it can be incorporated at many stages into Year 1 and Year 2 modules including examined and coursework units, both within the new four-unit award and as part of BTEC specifications.

Suitable for: New and Experienced Teachers

Narrative is a stimulating area of study relating to every media form and is particularly pertinent in relation to new media and new technology. It is 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 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. Only where useful to level 3, I intend to briefly discuss the idea of storytelling itself from Propp to Umberto Eco to even Milan Kundera's *The Art of the Novel*. I intend to weave a simple relationship between literature and media forms. 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.

13. **Foundation for Success: A Toolkit for Delivering the OCR G321 Foundation Production Portfolio in Video Production**
Nina Moore
Head of Media and Film Studies/AST, Welling School, Kent

Particularly relevant to: OCR Media Studies Coursework Unit G321 Foundation Portfolio but useful anyone embarking on Video Production Coursework

Suitable for: New and Experienced Teachers

This workshop will offer reflective insight into the processes involved in the delivery of the new OCR Specification G321: Foundation Portfolio in Video Production Coursework Unit. Having delivered this unit for the first time this year, I will take participants through the coursework journey sharing advice, resources, examples of best practice, and insightful 'How to' information on blogging, podcasting, continuity sequences, accessing copyright-free music and supporting students in bringing the creative filmic visions to life. Through the showcasing of exemplar work and dissemination of learning and teaching resources, delegates will leave this workshop equipped with a toolkit and knowledge to approach this unit with confidence.

14. **Bollywood and Audience: Aspects of a National Cinema**
Stephanie Muir
Course Co-Ordinator Film Studies, Richmond upon Thames College, Twickenham

Particularly relevant to: WJEC FM4 Aspects of a National Cinema

Suitable for: New and Experienced Teachers

This session will look at Bollywood cinema and its appeal to audiences, particularly its growing popularity and influence in the UK. This appeal can be partly located in what has been described as its 'melodramatic excess', which presents us with an unreal world, experienced only through the medium of film. With its spectacle and glamour we can use Bollywood as an example of consummate entertainment cinema. At the same time it raises issues of national identity, now having to reflect and be understood by the home audience, those of the Indian Diaspora, and the ever-increasing number of non-Asian spectators.

15. **Creating a Cross Media Case Study using *Doctor Who***
Jeremy Orlebar
Lecturer in Television and Radio, London

Particularly relevant to: All Specifications

Suitable for: New and Experienced Teachers

BBC One's *Doctor Who* is hugely popular broadcast television on the main public service channel. *Doctor Who* is also a very successful commercial brand that operates particularly effectively outside television in the New Media 'Whoniverse' of websites, blogs, fansites, forums, video games, audio and conventions. In this sense it is the most successful cross media brand in the UK. This session will arguably explore *Doctor Who* as an ideal cross media case study for A level students, and the creative possibilities of the 'Whoniverse'.

16. **A Distribution Case Study: *Bond v Slumdog***
Mark Ramey
Head of Film Studies, Collyers College, West Sussex

Particularly relevant to: WJEC Film Studies but adaptable for any specification studying British Film Industry

Suitable for: New and Experienced Teachers

FM2 is a challenging Unit to teach. Case studies are therefore crucial and 2008's *Slumdog Millionaire* and *Quantum of Solace* proved 'pitch perfect' for delivery to this year's crop of AS Film Students. Representative of two aspirational poles of arguably three nations (USA, UK, India) into both box-office and high-profile Awards Season of 2009, these films are clearly worthy of study. This session will provide an insight and overview into the very different production, distribution and exhibition journeys these two films made from script to screen. Resource packs will be provided and a pathway mapped which may well prove useful to new teachers of Film or old hands who may be looking for new ideas in a field that is ever changing.

17. **Teaching the new AQA A2 Media Studies Specification**
Adam Ranson
BTEC Media Course Leader, St Brendan's Catholic V1th Form College, Bristol

Particularly relevant to: AQA Media Studies A2
Suitable for: New and Experienced Teachers

As well as an outline of the units in this session there will be a focus on three potentially difficult areas:

- How to teach 'Media Theories'; with a 'mini case study' on how to use the 'political economy' approach.
- How to teach 'Media Issues and Debates'; with a case study on how to teach 'Media technology and the digital revolution'.
- There will also be a discussion of how to enhance student performance, autonomy and research skills using the Critical Investigation and the linked production piece.

18. **Advertising in the Digital Age**
Keith Roberts
Head of Film and Media Studies, Coombe Girls' School, Surrey
Jilly Hafenrichter
Teacher, Coombe Girls' School, Surrey

Particularly relevant to: All specifications
Suitable for: New and Experienced Teachers

An exploration of how digital technologies have changed the ways in which advertisers and broadcasters target audiences. The session will cover the promotion and marketing of a range of products across a range of media platforms, including film, television and the internet.

19. **British Cinema: Living with Crime**
Allan Rowe
Lecturer in Film and Media Studies, Chelmsford College, Essex

Particularly relevant to: WJEC Film Studies
Suitable for: New and Experienced Teachers

'Living with Crime' is a new module in the AS Film Studies. The unit cuts across the crime and social realism film with its emphasis on the experience of crime both as an active participant in organised crime and as a victim of crime. This will be explored by looking at case studies of historic films, *Brighton Rock* and *Get Carter* as well as contemporary films, *Gangster No 1*, *Eastern Promises* and *London to Brighton*.

20. **Struggling with Synergy**
Vernon Russell
Head of Media Studies, Torquay Boys' Grammar School, Torquay

Particularly relevant to: OCR Media Studies AS Unit G321: Foundation Portfolio
Suitable for: New and Experienced Teachers

This session will take AS G321: Foundation Portfolio in Media and explore how the ways in which it is approached can support and enhance students understanding of the so-called synergies which exist in the 'real media' universe.

The new OCR 'AS' Media Studies specification pride itself on being at the forefront of current developments in the delivery of media education. This has been translated into the encouragement of students and their teachers to engage with electronic formats for the development and recording of research and planning, as well in the creation of final production work.

However, not all schools are able to comply with this demand in the initial change-over period from the previous syllabus; consequently, the concession for A/S level is that Research and Planning may be presented in electronic format, but can take the form of a folder or scrapbook. So, teachers who have muddled through this year with the "old methods" (pens, paper and folders) will have had a temporary stay of execution before the world of websites, blogs and podcasts inevitably works its way into their practice at every level.

For A2 there will be no such fall back to previous methods. Unit G324 requires candidates to engage with contemporary media technologies, giving them the opportunity to develop their own skills in these technologies. It also enables them to develop the skills of presentation that are required for further study at higher levels and in the workplace.

In all cases, candidates should be discouraged from seeing the evaluation as simply a written essay and the potential of the

format chosen should be exploited through the use of images, audio, video and links to online resources. Marks should be supported by teacher comments and maybe for teachers ready to embrace these challenges, there still remain all sorts of questions as to how the research, planning and evaluations can best be recorded and made available to examiners, as well as being most effectively available for teachers to monitor and assess student work and their progress.

There are also technical considerations, which are likely to place demands on practitioners, as well as those who can provide technical support. The latest version of the syllabus states that: 'Centres should ensure that blogs or other online evidence are easily accessible for moderators, preferably through a central hub or gateway with links to the work of each individual candidate properly signalled with candidate numbers.'

The session will encourage those who attend to share and compare their first year of the course with others in a similar position, and perhaps allow others about to put their toes in the water to consider what may be the best strategy to follow in the coming year. We will also look at how all this student activity can tie in with their wider study of the media in other units and again participants will be encouraged to share their experiences of the course here.

And, time allowing, there will be some exploration of how in my own case the work with a current small Year 12 cohort has been tied in with an international project.

Above all, I will do my best to create a non-threatening, largely non-technical environment designed to keep angst at as great a distance as possible.

21. From 'this scepter'd isle' to *This is England*: British Identity in Film

Elaine Scarratt

Teacher, Freelance Media Educator, London

Particularly relevant to: AS AQA and WJEC Media Studies, OCR A2 Media Studies, AS Film Studies

Suitable for: New and Experienced Teachers

The session will be a mixture of presentation and discussion activities based on a range of moving image documentary and fiction texts. We will consider the various representations of Britishness from World War II nation-building propaganda to the cultural diversity and, possibly, fragmentation of today's United Kingdom. Using two main case studies: firstly working-class and middle-class men and, secondly, Pakistani immigrant families, we will look at the political and historical contexts that inform the messages and values in films such as *Brief Encounter* (1946), *We Are The Lambeth Boys* (1958), *Saturday Night and Sunday Morning* (1960), *My Beautiful Laundrette* (1985), *The Full Monty* (1997), *Yasmin* (2004), *Amélie* (2001), and *This is England* (2006). The session will also contextualise the films within the British Film Industry and its typical genres, for instance the Free Cinema Movement of the 1950s, and aspects of social realism.

22. Make them go 'Wow!' – How do we Inspire the Next Generation of Technologists?

Andrew Sithers

Academic Evangelism Lead, Microsoft Campus, Reading

Particularly relevant to: All Specifications

Suitable for: New and Experienced Teachers

Keeping ahead of the net generation has never been more challenging. Student expectations of ICT are at an all-time high, and the demands on teacher and lecturer time are similarly high. In this session, I will look at tools and technologies Microsoft have been using in schools and universities to help students and teachers look beyond the ICT curriculum. We'll cover creative tools, designer and developer tools, and writing games for the Xbox360. Beyond technology, discussion will focus on building peer communities for inspirational use of these resources in the classroom.

23. Blaxploitation Cinema: Transgression, Politics and Pleasure

Michael Smith

Multimedia Programme Manager, Richmond upon Thames College, Twickenham

Particularly relevant to: AQA (MEST1: Investigating Media and MEST3: Critical Perspectives); WJEC (MS1: Representations and Responses, MS3: Text, Industry & Audience and FM4: Varieties of Film Experience) and OCR (G322: Key Concepts)

Suitable for: New and Experienced Teachers

The workshops aim to develop a framework from which to critically consider Blaxploitation Cinema in a post-Obama context. By exploring the social historical and cultural development of the 'genre' the session will explore issues of race, gender and sexuality in Black American Cinema. In particular it will consider the implications of the portrayals of violence, pimps, whores and pushers and its reception by black and white audiences in the 70s and today.

24. **Urban Stories: Power, Poverty and Conflict. World Film and Imagining of the City**
Viki Walden
Teacher of Media and Film Studies, Queen Mary's College, Basingstoke

Particularly relevant to: WJEC A2 Film Studies – FM3 Specialist Study 1
Suitable for: New and Experienced Teachers

This seminar aims to provide a framework for the new FM3 option: a rich area of study. We will discuss the following: What do we mean by the terms Power, Poverty and Conflict? Why are they relevant to urban culture? How has the medium of film been used to portray socio-political conditions? What film texts work well as comparative texts? How can we structure this Unit in a manner which whilst preparing students for HE is still active and encourages lively discussion and debate? How do we engage students to discuss World Cinema, when they have been submerged in UK/ US films?

THE INSIDERS: SPEAKERS' BIOGRAPHIES

Information is listed alphabetically by the surname of the Speaker

1. **Inside Film & TV Trailers**

Fraser Bensted

General Manager, Picture Production Company, London

Fraser Bensted joined Picture Production Company in 1995 and spent over ten years editing numerous trailers, sales promos and TV commercials. In 2001, he won a Golden Trailer Award for the international trailer for *Billy Elliot*. In 2007 he took on the role of General Manager and now works closely with a variety of the UK's independent distributors and international sales agents, helping to produce promos and trailers for films as diverse as *Slumdog Millionaire*, *In the Loop*, *Bronson*, *Che* and *Hunger*. Picture Production Company, also known as PPC, is based in Soho, London, and for over twenty years has been a producer of audio-visual marketing materials for the major US studios, UK and international film distributors, the smaller independents and numerous other media. They are the leading European production company for the creation of trailers, television and radio commercials, as well as documentaries, junkets, DVD value-added material, electronic press kits and online content for the film industry.

2. **Inside Celebrity**

Mark Borkowski

Agency Head, Borkowski, London

Mark Borkowski founded his eponymous agency in 1987 and, over the past 20 years, has developed it into one of the most reputable PR companies, working on consumer brands as well as with a celebrity, arts and entertainment division. Client experience includes Sony UK, American Express, House of Fraser, Vodafone, Tiscali, P&O, Eurostar, Smartcar, Lotus, Hovis, Zavvi, Virgin Mobile, Selfridges, Harrods, Norwich Union, Thorntons, Horlicks, Diageo, Hasbro UK, Cirque du Soleil, Archaos, MAMMA MIA!, Cabaret, The Three Tenors, Michael Jackson and Prince, amongst others. Mark is also recognised as a pundit on PR, the media and celebrity and is regularly asked to give television and radio interviews. He lectures to the industry, to corporate trade associations and at academic institutions. His column, Stuntwatch, appears on *Guardian Online* and he is also frequently commissioned to write for other publications. His book, *Improperganda: The Art of the Publicity Stunt*, sold around the world and his second book, *The Fame Formula*, on the history of Hollywood's great publicists, was published in August 2008. What distinguishes Mark from other publicists and what forms an intrinsic part of his appeal to corporate clients, is the pure showmanship of some of his PR, which has resulted in the execution of some astonishing, spectacular and memorable stunts for client campaigns.

3. **Inside Low-Budget Film-making**

Caroline Cooper Charles

Head of Creative Development, WarpX

Caroline Cooper Charles joined Warp X as Head of Creative Development in March 2006 and has responsibility for the creative management of this low budget studio. Prior to this Caroline managed the short film programme on behalf of the UK Film Council's New Cinema Fund through her production company Lifesize Pictures. From 2001 to 2006 she was responsible for all of the fund's Short Film Schemes including the UK wide Digital Shorts initiative, the Short Channel Co-Production Scheme with the CNC in France and four further schemes jointly financed by the New Cinema Fund and Film Four Lab. As Executive Producer her credits include the Oscar winning *Wasp* and several BAFTA winning and nominated short films.

Caroline's background is in independent production. For six years she produced and developed a range of work including several broadcast documentaries, a short series of DV drama's for Channel 4 and number of interactive media projects. In 2000 she spent a year as the director of the Sheffield International Documentary Festival.

4. **Inside Documentary Film-making**

Marc Isaacs

Documentary film-maker

Since 2001, Marc Isaacs has made more than ten documentaries for the BBC and Channel 4. His films have won Grierson, Royal Television Society and BAFTA awards as well as numerous internal film festival prizes. In 2006 he had a retrospective at the prestigious Lussas Documentary film festival in France and his work has been included in numerous documentary books and academic studies. In 2008, he received an honorary doctorate from the University of East London for his distinguished achievement in his field. Marc is a guest tutor at the London Film School and the National Film and Television School. His latest film, *All White in Barking* has recently been short listed for a Grierson Award.

Filmography

Lift (2001, Channel 4); *Lifters* (2002, BBC2); *Little Vilain* (2002, BBC 2); *Everyday Thieves* (2002, BBC2); *Travellers* (2003, Channel 4); *Calais The Last Border* (2003, BBC2); *Someday My Prince Will Come* (2005, Channel 4); *The Man Who Couldn't Stop Lying* (2006, BBC1); *Philip and His Seven Wives* (2006, Storyville, BBC4); *The Curious World of Frinton on Sea* (2008, BBC2); *All White in Barking* (2008, Storyville Special BBC2).

Current Developments

BBC Storyville 1x75 min Documentary film based in London; *Arte Television France* 1x52 Documentary film based in Bangladesh; *European Co-Production* 1x85 Documentary film in UK.

5. Inside Independent Exhibition

Robert Kenny

Operations Director, Curzon Cinemas, London

Curzon Cinemas is the exhibition side of the CAE Group, also comprising Artificial Eye film distribution. Robert Kenny has been with Curzon Cinemas since early 2000 and is now the Operations Director running five London cinemas, soon to be joined by the newly-formed 'hmvcurzon' concept.

6. Inside Drama Production

Gub Neal

Creative Director, Artists Studio, London

Gub is one of the founding directors of Artists Studio, a new venture aiming to empower writers and give them more creative and financial control over their work. The company is based in London and South Wales, with a particular focus on production in the latter region. Gub founded drama production company Box TV in 2000, where he produced numerous productions including *Sweeney Todd* starring Ray Winstone, *The Wind in the Willows* with Matt Lucas and Bob Hoskins and a five-part thriller, *The Last Enemy* (all for BBC1); and the multi-award winning *Sunday* for Channel 4 and *Gunpowder, Treason and Plot* for BBC2. Gub also co-executive produced *No Direction Home - Bob Dylan*, the much lauded Martin Scorsese-directed documentary which Box TV co-produced for BBC2's *Arena* in 2005. Prior to Box TV, Gub was Head of Drama at Channel 4 from 1997 where his commissions included the ground-breaking *Queer as Folk* by Russell T. Davies, *The Young Person's Guide to Becoming a Rock Star*, *Psychos*, *Anna Karenina*, *Sword of Honour*, *Longitude* and *Shackleton* starring Kenneth Branagh, which won the BAFTA for Best Drama Serial. Gub joined Channel 4 from Granada, where he was Controller of Drama for three years. During his time there, he executive-produced the Emmy-winning *Prime Suspect V* and the BAFTA-winning *Hillsborough*. Before taking the Granada job, his producing credits included the first series of *Cracker*, which Gub co-created with Jimmy McGovern.

7. Inside Film Marketing

Deborah Sheppard

Marketing Director, Paramount Pictures UK, London

After graduating from Bristol University, Deborah embarked on a ten-year career in advertising working at a number of agencies across a diverse client list. This culminated with a new business pitch for United International Pictures (UIP). She didn't win the business, but got a newly-created post of Marketing Manager at UIP UK, eventually taking over as Marketing Director in 2000. Over her career at UIP and latterly at Paramount Pictures UK, Deborah has effectively worked for several studios and on behalf of a variety of production companies; MGM, Universal and Paramount, DreamWorks and DreamWorks Animation, Aardman Animation, Focus Features, Working Title and No.9 Films among others. She has worked on a hugely diverse slate releasing over 400 movies encompassing blockbusters *Bond*, *Bourne* and *Bridget Jones*, *Superheroes* and *animated heroes* - *Iron Man*, *Hulk*, *Shrek* and *Wallace and Gromit*, *Mission Impossible*, *Jurassic Park*, *Indiana Jones*, to the critically acclaimed *American Beauty*, *Billy Elliot*, *The Constant Gardener* and *No Country For Old Men*.

In 2007 UIP (UK) became Paramount Pictures UK and in its first two years became the second highest grossing distributor in the UK.

8. Inside the Press Association

Stewart Stanley

News Picture Editor, The Press Association, London

After graduating from Falmouth College of Arts in 2004, Stewart worked as a freelance commercial portrait photographer and assisted editorial photographers to gain experience. He then trained as a professional digital retoucher and worked regularly with photographers in the fashion industry while providing images to various celebrity and music photo agencies. During this period he worked closely with various picture editors until he joined the Press Association. Now one of four News Picture Editors running the news content for the PA.

9. Inside Independent Film Marketing

Jezz Vernon

Head of Marketing and Operations, Metrodome Distribution

Jezz Vernon is a film school graduate who worked in a variety of marketing disciplines before moving into film distribution. After graduating from film school in 1998, he worked as a magazine editor on a music and lifestyle title before moving into marketing at IPC Media where he was promoted to marketing manager at the *NME*, Britain's oldest weekly music magazine. In 2001 Jezz moved back into the film industry, joining the fledging DVD distributor 'Revolver Entertainment' where, amongst a variety of other projects, he was responsible for re-launching the best-selling stand-up work of Richard Pryor in the UK, working closely with the comedian and his wife in Pryor's final days. During Jezz's tenure at 'Revolver' the company won five awards for their marketing campaign work. In 2005 he joined *Metrodome* Distribution's home entertainment department and in 2006 was promoted to the role of Head of Marketing for both Theatrical and Home Entertainment areas. *Metrodome* won the RAAM award for the best theatrical marketing campaign of 2007 (tying with *Ratatouille* for Disney) for their work on Academy Award-winner *The Counterfeiters*.

10. Inside Digital Delivery

Nicholas Wheeler

Managing Director, ITN On, London

Nicholas Wheeler is Managing Director of ITN 'On', ITN's multimedia division which creates and aggregates content for online and mobile platforms. During the past six years Nicholas has overseen the transformation of ITN 'On' into one of the world's market leaders for the delivery of news, entertainment and lifestyle content to digital outlets. He has successfully built business relationships with some of the world's biggest online brands including MSN, Yahoo, Virgin Media, Bebo, YouTube, MySpace and the Telegraph Media Group as well as major UK major phone networks including Vodafone, 3, T-Mobile and Orange. He joined ITN in 1996 as Chief Editor of IRN and LBC. Prior to working at ITN he spent several years in news production at BBC Radio 1 and Capital Radio where his team won a Sony Award for Best News Programme, beating Radio 4's *Today* programme.

11. Inside Event Television

Ruth Wrigley

Entertainment and Format Executive, All3Media Group

BAFTA and EMMY award-winning producer with over 25 years experience in both factual, reality and entertainment, who specializes in big event TV, transformative content and new genres. My BAFTA is for innovation - also won a Golden Rose (years ago for a series called *Wanted* on C4 for most original game show). Emmy for *Maria*.

Have been Head of Entertainment at Endemol UK, where I was responsible for bringing *Big Brother* to this country, and executive producing the first three series). Was Head of Entertainment at Talkback Thames after that, looking after *The X Factor* and making numerous smaller entertainment shows, like *Distraction*, *C4 with Jimmy Carr* as well as developing concepts with Simon Cowell.

I then became head of Entertainment Events at the BBC where I devised and delivered *How do You Solve a Problem Like Maria?* (for which I won an Emmy) and continued to consult on that brand (*Joseph* etc. and launched it in the US). I was briefly at Celador Productions as head of Entertainment where I re-formatted and delivered *AllStar Mr and Mrs* before taking on my current role as Entertainment and Format Executive for the All3media Group.

All3 media is the largest group of independent production companies in the world! I oversee all 18 companies in this country, Europe and America. Companies include Objective (*Derren Brown*, *Reggie Perrin*, *Balls of Steel*); Studio Lambert (*Wife Swap*, *Undercover Boss*), North One (*Gadget Show*, *Formula One*, *Kerry Katona Show*), Lion (*Victorian Farm*, *Britain from Above* *Cash Cab*). It is a slightly different role for me - but at its heart my job is to identify, develop and deliver the next big entertainment hit....what ever that is!

Before all of this, I started life in TV at London Weekend Television where I worked for ten years as a producer director and series editor on mainly factual (as serious as *Weekend World* and *The London Programme*) to the lighter fare of the *Six O'Clock Show* with Michael Aspel. I then started a family and rather incredibly (when I look back) I took up the role of series editor of *The Big Breakfast* when it started with Chris Evans and Gaby Roslin, working on the theory I was getting up at 3am anyway!

Also in that period I helped launch the disastrous Live TV working with Janet Street Porter and Kelvin Mackenzie - so I have some battle scars- essential for taking big risks!

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. The British 'Woman's Film'

*Melanie Bell, Lecturer in Film Studies, Newcastle University and
Melanie Williams, Lecturer in Film Studies, Hull University*

The 'woman's film' is rarely seen as an inherently British genre, indeed it has often been regarded as a 'cuckoo-in-the-nest' of a national cinema dominated by ideas of restraint and realism. Whilst some women's pictures are openly disparaged (*The Wicked Lady*, 1945), other potential candidates for women's film status are not recognised as such but are categorised as part of other film movements (*A Taste of Honey*, 1961 for example is primarily written about as part of the British New Wave). Despite its frequent critical marginalisation, the British woman's film – that is films for and about women, that focus on issues from a female perspective – has always been a central feature of British film.

Opening with a brief historical overview of the subject (from the 1920s to present day), this session will consider the function of the 'woman's film' in British national cinema, drawing attention to the importance of both female stars and female audiences in understanding the British woman's film, and engaging with key themes such as class, community, domesticity, romance, sexuality, motherhood, friendship, and ageing. Some of the problems and limitations of the category 'woman's film', especially as applied to British cinema, will be tested and interrogated (is the 'women's film' a genre; is it inherently conservative in its gender politics?) and the session will be illustrated with clips from a range of films including *A Town Like Alice*, *Spring in Park Lane*, *Ladies in Lavender*, *Calendar Girls*, *Morvern Callar* and *Bend it like Beckham*.

2. Film & TV after DVD

James Bennett

Head of Subject Area: Media, Information and Communications, London Metropolitan University

Television is increasingly becoming a digital media form, making a 'new media' out of a technology that has often been positioned as the old technology par excellence. Without taking a technologically determined view, this seminar will examine what this digitalisation means for research, teaching and scholarship around key ideas, debates and assumptions about television and its study. The seminar will focus on a key area relevant to media teachers: the BBC iPlayer and what it suggests about the future of television's non-broadcast form and public service broadcasting.

3. The Importance of the Television Personality to Public Service Broadcasting: the Case of Jamie Oliver and Channel Four

Diane Charlesworth

Senior Lecturer in Critical Studies/ Media Production

In recent years, there has been a growing body of work in the field of Media and Cultural Studies on the concept of celebrity, its function and social impact. Academic writing has interrogated the development of a raft of magazines specifically contributing to the discourses of fame and ordinariness and a strand of reality television that has 'becoming famous' or 'being famous' as its conceptual basis and narrative structure. As part of this academic discussion, the notion of the television 'personality', a term coined and defined in John Langer's 1981 article as a phenomenon specific to the medium and key to television's mode of address, with emphasis on notions of ordinariness, authenticity, intimacy and familiarity, has been revisited and refined (cf. Bennett, J. (2008)).

This session looks at the strategic use and development of Jamie Oliver as television-personality-as-expert by Channel Four, in broadcasting a strand of reality/ documentary programming that has been variously dubbed by the newspapers as 'campaign' or 'mission' television, notably *Jamie's School Dinners*, *Jamie's Return to School Dinners* and *Jamie's Ministry of Food*. In a political era of individuation and self-responsibility, the pervasive ethos and ideology of self-governance and self-actualisation in reality television programming, particularly make-over shows, has been commented upon. These campaign programmes with Oliver continue this trend, whilst simultaneously operating discourses of civic responsibility and nationhood. This will be analysed in specific reference to certain sequences in the programmes. All this, it will be argued, adds considerable weight to the claims of a broadcaster (C4) to be producing re-invigorated forms of public service broadcasting to compete with the BBC for a proportion of the licence fee in a climate of falling advertising revenues, general economic downturn and shifting relations in production and broadcasting in the British television ecology.

4. Investigating Film Sequels

Carolyn Jess-Cooke

Senior Lecturer in Creative Writing, Northumbria University, Newcastle

The film sequel has been much maligned in popular culture as a vampirish corporative exercise in profit-making and narrative regurgitation. Drawing upon a wide range of examples from early cinema to the twenty-first century, this session reveals the increasing popularity of, and experimentation with, film sequels as a central dynamic of Hollywood cinema. Now creeping into world cinemas and independent film festivals, the sequel is persistently employed as a vehicle for cross-cultural dialogue and as a structure by which memories and cultural narratives can be circulated across geographical and historical locations. This session focuses on some of the major critical contexts within which sequelisation operates by exploring sequel production beyond box-office figures.

5. New Modes of Interactive Television

Stephanie Marriott

Reader and Head of School, Bangor University, Gwynedd

The advent of digital pay-to-participate channels such as adult chat TV, gaming and psychic services marks a shift from a commercial television regime based on audience aggregation to a model where viewers pay to interact through premium-rate telephone services. This shift raises interesting questions about the modes of address through which the channels groom viewers into interactivity.

This presentation discusses the modes through which the viewer is hailed into different possible positions of engagement with the channels, examining the dense image field, with its multiple windows and dispersed sites of address to the audience and the accompanying shifts in modes of verbal address to the viewer. It goes on to examine Ofcom's position with regard to such channels. In a series of consultation documents and reports between 2006-2008, Ofcom set out the terms for investigating participation television in the UK, arguing that programmes must 'not in effect be vehicles' for the promotion of premium rate telephone services, and that channels unable to comply with proposed new regulations 'must be taken off air'. Ofcom's 2007 report concludes that only 10% of the material in adult chat TV can be categorised as 'editorial' rather than 'promotional'. Analysing the talk produced by presenters in terms of the construction of mediated intimacy, the presentation reveals that the modes of address found in such formats may be entirely at the service of grooming the viewer into interactivity. In their deployment of television as little more than a platform for the display of private interactive encounters and in their subordination of content production to revenue generation, pay-to-participate TV can thus be said to unmake television as it has characteristically been understood.

6. Listen to Venezuela: Documentary, Text and Context

Deirdre O'Neill, Film Studies Lecturer, HMP Wandsworth and

Mike Wayne, Reader in Film Studies, Brunel University

The session will explore what stock of knowledge young people and people in general have of Latin America and where that knowledge comes from (news, fiction, documentary, books, etc). For example, the image of Che Guevara is omnipresent in western popular culture, but how grounded is that image in any knowledge of Guevara's radical politics? Looking at newspaper reports, we will deconstruct the strategies that are routinely used to represent Venezuela and in particular, the Venezuelan President Hugo Chavez. We will ask what political and ideological forces shape these representations and how these representations work to give certain ideas and values legitimacy and predominance over others.

Using extracts from *Listen To Venezuela*, the session will explore the relationship of documentary to television news values such as 'balance' and 'impartiality'. How relevant are these concepts to documentary? To what extent has the growing popularity of documentary got something to do with a thirst for information that goes beyond what television news can offer? The session will also explore the relationship of documentary to radical film-making practices, in particular the tradition of 'dialectical montage'. This tradition has a pedagogic ambition in relation to 'reading film', i.e. that viewers learn not only about a particular subject matter (in this case Venezuela) but also about the production of meaning itself through the arrangement of images and sounds that very visibly create relationships, associations and metaphors. Deirdre and Mike will discuss why this tradition of dialectical montage is relevant to making a film about Venezuela today, but also why this tradition is marginalised within a global media culture dominated by Hollywood and corporate news media on the one hand and a certain naive documentary realism on the other.

7. Utilising Media Access

Greg Philo

Media Group Leader, Glasgow University

This seminar/ workshop will introduce and reflect on a teaching project at Glasgow University which involved the students engaging with various media via letters pages, phone-ins or emails to programmes. This enabled the students to apply their knowledge of media industries and institutions to inform public debate and instead of just studying the media, they were part of their construction. The process of reading the papers, discussing the day's news and possible themes to pursue was a good teaching and learning experience. Students began to notice patterns in coverage and the routine supply of the same stories from news agencies; the project encouraged students to talk about news values and the different house styles of different papers and introduced skills of concise writing, self expression, citizenship, the use of media and participation in them

8. Horror Booms and What They Tell Us about Horror Movies

David Pirie

Screenwriter/ Critic, Somerset

This session will look at the horror genre, which almost more than any other genre, has developed in a series of genre cycles and four major booms. The 1930s horror boom originated in Universal's decision to adapt two 19th Century Gothic thrillers *Frankenstein* and *Dracula*. The 1950s boom arose from the same subjects but this time these were treated much more overtly and in colour. The 70s boom focused almost entirely on the slasher from *Halloween* and *Friday the 13th* onwards. And the fourth and final boom, still with us, began in the 90s with *The Sixth Sense* and *The Others*. The session will pay most attention to the second boom and the current one. It will pause to analyse the remarkable fact that the second horror boom was dominated by the UK and then move on to analyse the fourth boom and exactly where we are now. It was only with this most recent boom that horror evolved into a more female-friendly genre with less dependence on Certificate 18 or (in the US) 'R' material. I will focus on the breadth of current horror, spanning numerous subjects from the supernatural innocence of movies like *Boogie Man* to the consistent recycling of apocalyptic themes, especially the zombie and the breakdown of human society as in *28 Days Later*.

David Pirie is author of *A New Heritage of Horror – The English Gothic Cinema* (I. B. Tauris, 2008)

9. Worst Case Scenario: the Mediated Representation of 'Terror' and Dissent

Stuart Price

Principal Lecturer in Media, Film and Journalism, De Montfort University, Leicester

This session, based on a forthcoming book for Pluto Press (January 2010), examines the ways in which formal authority makes contingency plans for the management of 'disorder', from the 'global war on terror' to public order events. Based on the argument that these plans are based on a 'worst case scenario' it examines a number of situations when the consequence has been the overproduction of force, and asks what kind of narratives the media generate in response to these incidents.

10. ugc@thebbc: Audience Revolution or Business as Usual

Claire Wardle

Lecturer, School of Journalism, Cardiff University

Between July 2007 and July 2008 a team from Cardiff University conducted research at BBC News about user-generated content. It included a nationally representative MORI survey, an online survey on www.bbc.co.uk; twelve focus groups, ten weeks of observations in newsrooms across the BBC, 115 interviews with BBC journalists, and twelve interviews with senior editors and managers. This research suggests that, with the exception of some marginal collaborative projects, rather than changing the way most journalists at the BBC work, audience material is firmly embedded within the routines of traditional journalism practice.

FREQUENTLY ASKED QUESTIONS

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?

Early Bird Booking before 26 May	Booking after 26 May
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 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

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 1st 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 D: Thursday 2nd 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)

Session B: Wednesday 1st 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 E: Friday 3rd 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)
- Inside Film & TV Trailers (Fraser Bensted)

Session C: Thursday 2nd 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)

Session F: Friday 3rd 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)

FULL NAME: _____

INSTITUTION: _____