

BFI
Film
Forever

THE BFI MEDIA CONFERENCE

30 June – 1 July **2016**

Michaela Coel, *Chewing Gum*
Courtesy Channel 4

bfi.org.uk/education

WELCOME!

Thank you for joining us at the BFI Media Conference 2016. This programme contains a conference A-Z for Delegates, Daily Schedules, Plenary and Session details and Speaker biographies, aiming to help you navigate your way around sessions and BFI Southbank.

For any queries, please do come to ask us at the Registration desk at the Blue Room which will be staffed throughout the two days.

We hope you have an enjoyable, productive and inspiring conference!

BFI Education

**BFI Media Conference
BFI Southbank
Belvedere Road
London SE1 8XT**

- 020 7815 1329
- mediaconference@bfi.org.uk
- www.bfi.org.uk/education/conferences
- @BFI #BFIMediaConference

A-Z FOR CONFERENCE DELEGATES

BFI SOUTHBANK

Find your way to:

- Blue Room (BR) – on second floor, access by stairs or lift from the main foyer
- Green Room (GR) – in middle foyer, downstairs from main foyer: 2 large white doors
- NFT3 - access from the mezzanine above the main foyer
- Studio - in the centre of the main foyer, between the Box office and Benugo
- Mediatheque, Library and Shop - in the main foyer
- Learning Spaces 1 & 2 (LS1, LS2) and the Large and Small Meeting Rooms (LMR, SMR) are on the Lower Ground Floor, accessed by the stairs next to the red lift in the main foyer. This area has restricted access – please wait for a Conference Assistant to usher you through with a swipe card.

BLUE ROOM

We are delighted to welcome these organisations to the conference, offering information, resources and demonstrations:

- Creative Skillset - see also Session 8
- Copyrightuser
- Into Film - see also Session 6
- Quickclass.net – see also Session 2
- UKfilmNet

CASHPOINTS

The nearest cashpoint is in the Royal Festival Hall. It is on the ground floor, accessed from the riverside between Foyles bookshop and Strada restaurant. More cashpoints are in Waterloo Station.

CATERING

Included in the price of your delegate pass are coffee, tea and biscuits available during Registration and breaks, and a sandwich + salad lunch. All catering is served in the Blue Room. Please ask if you would like any information about alternative places to eat near BFI Southbank.

DELEGATE PASSES

For security reasons, please wear your delegate pass and keep it visible at all times.

FILM SCREENINGS

On Thurs 30 June and Fri 1 July there is free access for delegates to the evening programme at BFI Southbank, subject to availability. See NOTICEBOARD for details.

HANDOUTS/PRESENTATIONS

Many speakers' handouts and presentations will be available by Fri 10 July on the conference web page www.bfi.org.uk/education/conferences. These are shown next to their session details in this programme.

Some speakers, particularly in the Industry strand, may be using material only to be seen during their session.

PLEASE NOTE: We have tight turnarounds between sessions and ask delegates to please not ask speakers for downloads of their presentations as this delays preparation for the next session – Thank you.

HEALTH & SAFETY

- First Aid – First Aiders and First Aid kits are in the Security Office and the Front of House office.
- Fire alarm – Please follow staff and Fire Marshalls to the Fire Assembly Point at the Belvedere Road side of the building.

LUGGAGE

During the day, luggage and coats can be left in the Blue Room. For overnight storage, please ask conference staff.

NETWORKING DRINKS

Courtesy of Creative Skillset

Thursday at 17:15 in the Blue Room – all welcome!

NOTICEBOARD

Changes and updates to the programme will be posted here, outside the Blue Room. This is also the place to sign up for FILM SCREENINGS and TOURS.

PHOTOGRAPHY

The conference will be covered by photographer Fred Tschepp. All photos identifying individuals will be used for BFI Education internal reporting purposes only. Any photos not identifying individuals may be used for BFI Education promotional purposes. If you would prefer not to be included in any photographs, please tell Conference staff.

SHOP 10 % DISCOUNT

The BFI Filmstore holds a full range of teaching resources and DVDs - show your delegate badge during the two days of the conference to receive a 10% discount on these and ALL Filmstore titles.

STAFF

Happy to help with any of your questions!

- Conference Programmer – Corinna Downing
- Conference Administration – Aga Baranowska (Events Assistant), Dominika Widlak-Manka (Programmes Coordinator) and Narena Modeste (Events Assistant)
- Conference Assistants – Our work experience team (Catalin, Fatima, Georgina, Jojo, Lucy, Molly, Nour, Rebecca and Terence) are with us all week from schools and colleges across London.

Also at the conference this week from BFI Education:

- Dr Paul Gerhardt – Director of Education
- Mark Reid – Head of Education
- Christine James – Schools' Programmer
- Noel Goodwin – Young People's Programmer
- Jen Sobol – Manager, BFI Film Academy

STUDENT OBSERVERS

We welcome Sam, Eve, Yazmeen and Josh from universities across London. They will be blogging throughout the conference and may ask delegates for their feedback after sessions. Thank you if you can spare a minute to share your thoughts with them.

SURVEY

We'd sincerely appreciate your feedback on your experience at the conference. Next week we'll be emailing you a short online questionnaire; all delegates who complete it by Friday 15 July 2016 will have their names entered into a prize draw to win a year's digital subscription to *Sight & Sound* magazine with access to the full digital archive!

TOURS OF BFI REUBEN LIBRARY AND MEDIATHEQUE

Thurs 14:05-14:25 and Fri 13:50-14:10. Sign up on NOTICEBOARD.

The Mediatheque, open every day 12:30-20:00, has 14 screens to view fiction and nonfiction films from the BFI National Archive's extensive British film and TV collection. The Library is open 10:30-19:00. Both are free of charge and offer special sessions for schools.

WIFI

Available in Blue Room, Green Room, Studio, NFT3 (sit front and to left for best reach!), Meeting Rooms, Learning Space 2, Benugo and Riverside. Not available in Learning Space 1.

Network and user name: **BFI_WIFI**

Password: **bfi_wifi**

SCHEDULE: THURSDAY 30 JUNE

Registration from 08:30	Coffee/tea/pastries	Blue Room
Session 1 09:30-10:15	Specification Support Workshop AQA Specification Support Workshop BTEC Specification Support Workshop OCR Specification Support Workshop WJEC Film Specification Support Workshop WJEC Media Studies BFI Education: Schools' Events, Future Film, Film Academy 2016-17 <i>Jen Sobol. Noel Goodwin, Christine James</i>	LS1 GR Studio LS2 SMR LMR
Plenary 10:30-11:45	Welcome Dr Paul Gerhardt - Director, BFI Education Mark Reid - Head of BFI Education Plenary Adrian Mills - General Manager, BBC North <i>Chair: Benji Wilson</i>	NFT3
Break 11:45-12:15	Coffee/tea	Blue Room
Session 2 12:15-13:30	INDUSTRY BBC Social Media and <i>The Great British Bake Off</i> <i>Ben Rawson Jones. Chair: Christine James</i> INDUSTRY <i>The Hard Stop: Documentary Production and Distribution</i> <i>George Amponsah, Jezz Vernon, Dionne Walker. Chair: David Somerset</i> TEACHING How VLEs will Shake Up Education and Improve your Life <i>StJohn Smith, Ralph Stenzel, James Fair</i> TEACHING TV Studio Production <i>Lucy Brown, Lyndsay Duthie</i> RESEARCH Film Market Realities: The British Film Industry by Numbers <i>Alex Tosta</i>	NFT3 Studio LMR LS2 LS1
Lunch break 13:30-14:30	Sandwich lunch 14:05-14:25 BFI Reuben Library + BFI Mediatheque Short guided tour of the collections and research resources	Blue Room
Session 3 14:30-15:45	INDUSTRY WORKSHOP Screenwriting (Part 1) <i>Matt Charman. Facilitator: Emma Sullivan</i> INDUSTRY Channel 4 Commissioning: <i>Chewing Gum to Crashing</i> <i>Rachel Springett. Chair: Claire Pollard</i> TEACHING <i>Frances Ha</i> and the US Indie Auteur Aesthetic <i>Maxine Crampton</i> TEACHING Identifying and Using Media Issues & Debates <i>Steph Hendry</i> RESEARCH Interpreting Factual: How Modern Audiences Understand News and Documentary <i>David Dunkley Gyimah</i>	LS2 Studio LS1 NFT3 LMR
Break 15:45-16:15	Coffee/tea	Blue Room
Session 4 16:15-17:15	INDUSTRY WORKSHOP Screenwriting (Part 2) <i>Matt Charman. Facilitator: Emma Sullivan</i> INDUSTRY Film Criticism: Writing for Your Audience <i>Larushka Ivan-Zadeh, Anna Smith. Chair: Rebecca Ellis</i> TEACHING Playing Text: Strategies for Teaching Games <i>Barney Oram</i> TEACHING Project Based Media Learning <i>Philip Dyas</i> RESEARCH OFCOM Children's Media Lives: Ofcom Study of 8-16 year olds <i>Jessica Rees</i>	LS2 NFT3 LS1 Studio LMR
17:15	Networking Drinks	Blue Room
18:10 onwards	BFI Southbank screenings Free access for delegates to evening performances at BFI Southbank	

SCHEDULE: FRIDAY 1 JULY

Registration from 08:30	Coffee/tea/pastries	Blue Room
Session 5 9:15-10:30	INDUSTRY Writing Video Games: Strategies for Diverse Representation <i>Meg Jayanth. Chair: Chris Elliot</i> INDUSTRY Cinemas, New Audiences and Alternative Content: NT Live <i>Emma Keith, Deborah Allison. Chair: Matthew Hall</i> TEACHING Resourcing the New Specifications: Silent Film, Pre 1970, Minority Producers and Audiences <i>Claire Pollard</i> TEACHING Film Language: Sound <i>Jennifer Johnston</i> RESEARCH <i>The Class: Living and Learning in the Digital Age</i> <i>Julian Sefton Green</i>	LS2 NFT3 Media- theque LMR Studio
Plenary 10:45-11:30	Billy Corbyn, Head of Creative & Content Strategy, Entertainment, Google <i>Chair: Alison Norrington</i>	NFT3
Break 11:30-12:00	Coffee/tea	Blue Room
Session 6 12:00-13:15	INDUSTRY <i>Catchphrase: Producing the Classic Quiz Show</i> <i>Gary Chippington. Chair: Claire Pollard</i> INDUSTRY Creating Amazing Film Trailers <i>Hannah Rothman. Chair: Matthew Hall</i> TEACHING Long Form TV Drama: Platforms, Audiences and <i>Breaking Bad</i> <i>Tim Dams</i> TEACHING Representation and Identity on Social Networking Platforms <i>Rob Miller</i> RESEARCH 'Content Marketing': Studying Media and Advertising Convergence <i>Jonathan Hardy</i>	LS2 NFT3 Studio LMR LS1
Lunch break 13:15-14:15	Sandwich lunch 13:50-14:10 BFI Reuben Library + BFI Mediatheque Short guided tours of the collections and research resources	Blue Room
Session 7 14:15-15:30	INDUSTRY WORKSHOP Pre-Production (Part 1) <i>Yvonne Isimeme Ibazebo. Facilitator: Claire Pollard</i> INDUSTRY Music Video Production <i>Luti Fagbenle. Chair Iyare Igiehon</i> TEACHING <i>The Babadook</i> and New Horror <i>Rebecca Ellis</i> TEACHING Shoot First and Ask Questions Later: Keeping Media Studies Practical <i>Tom Woodcock</i> RESEARCH <i>Political Animals: The New Feminist Cinema. Sophie Mayer</i>	LS2 Studio NFT3 LS1 LMR
Break 15:30-16:00	Coffee/tea	Blue Room
Session 8 16:00-17:00	INDUSTRY WORKSHOP Pre-Production (Part 2) <i>Yvonne Isimeme Ibazebo. Facilitator: Claire Pollard</i> INDUSTRY Production Story: <i>Operator</i> (Winner BAFTA Best Short 2016) <i>Caroline Bartleet, Rebecca Morgan. Chair: Emma Smart</i> TEACHING Careers in TV and Film Production: What it Takes to Make it <i>Kay Verdon</i> TEACHING BBFC Age Ratings, Audiences, Classification and Context <i>Lucy Brett</i> RESEARCH Corbyn/Cameron/HaHaHa <i>Stuart Price</i>	LS2 NFT3 Studio LS1 LMR
17:50 onwards	BFI Southbank screenings Free access for delegates to evening performances at BFI Southbank	
18:00	Conference desk closes	Blue

SPECIAL EVENTS: PLENARIES

THURSDAY

ADRIAN MILLS

General Manager, BBC North

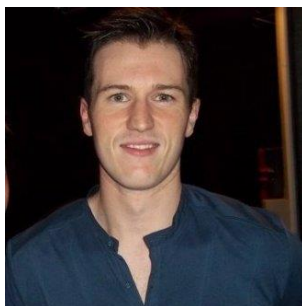
Adrian is responsible for the day-to-day management of BBC North at MediaCityUK - the BBC's largest creative hub outside of London, and home to 3,000 staff - and a member of the BBC North Board, the leadership team which ensures that the creative, cultural and operational benefits of BBC North are delivered.



He began his career at the BBC, directing and producing children's and schools programming. In 1991 he relocated to Toronto, where he held a number of senior management and leadership roles including Head of Children's, Youth and Daytime Programming for CBC Television, and Executive Director of Programming for CBC Radio. Adrian returned to London in 2004 as Chief Executive of LGT, a new media production company contracted by the UK Department for Education to create online teaching and learning resources for gifted children and their teachers. He rejoined the BBC in 2009, as Chief Adviser, BBC Children's & Learning, and subsequently became Chief Adviser and Deputy Chief Operating Officer, BBC North. He took up the General Manager role for BBC North in 2014, and combines this with creative duties for CBeebies. Adrian is an International Emmy Winner, a voting member of BAFTA and Deputy Chair of the World Summit on Media for Children Foundation.

Chair: Benji Wilson is a writer. He is the TV Critic for The Telegraph, a columnist for Private Eye, a feature writer for The Sunday Times and the London correspondent for Emmy magazine and Yahoo TV.

FRIDAY



BILLY CORBYN

Head, Creative & Content Strategy, Entertainment, Google

Billy is Google's in-house entertainment industry consultant, responsible for taking film, music and gaming clients from content inspiration to implementation, deciphering their brand challenges and formulating unique data-driven solutions to meet that need, combining - and heading the initiative of the same name - 'data + art'. He recently completed an industry white paper and research model on the future of the Hollywood trailer in a digital video world.

Previously heading media planning and sponsorship at Channel 4/Box TV, he also has a background in content planning & scheduling at MTV. Billy was responsible for a YouTube development fund, based in the YouTube Space London, aimed at supporting the original wave of creators and best practice to support algorithm development.

Chair: Alison Norrington is a writer, creator, producer, consultant and educator on transmedia storytelling. As CCO/Founder at Storycentral.com she works with brands, publishers, broadcasters, studios, game developers and writers globally.

OPTIONAL SESSIONS: THURSDAY

SESSION 1

Specification Support Workshops

General help and guidance from leading teachers of each specification: AQA (Kim Doyle, Steph Hendry), BTEC (Scott Santus), OCR (Rob Carlton, Tony Fahy), WJEC Film (Jeremy Points) and WJEC Media (Jo Johnson)

BFI Film Academy, Future Film and Schools' Programmes 2016-17

Noel Goodwin, Christine James, Jen Sobol

An informal opportunity to meet the key staff leading on areas of formal and informal activity for young people at BFI Southbank and UK-wide, find out about existing offers and upcoming programmes and how it might support your teaching and benefit your students.

SESSION 2

INDUSTRY: BBC Social Media and The Great British Bake Off

Ben Rawson Jones

How did *The Great British Bake Off* go from a barely tweeted about show into a social media colossus? Ben started the show's feeds for the production company in 2011 when it was on BBC2 and under the radar. Initially not keen to take the job as he didn't know anything about baking and had never heard of the show, this became an opportunity in itself: How do you make the social content engaging and relatable to a universal audience regardless of their ability to recognise woeful crumb structure? When the show moved to BBC One he covered the last two series, each bringing more pressure to keep things fresh on social and top the last. In this session Ben takes us through his creative strategies and evaluates the impact on audiences and viewing figures.

INDUSTRY: The Hard Stop: Documentary Production and Distribution

George Amponsah, Jezz Vernon, Dionne Walker

The Hard Stop (released 15 July) is an intimate documentary revealing the story, away from all press coverage, of Mark Duggan's friends and family following his death. He was shot and killed in a 'Hard Stop' police procedure in 2011, sparking the most violent riots in British history. For 28 months, director George Amponsah filmed around Broadwater Farm in Tottenham, where Duggan grew up, capturing his family's distress and focusing on two of his best friends, Marcus Knox and Kurtis Henville. We follow the men closely as they attempt to get on with their lives, look for a job, talk about the discrimination they experience on a daily basis and the impact Duggan's death has had on the community. Duggan is present throughout, in peoples' testimonies and news broadcasts. What emerges is a profoundly humane, thought-provoking and topical testament, which gives a voice to people who are rarely heard. (LFF 2015)

This session offers two perspectives on the film, from the director and producer and from the film's distributor, to explore the key points in their relationship with the film throughout its production and its positioning and campaigns for the UK and international

markets. In doing so, we find out how this unique new British film has sought to reach out to audiences and how the film industry has supported its journey to our cinema screens.

TEACHING How VLEs will Shake up Education, and Improve your Life...

James Fair, StJohn Smith, Ralph Stenzel

The last decade has seen a whirlwind of accelerating tech in the classroom, and the social tidal wave that Smartphones have unleashed are now starting to change education forever. What may initially appear threatening will actually turn out to be the biggest enhancement to how we can help our students learn since the invention of schools themselves. Join StJohn Smith, James Fair and Ralph Stenzel from Quickclass to whip through the history of the VLE, where it's up to now, and what the potential holds for enhancing film and media teaching and learning over the next five years.

TEACHING TV Studio Production

Lucy Brown, Lyndsay Duthie

This seminar will seek to critique and celebrate popular global television programmes and explore the impact such shows have on student led studio productions. They will examine the key ingredients that make a successful TV programme, the influence of such shows on students making their own productions, pitfalls to consider and ways to successfully draw upon this relationship in the ever changing world of television. Brown and Duthie have written *The TV Studio Production Handbook*, (I.B.Tauris, September 2016) designed to provide students and teachers of media, and TV production courses with everything they need to know to create a successful studio television programme. The handbook is packed with interesting live case studies from hit international formats like *The X-Factor* to popular American dramas such as *The Middle* and long running soap operas, like *Coronation Street* as well as news and game shows. In this seminar Brown and Duthie will investigate the relationship between their research and professional practice: they will draw upon their case studies on prominent global television programmes to discuss how television production can be taught at college/university level and raise questions about what students can learn from these successful contemporary programmes and how they can influence and redefine these works in their own student-led television productions.

RESEARCH Film Market Realities: The British Film Industry by Numbers

Alex Tosta

This seminar session will look at the British film industry from a different perspective, providing a context to the industry by examining the figures and statistics and what they show us about the film value chain and the inter-connectivity of its various components. It will include data and analysis of the contribution of film to GDP as well as an overview of the film education and the workforce, showing the numbers of children studying film and of people working in film. The presentation will highlight some of the issues with the market: cinema is the focus of film release but it is not the platform where film is most watched, video on demand is the latest and ever-growing platform but there is very little data to show its 'true' success, DVD is in decline, but they can be the first you see in a supermarket and US studio films still dominate the market, but will this be the case in the future, bearing in mind other new film market realities such as China, and its growing cinema population increasing the audience for film? This session shines a statistical spotlight and gives a different view of film.

- Presentation will be on BFI Media Conference webpage after the conference.

SESSION 3

INDUSTRY WORKSHOP: SCREENWRITING

Matt Charman

We begin this session with an overview of Matt's career to date from playwright to writer for TV to Oscar-nominated screenwriter (*Bridge of Spies*, 2015), focusing on the nuts and bolts of how he writes as much as on the stories and experiences that have inspired his work. Using key scenes from his films, we explore the journey from script to screen and discuss how his contribution fits in to the production of a feature film.

The workshop is an opportunity for delegates to combine existing techniques for approaching scriptwriting with students with new ideas from Matt: using a simple exercise focusing on a classic film scene, it's an opportunity to put into practice the craft skills and tips of a professional writer, and discuss how it might be used to strengthen and develop classroom activity.

INDUSTRY: Channel 4 Commissioning: *Chewing Gum to Crashing*

Rachel Springett

How does a commissioning team operate within Channel 4, and what is the role of a commissioning editor within that? Are there patterns specific to genre, in this case comedy? In this session we focus on where ideas come from and the process of commissioning, the relationship between writers and Channel 4 staff, how commissioners can help develop writers' work. Rachel in particular has supported a number of female writers and we look at how writers from Michelle Coel (this year's BFI Media Conference cover star) to Caitlin Moran are supported throughout the creative and production process.

TEACHING: *Frances Ha* and the US Indie Auteur Aesthetic

Maxine Crampton

This seminar will be based on the approach to studying film at A Level, both in the current specification and in the new linear specification, such as narrative techniques, auteur features, aesthetic qualities, spectatorship issues and ideology. There will be an opportunity to discuss these topics after viewing sequences from the film. *Frances Ha* (Noah Baumbach/US 2012) is a film which provokes strong and often opposing reactions from viewers and critics and in this session we will examine the ways in which the film uses alignment to create this response by its cinematography, use of music and cinematic influences.

- Presentation will be on BFI Media Conference webpage after the conference.

TEACHING: Identifying and Using Media Issues & Debates

Steph Hendry

One of the challenges in teaching Media Studies is the need to engage with and use contemporary media issues and debates. Students often find it difficult to identify what the issues and debates are and teachers need to find ways to encourage students to engage with them. This seminar looks at ways to identify media issues and debates and strategies for the classroom to help students integrate issues and debates into their studies and, ultimately into their examination responses. The session will focus on examples of current media issues/debates from a range of media areas including music, audience responses and the news.

This session is relevant for all media courses where students need to show knowledge of current issues and where topics require elements of contextualisation. The focus will be on AS and A2 Level knowledge and understanding.

Presentation will be on BFI Media Conference webpage after the conference.

RESEARCH: Interpreting Factual: How Modern Audiences Understand News and Documentary

Dr David Dunkley Gyimah

Television journalism is an important source for shaping our views. TV, like most genres of the moving image, teaches us how to decode and understand its narrative. In the 1950s television gave rise a ubiquitous story form called the News package and since then the way we create television journalism has not altered much at all. But this style of storytelling has received criticism over the years, increasingly so since cable and then the Internet. Now, broadcasters and innovators have begun to question the effectiveness of the package.

In this session, supported by various film clips, research, and personal work David provides evidence of new groups of journalists, particularly, award-winning videojournalists or one-wo/man-bands using tropes and styles found in drama and cinema to create news films. And there's every indication that contemporary audiences take well to these forms as stand-alone films or as elements of larger projects e.g. Interactive Factuals. This talk is relevant to all media courses, particularly A-level with a view to students making news films or furthering their studies. You can email/ engage with David via David@viewmagazine.tv or via his site www.daviddunkleygyimah.com

- Presentation will be on BFI Media Conference webpage after the conference.

SESSION 4

INDUSTRY WORKSHOP: SCREENWRITING (PART 2)

Matt Charman

INDUSTRY Film Criticism: Writing for Your Audience

Larushka Ivan-Zadeh, Anna Smith

An exploration of the world of the film critic! The session starts with an overview of the current industry context for their work, and how the structures of the film industry and online/print publishing create structures for rare staff and more often freelance roles. Moving on to look at how writers approach reviews for different audiences, the session looks at the process of viewing, drafting and hitting word counts and deadlines and offers tips and ideas for critiquing. The session also offers delegates the opportunity to share in a reviewing exercise with Larushka and Anna and compare notes on personal response, audience and everything in between.

TEACHING Playing Text: Strategies for Teaching Games

Barney Oram

This session will consider how to use videogames in the classroom and discuss the idea that traditional models of textual analysis is not fit for purpose when considering games. It will offer ideas and approaches that can be used within a classroom to engage and prompt discussion amongst students. This seminar will examine a range of contemporary case studies to help illustrate differing ways to study videogames and be valuable for all Media courses involving videogames including OCR, WJEC and Cambridge Technicals.

- Presentation will be on BFI Media Conference webpage after the conference.

TEACHING: Project-based Learning in the Media Classroom

Philip Dyas

A look inside a teaching methodology that removes planning, delivering lessons and all powerpoints from the media classroom and looks to transcend the limitations of new specifications coming down the line. In an uncertain political climate in which Media Studies is buffeted from all sides, an option for department heads to consider is repositioning themselves as a foundation for students to learn not just media skills and knowledge but also independence, project management and intrinsic motivation strategies. This session will also look at the way this methodology can be applied to a range of qualifications and courses (and how to sell it to your Senior Team) including OCR AS/A2 Media Studies, OCR GCSE Media Studies, OCR Cambridge Technical Diploma (Level 2 and 3), NCFE preparing to enter the Film Industry and Trinity College Arts Award.

- Presentation will be on BFI Media Conference webpage after the conference.

RESEARCH Children's Media Lives: Ofcom Study of 8-16-year-olds

Jessica Rees

This session will use compelling video footage, plus a decade of quantitative research, to understand how children use and understand media today. It will provide insight into role of TV in children's lives and the impact of VoD on live TV, the role of social media and how it is used as an extension of their real world friendships, the use of IT and media in schools and the challenges of learning about risk for both children and their parents. It will also cover children's critical understanding and how they decide which websites to trust and whether to believe the information they encounter online.

Ofcom's media literacy research (*'Children's Media Lives: a qualitative exploration of the relationship between children and digital media'*) provides over ten years of data on the media habits and opinions of children aged 5-15 and their parents, and of adults aged 16+, interviewing 6,000 people annually. In 2014 Ofcom also commissioned innovative qualitative research, interviewing the same sixteen 8-15 year olds each year in their homes, helping to enhance and provide greater depth of insight to the quantitative findings. As a longitudinal research project (lasting three years), it will also provide new insight into the extent to which children's relationships media change as they grow and develop and as their circumstances change.

OPTIONAL SESSIONS: FRIDAY

SESSION 5

INDUSTRY Writing Video Games: Strategies for Diverse Representation

Meg Jayanth

How can games be made more diverse, respectful and inclusive? From doing the research, to an integrated approach, to design, to being aware of context, making diverse games is a process involving not only story. Drawing on her experience as part of a small indie team writing the anti-colonial steampunk adventure *80 Days* (Time's Game of the Year 2014, IGF 2014 Best Narrative, four BAFTA nominations including Best Story) Meg will discuss making diverse and respectful games from a practitioners' perspective: diversity can't just be an afterthought, as game creators and developers need to engage with ideas of inclusion, representation, and cultural respectfulness in every aspect of the game's world-building, design, mechanics and narrative in order to have a real impact.

INDUSTRY Cinemas, New Audiences and Alternative Content: NT Live

Emma Keith, Deborah Allison

Emma and Deborah work in very different areas of the film industry, at either end of 'alternative content' or 'event cinema'. We begin the session with an overview of their roles, identifying the industry links between them, before looking at alternative content in detail: how, why and when did it emerge? How does it fit into the current film exhibition landscape in the UK – how has it changed, how do programmers use it? What are the economics - what works and what doesn't, what are the hires and returns compared to showing a film in a cinema? How much is part of a bigger picture of cinemas developing as venues with cafes, galleries, community links..?

The session includes a case study of the most successful producer of alternative content, NTLive: we focus on how it started, and on how and why it's changed since early days and issues of content ownership and licensing. We focus on the production story of the NTLive version of one National Theatre play, from technical and creative production issues through to critical and public response.

TEACHING Resourcing the New Specifications: Silent Film, Pre 1970, Minority Producers and Audiences

Claire Pollard

With new Film Studies and Media Studies specifications arriving soon, there will be intense pressure on A level teachers to begin resourcing new, prescribed topics such as Pre-1970s media, media for non-English speaking groups, silent film and media made for or by a minority group. This session aims to take teachers on a guided 'treasure hunt' through the BFI Mediatheque to discover texts to inspire or texts to study with your classes. Take this opportunity to spend time researching and viewing relevant texts from the BFI archives and swapping ideas and opinions on potential ways of resourcing these new topics.

TEACHING Film Language: Sound

Jennifer Johnston

Film Language: Sound is the second in our series of film language presentations and workshops following on from last year's popular *Film Language: Editing*. In this session we'll explore the production of different types of sound from location to foley, as well as analysing the effect of different types of sound such as contrapuntal and non-diegetic on

the audience. There will be an opportunity to participate in the creation of sound which can be used to enhance film content, and which is also applicable to the production of radio broadcasts and podcasts.

- Presentation will be on BFI Media Conference webpage after the conference.

RESEARCH The Class: Living and Learning in the Digital Age

Julian Sefton Green

This presentation draws on a year – long ethnography into the ‘learning lives’ of 13-14 year olds in London published as *The Class: Living and learning in the Digital Age* by Sonia Livingstone and Julian Sefton-Green (New York University Press 2016).

Focusing on the everyday and routine uses of media in the home, the talk describes how learning is constructed, mediated and enacted showing how different families adopt and use folk ‘theories of learning’, and how such theories relate to dominant discourses around learning in school. Julian examines how domestic media technologies contribute to dominant conceptualizations of education and how learning is enacted as a discipline and as a habit within the ebb and flow of family life. He also questions assumptions about how we talk about learning in the home by showing that who defines learning in domestic contexts, and on what basis, is subject to a series of class-based, inherited and aspirational discourses and imaginaries.

- Read *The Class: Living and Learning in the Digital Age* online at <http://connectedyouth.nyupress.org>

SESSION 6

INDUSTRY Catchphrase: Producing the Classic Quiz Show

Gary Chippington

A much-loved quiz show, part of the landscape of British television since it first aired from 1986-2004 with host Ray Walker, and in its most recent version since 2013, *Catchphrase* is a classic of the genre: a simple concept with endless permutations and appeal across the generations. With Gary Chippington, Head of Entertainment at top production company STV, this session investigates the industry practice behind it, from writing to crewing and casting, from set design to the use of technology to enhance audience experience and interaction. How does it stay reassuringly the same and yet offer something new? How does it compete with other TV quiz shows? Can you hit the buzzer and answer the question in time to win the £100..?

INDUSTRY: Creating Amazing Film Trailers

Hannah Rothman

There are trailers, and there are amazing film trailers, and Hannah Rothman has had the luck to have been in charge of producing many of the latter for Create. In this session she explains how Create fits within the industry, and where trailers fit in the production line of a marketing campaign. Using one title as an example of aiming the same thing at different audiences, she takes us through the production stories from commission and brief through to sign off, including how filmmakers, distributors and others may affect the creative and practical process: how does it all work to ensure that target audiences receive exactly the right messaging in order to be enticed?

TEACHING Long Form TV Drama: Platforms, Audiences and *Breaking Bad*

Tim Dams

This seminar looks at the rise and growing success of US long form TV drama and its impact on our viewing and media consumption habits. It is also an opportunity to explore why long form television drama is a highly useful area of study for teachers and students of A level Media. There will be some consideration of why UK television broadcasters seem institutionally incapable of producing this engaging, critically recognised and popular form of television drama and an exploration of how critical approaches and perspectives can be applied at A level to long form shows such *Breaking Bad*.

With new A Level specifications on the horizon which are likely to place increased emphasis on a candidate's ability to apply critical ideas to media texts, this should be a useful primer for any teacher who wants to teach 'long form', including those teaching WJEC GCE Media Studies (MS4 - Text, Industry Audience), AQA GCE Media Studies (MEST3 - Critical Perspectives) and OCR GCE Media Studies (G325 - Critical Perspectives in Media).

- Presentation will be on BFI Media Conference webpage after the conference.

TEACHING: Representation and Identity on Social Networking Platforms

Rob Miller

This seminar will focus on the role of social networking in constructing self-identity and the marketing of that identity across a range of convergent platforms. The work of contemporary theorists including Clay Shirky will be explored and also notions of 'You are what you Share' proposed by Charles Leadbeater. Clear links will be made to traditional and digital/online media including music, film and the role of advertising on social networking platforms. Hopefully cultural change and digital proliferation will also be a cornerstone of our debate incorporating an analysis of audience demographics – ultimately we will turn to representation to study plurality but also opportunities and threats.

Representation as a key concept is appropriate to all specifications, and this session is essential for delivering OCR A2 Media Studies G325 Media and Collective Identity but also AQA A2 Media Studies MEST3 Identities and the Media.

- Presentation will be on BFI Media Conference webpage after the conference.

Content Marketing: Studying Media and Advertising Convergence

Jonathan Hardy

The latest phase of media convergence involves the integration of media and marketing communications in forms such as branded content, native advertising and sponsored posts. Increasingly marketers are making their own filmed entertainment and working with publishers and platforms to create 'native' advertising that blends into the content around it. The merging of media and advertising is advancing rapidly across corporate ownership, work practices and values, media forms, user engagements and (co)creation. Regulations intended to ensure advertisements are readily recognisable are being tested and challenged.

This seminar session will illustrate key trends in media practice, identify critical/regulatory issues and classroom resources, and consider some of the opportunities and implications for the teaching and study of media. Particularly useful for Media Studies A Level: AQA MEST1 Investigating Media, MEST3 Critical Perspectives; OCR G325: Critical Perspectives in Media; G324 and related production units; Media Studies GCSE.

- Presentation will be on BFI Media Conference webpage after the conference.

SESSION 7

INDUSTRY WORKSHOP: PRE-PRODUCTION (PART 1)

Yvonne Isimeme Ibazebo

What is a Line Producer? Ultimately, they understand the money - costing a production and supervising the preparation of the budget – and how to run the day-to-day business of a production. Unlike a producer, who is responsible for taking a story idea and turning it into a hit by putting together a great cast and crew, they anchor the production to schedules which, if not managed properly, can sink a film! In this session, we focus on Yvonne's vast experience in pre-production (*Top Boy*, *Half of a Yellow Sun...*), finding out how she works collaboratively with key crew across productions of hugely different scales and timeframes: what might be the same for all productions, what's different?

The workshop offers delegates the chance to explore the possibilities of pre-production and how focus, teamwork, planning and creative thinking at this stage can pay off many times over when it comes to production. Using a short film script, with Yvonne's professional expertise as a guide, delegates break it down ready for a shoot, and discussing how the experience might contribute to classroom practice.

INDUSTRY: Music Video Production

Luti Fagbenle

How does the music video industry today look from an insider's point of view..? Luti is one of the most successful video producers in the UK today, whose 'Lutimedia' has produced many massively successful videos for names such as Drake, Zayn and Rita Ora. In this session he explains how he works with and supports directors and artists working on an international scale or just starting out, and how these relationships are linked to wider music video industry structures and networks.

TEACHING: *The Babadook* and New Horror

Rebecca Ellis

This workshop will look at revitalising approaches to teaching the horror genre, focusing on contemporary genre-busters *The Babadook* (Jennifer Kent/US 2015) and *Under the Skin* (Jonathan Glazer/UK 2014). Contextual analysis will draw on iconic historical texts to illustrate how contemporary genre shifts draw on historical influences. The session will look at new strategies and ways of teaching from infographics to sequence analysis from an array of theoretical perspectives. Useful for OCR & WJEC Film Studies Courses; WJEC A Level Media Studies

- Presentation will be on BFI Media Conference webpage after the conference.

TEACHING Shoot First and Ask Questions Later: Keeping Media Studies Practical

Tom Woodcock

With the changing assessment criteria in both A level and Applied courses it is vital that media educationalists find ways to maintain and expand interactive and practical learning activities. With a focus on moving image media this workshop will reinforce the case that we learn by doing. How do we resist the demand to see students as numbers and statistic and not teach to the test? You will be actively involved in practical film making tasks and are welcome to bring your own device to the session although it is not necessary.

Useful for all media courses involving practical production, in particular Applied courses, OCR A Level Media Studies (G321, G324), AQA A Level Media Studies (Units 2 and 4), WJEC A Level Media Studies (MS2, MS3)

RESEARCH Political Animals: The New Feminist Cinema

Sophie Mayer

Women's participation in filmmaking still stands at 20% (at best) in the UK, and under 2% for BAME women (Calling the Shots report). Online debates such as #Gamergate, #OscarsSoWhite and #WeWantLeia are calling attention to film's lack of inclusion, offering powerful ways to raise the question of who gets to make, critique and appear in media. But looking only at exclusion can turn students away from engaging in filmmaking and film criticism and curation. This seminar will focus instead on the incredible diversity of feminist cinema in the twenty-first century, offering new ways to approach genre, national cinemas, authorship, and representation in film and media studies. From Kenyan science fiction to Iranian girls on the run in contemporary Britain, I will explore how writing *Political Animals* led me to discover a world of feminist cinema, how I've brought it to the classroom, and how students have responded in their own work.

- Presentation will be on BFI Media Conference webpage after the conference.

SESSION 8

INDUSTRY WORKSHOP: PRE-PRODUCTION (PART 2)

Yvonne Isimeme Ibazebo

INDUSTRY Production Story: Operator (Winner BAFTA British Short Film 2016)

Caroline Bartleet, Rebecca Morgan

An Emergency Services Operator in a Fire Control Room has just started a long night shift when she picks up a call from a desperate young mother. An hour previously, Gemma had fallen asleep in front of the television and has now woken to find the room full of smoke. Her three year old son is trapped in his bedroom upstairs. Flames have started to creep down the stairs that Gemma must use in order to reach him. The operator's guidance is all that Gemma can rely on in order to survive.

The script is based on a real 999 call - when Caroline first listened to it, she was completely blown away by how terrifying it was. It became clear straightaway that the story would make a powerful film, and that we could really bring to the audience's attention what an amazing job the operators do, remaining calm and composed in such stressful situations. This session explores in detail the process of the Kickstarter funding and the making of *Operator*, including screening, screenplay and other production materials. It offers a unique case study of an extraordinary, and extraordinarily successful, film for first time director Caroline and first time short film producer Rebecca.

TEACHING: Careers in TV and Film Production: What it Takes to Make it

Kay Verdon

For this seminar, Creative Skillset brings together industry experts from DiVA, Go Film It and Mama Youth Project to share their insider views of the film and TV industries and the skills that young people need for a successful career in production:

- DiVA is an apprenticeship provider in the creative media sector.
- Go Film It is a non-profit organisation dedicated to supporting and training unemployed young people in film and media.
- Mama Youth Project is dedicated to changing the lives of young people by providing relevant industry training and opening doors to the TV & Film industry.

This is your chance to find out how these trainers are getting students 'work ready', where those entry level jobs are and the different routes in via HE, apprenticeships and short courses.

TEACHING: BBFC Age Ratings, Audiences, Classification and Context

Lucy Brett

In the most recent BBFC public consultation audiences continued to highlight tone and context as key concerns that should be acknowledged when classifying material, alongside issues such as sex, language, violence, threat and discrimination. Teenagers themselves also contributed to the Guidelines research. We will look at the areas that these groups cite as concerns including discussing music videos, bad language, sexual context, and drugs. Using examples, including clips and trailers from recent releases, and the latest BBFC research and publications, we will give recent examples of classification in practice useful for all media courses involving discussion of regulation, censorship, classification and audience reactions/research

RESEARCH Corbyn/Cameron/HaHaHa: Media Representations

Stuart Price

This illustrated seminar examines the ways in which the election of Jeremy Corbyn was greeted in the British press, with reference to the mobilisation of established discourses on patriotism, and the circulation of ideas about political 'moderation' that seek to disguise an essentially right-wing agenda.

SPEAKERS

Deborah Allison is Programming Development Manager for Picturehouse Cinemas, where she has worked since 2005. She has worked in UK film exhibition since 1990, in a range of front of house, marketing and programming roles at venues ranging from small independent art houses to large multiplexes. Her current responsibilities include the programming of three Picturehouse venues in Norwich, Bath and Southampton, as well as six independently operated client cinemas. Holding a PhD in Film Studies, she previously taught at University of Kent and University of East Anglia and is currently an associate research fellow at De Montfort University's Cinema and Television History Research Centre. Her writing has been published in more than a dozen international film journals, and she is the author of *The Cinema of Michael Winterbottom* (Lexington Books, 2012) and co-author of *The Phoenix Picturehouse: 100 Years of Oxford Cinema Memories* (Picturehouse Publications, 2013).

George Amponsah is an award winning film maker who first started taking pictures in the late 80s as a photographer and Super 8mm enthusiast. George's most recent feature length documentary *The Hard Stop* (2015) unpeels the true story behind the disturbances of 2011 following the death of Mark Duggan who was shot and killed whilst being arrested in a 'hard stop' procedure by armed police. This incident ignited a riot that escalated into a week of the worst civil unrest in British history. In 2008 George made the feature doc *The Fighting Spirit* which tells the story of three young boxers - two men and a woman who fight their way out of an impoverished shantytown in Ghana to the boxing arenas of Britain and America for the biggest prizes in the business. His feature doc *The Importance of Being Elegant* (2004), produced and directed by George with Cosima Spender, was about a bizarre cult of fashion lead by the flamboyant Congolese singer Papa Wemba; it aired on BBC2 as a flagship instalment of the channel's Storyville strand.

Caroline Bartleet is the Director of *Operator*. She trained as an actress at Royal Welsh College of Music & Drama. Since then she has produced various short films and is currently in her second year of a Producing MA at the National Film & Television School. *Operator* was Caroline's first film as director. The film was nominated for the Short Film Award at the BFI London Film Festival 2015 and won the BAFTA Award for British Short Film in 2016.

Lucy Brett is Head of Education for the British Board of Film Classification, including its work with schools, colleges and young people, its education visits and seminars programme, and its online and classroom resources. She joined the BBFC as an Examiner in 2004 and became Education Officer in 2010. Prior to joining the BBFC, Lucy was a journalist for trade and consumer home entertainment magazines and a media studies teacher. education@bbfc.co.uk @bbfc

Lucy Brown is Head of Film & TV, University of Greenwich. She gained a Masters at the British Film Institute/University of London and her television career has found her filming around the world making programmes for the BBC, ITV, Channel 4, Nickelodeon and Disney. She has TV credits on BAFTA and RTS award winning children's and educational programmes and the acclaimed flagship architecture series *Grand Designs*. Lucy is Head of Film and Television at the University of Greenwich, and a Principal Lecturer. She travels widely on university initiatives, presenting papers and running masterclasses at leading international film schools. Lucy is a Fellow of the Higher Education Academy, former committee member of the BAFTA Careers Working Group and winner of a Vice-Chancellor's Award for Excellence in International Engagement. Lucy is co-author of *The TV Studio Production Handbook* (I.B. Tauris, 2016).

Rob Carlton is Subject Specialist for GCSE Media Studies and GCE Media Studies for OCR, part of the Cambridge Assessment Group.

Matt Charman is an Oscar-nominated screenwriter and award-winning British playwright, whose productions include three world premieres at the prestigious National Theatre. His most recent feature, *Bridge of Spies* (2015), was a Cold War thriller directed by Steven Spielberg and co-written with Joel and Ethan Coen. The film starred Tom Hanks, Alan Alda and Mark Rylance and earned Matt a BAFTA, Academy Award and WGA nomination for Best Original Screenplay. Previously, he co-wrote *Suite Francaise* (2014) with director Saul Dibb, starring Michelle Williams, Kristin Scott Thomas and Margot Robbie. Matt's current projects include an untitled bank heist thriller for writer/director Matt Reeves and *Wilderness*, a young adult drama for Nina Jacobson and Fox 2000. He is also reteaming with Spielberg on a historical/political project about the legendary newsreader Walter Cronkite and his relationship with the Vietnam War. Matt's current television slate includes a pilot for Amazon, based on the Michel Faber novel *Book of Strange New Things*, and a ten-part political thriller *Opposite Number*. He also wrote the BBC's *Our Zoo* (2014) and the ITV mini-series *Blackwork* (2015), starring Sheridan Smith.

Gary Chippington is Head of Entertainment at STV, looking after comedy-entertainment, factual-entertainment and pure entertainment formats. This includes gameshows and quizzes including *Catchphrase*, *The Link* and *The Lie*, and comedy formats including *Safeword*, *Fake Reaction* and *Jo Brand's Wall of Comedy*. Following stints in marketing and radio he moved into television and has many years of experience in TV development and production having held executive roles at Endemol, Tiger Aspect and the BBC. Gary has worked both in the UK and with a number of broadcasters internationally, and has produced some of Britain's best known on-screen talent including Bruce Forsyth, Piers Morgan, Dara O'Briain, Jo Brand, and Stephen Mulhern.

Maxine Crampton is teacher of English and Media, Holy Cross Sixth Form College, Manchester. She is an experienced sixth form college teacher of Film Studies who has also taught Media Studies and English Literature. Alongside her teaching job she works for WJEC and is currently a Team Leader Moderator for AS and A Level Film Studies and an Assistant Examiner for FM4; she is on the WJEC Film Studies presentation team and has presented at CPD events on a variety of coursework and examination-based topics for the current specification. She has also been involved in the development of the new linear specification for A level Film Studies and hopes to share some of the approaches to films from it. She has a particular interest in the ways in which women are represented behind and in front of the camera and her choices when constructing courses tend to reflect that.

Tim Dams is a Film & Media teacher, with over 20 years' experience of teaching these subjects at A level. He is also an examiner and CPD provider of Film Studies for WJEC.

Kim Doyle is a Qualifications Developer for AQA within the English, Media and Drama department, responsible for the day to day running of GCSE and A-level Media Studies and supporting the specification development of the new GCSE and A-level Media Studies qualifications. Before joining AQA in 2000 she worked for six years as an Adult Literacy and Numeracy tutor and trainer in both Southern Ireland and the United Kingdom. At AQA she began as an Assistant Subject Officer within the Media Studies department. In 2001 she was promoted to Subject Manager responsible for GNVQ and VCE Media: Communication and Production and A-level Communications Studies where she was responsible for the specification development of A-level Communication and Culture.

David Dunkley Gyimah is a videojournalist and Senior Lecturer at University of Westminster. His work won the international award for an independent in Berlin documenting revolutionary changes to British media, which judges compared to cinema. He's the recipient of the US' prestigious award for Innovation in Journalism, The Knight

Batten Award, and has created numerous films and web projects that envelope creativity, culture and diversity. David's passion for combining art, cinema, journalism, design, science, coding and photography, through individual work and multiple collaborations called Artistic Videojournalism, or Cinema Journalism led to his PhD from University College Dublin. The practice embraces i-Docs, Mobile, hyper video, VR and aerial filming and 360. An artist-in-residence at the Southbank Centre, David has 25 years behind him working for the likes of BBC Newsnight and Channel 4 News. He looks for projects that tell stories about groups and individuals who need their voice heard. David is a juror for the RTS Awards and has taught around the world.

Lyndsay Duthie is Programme Leader BA Film & TV Programme, University of Hertfordshire. She is also an Executive Producer with television credits for ITV, BBC, Channel 4, Channel 5 and SKY. Her career began at ITV where she spent 10 years originating and producing hit programmes, becoming one of the country's youngest showrunners/ series producers aged 23, and part of Guardian Edinburgh International Television Festival's 'ones to watch' alumni. From ITV Lyndsay moved to Endemol, before founding her own company Ice Blue Media. She has served on the Board of Directors for Women in Film & TV and judged at the RTS Awards and International Emmys. Lyndsay is a Fellow of the Higher Education Academy, Principal Lecturer and Course Director for the University of Hertfordshire's Film & TV Programme, and winner of the Vice-Chancellor's Award for Excellence in Graduate Success. Lyndsay is co-author of *The TV Studio Production Handbook*.

Philip Dyas is Director of Learning (Media and Film Studies), Dunraven School, London. He studied Literature and Film at the University of York and the University of California, San Diego and received a Masters in Film Studies at the University of East Anglia. He is currently teaches Media and Film Studies at Dunraven School in South London, where he also runs several filmmaking programmes for young people. He also works as an Adult Education Instructor (running a series of workshops at Hackney Picturehouse) and as a freelance screenwriter (for which he was shortlisted for the iFeatures2 prize) and film critic; some of his recent articles can be found in *Media Magazine*. Currently, he is in the process of transitioning his now largely student-run Media Department from a traditional classroom to something closer to a production company. His students are in production of their first mini feature film this summer.

David Edgar (Chair) is Curator of Public Programmes for BFI Education at BFI Southbank.

Chris Elliott (Chair) is Associate Professor and Head of Division of Film and Media in the School of Arts and Creative Industries at London South Bank University (LSBU). He teaches on the BA Film Practice and MA Creative Media Arts Scheme at LSBU, as well as the BA Mass Communications at The British University in Egypt. His research interests are focused on film music and audio and visual specularities in film, and the affective qualities of immersive sound. Chris also works with many schools and colleges, delivering sessions on employability and media and creative industries careers.

Rebecca Ellis is Head of Media and Film Studies at Thomas Rotherham College in Rotherham as well as a freelance writer for publications including *Little White Lies Magazine*, *Media Magazine* and *Curriculum Press*. Rebecca also examines for A Level Media and Film Studies at WJEC and AQA.

Luti Fagbenle is a BAFTA-nominated film producer and entrepreneur. In 2006 he founded the production company Luti Media (lutimedia.com) which has since produced hundreds of music videos, commercials and films which have been honoured with nominations and awards from the MTV VMAs, BAFTA, The MOBO Awards, Virgin Media Shorts, the UKMVs and others. He is best known for producing music videos for high-profile recording artists including One Direction, Iggy Azalea, Nicki Minaj, Kanye West, Snoop Dog and Rita Ora and commercials and branded content for Microsoft, Nike, Beats by Dre, Sony Vaio, Ferrari and

Reebok. He started his career as an actor on stage, also working on TV in roles including Ali Taylor in *Hollyoaks* (2004).

Tony Fahy is Subject Specialist for GCE Media Studies and English Language for OCR, part of the Cambridge Assessment Group.

James Fair is Head of Education at Quickclass. He began writing film and book reviews for his local newspaper as a teenager and, by the age of 22, had directed and produced a series of documentaries about nightshift workers for Channel Four. He graduated from Bournemouth University and University College Dublin with degrees in film and television production, and specialises in alternative models of film production. He demonstrated his work by shooting, editing and then screening feature films in seventy-two hours as part of major film festivals; 'Watching & Waiting' was screened at Galway Film Fleadh (2008) and 'The Ballad of Des & Mo' was in the Audience Top Ten at the Melbourne International Film Festival (2010). In 2012, he completed 'Saharan Diary', a feature documentary about the desert in Algeria, Tunisia, Morocco and Libya and has completed consultancy for global companies such as Fremantle Media and Panasonic. After a stint at Stratford, James now heads the Dept of Film at Bournemouth University.

Noel Goodwin is Curator of Youth and Communities programmes for BFI Education at BFI Southbank and director of the BFI Future Film Festival.

Jonathan Hardy is Professor of Media and Communications at the University of East London. He teaches on BA (Hons) Media Studies and postgraduate courses at UEL and teaches political economy of the media at Goldsmiths College, London. He writes on media industries, marketing and communications practices and regulation, and is the author of *Critical Political Economy of the Media* (Routledge 2014), *Cross-Media Promotion* (Peter Lang 2010) and *Western Media Systems* (Routledge 2008). He co-edited *The Advertising Handbook* (Routledge 2009) and is co-editing the forthcoming edition. He is a member of the editorial board of *Digital Journalism* (Taylor and Francis) and is a contributor to *The Routledge Companion to Digital Journalism Studies*. He is Secretary of the Campaign for Press and Broadcasting Freedom (www.cpbf.org.uk), a UK media reform group.

Matthew Hall (Chair) is Head of Media and ICT at Seven Kings High School, Redbridge. He runs the BFI Study Days on 'Youth Culture and Collective Identity', 'UK Cinema' and 'We-Media and Democracy', and also authored the book *Teaching Men and Film*. Recent work has included articles comparing representations of masculinity in Marvel films and *The Martian*, and on audience pleasures and Young Adult dystopian movies, published on the Into Film website. His film writing can also be found on his blog <http://lensflaretheory.weebly.com/>

Steph Hendry is a writer and lecturer in Media, Runshaw College, Chorley. She has been teaching Media Studies for over 20 years. Initially an English teacher, she found Media Studies on her timetable in her first teaching year and has never looked back! At Runshaw she runs a large media department which supports over 150 media students a year. Steph has worked as an examiner and moderator for many years and is actively involved in writing and delivering Media Studies training for teachers. Steph is also a freelance writer who contributes to *Media Magazine* and a number of other publications. Her Media Studies blog is at albionmill.org.uk @albionmill

Iyare Igiehon (Chair) is a producer, presenter and media trainer with over 15 years' experience in the production and creative industry. Ideas are his stock in trade and storytelling is the common thread running through the varied range of his work; he has told stories whilst presenting and producing radio at BBC1Xtra and BBC6 Music, developing and hosting live events and training at The BFI and producing and coordinating a wide range of media content for varied clients. His work has included producing documentaries, music programming, music corporate and online video, radio adverts, podcasts and events

in a multitude of situations. He has regularly designed and delivered training in filmmaking, presenting, pitching, media, radio, social media and Apple software and hardware; this work has been in a wide variety of settings, both formal and informal, with diverse client groups.

Yvonne Isimeme Ibazebo started her media career as an editor in the publishing industry during which time she published the illustrated history book *Exploration into Africa* and *Isimeme's Stories*, a collection of African folk tales. She then moved into television, working on *Black Ink*, a documentary that she originated exploring the history of black press in Britain, and *The Desired Number*, an UN-funded project shot in Nigeria exploring issues around sex education. As a BBC employee, Yvonne was Associate Producer for two in-house dramas, *Flight* (1995) set in an Asian woman's refuge, and the feature film *Peggy Su!* (1997). Yvonne currently works as a freelance producer and line producer. Her co-producing credits include *Shoot the Messenger* (2006) starring David Oyelowo, and *Free Fall* (2009) starring Riz Ahmed. Her line producing credits include *Love is the Devil* (1998) the biopic of Francis Bacon starring Derek Jacobi; Harmony Korine's fantastical *Mister Lonely* (2007), filmed in Panama and Scotland; *Top Boy* (2011) the Channel 4 drama series starring Ashley Walters; *Half of a Yellow Sun* (2013) based on the Orange Prize winning novel; *Remainder* (2015) and *The Ones Below* (2015). Her producing credits for 2015-16 so far include Mira Nair's *Queen of Katwe*, shot in Uganda, and *National Treasure*, a 4-part series for Channel 4 written by Jack Thorne.

Larushka Ivan-Zadeh is Film Editor at *Metro*, the free UK newspaper with a daily readership of 3.5million. She regularly talks about movies on Sky News and across BBC TV and Radio, has written for *The Guardian*, *The Times*, *Time Out* and *The Independent On Sunday* and was a contributor to *The Rough Guide to Cult Movies*. Larushka has served on the numerous movie juries including the BAFTA EE Rising Star Award, the Grierson Documentary award and is on the board of the British Urban Film Festival. @Larushka_iz, www.Larushka-iz.com

Christine James is Schools' Programmer for BFI Education at BFI Southbank.

Meg Jayanth is a Freelance Writer & Game-Maker. She is the writer of the *80 Days* game published by Inkle (2014), a steampunk, anti-colonial, interactive retelling of Jules Verne's classic. She worked at the BBC before becoming a freelance writer and has also written for *The Guardian* on women and video games. She has also written on the computer game *Sunless Sea* by Failbetter Games (2015) and speculative fiction for online magazines and anthologies. *80 Days* was one of Time Magazine's 'Games of the Year 2014' as well as winning many other accolades, and Meg won the UK Writers Guild Award for Best Writing in a Video Game.

Jo Johnson is Subject Officer for GCSE/GCE Media for WJEC.

Emma Keith is Head of Broadcast & Producer, National Theatre Live. She has worked as part of *National Theatre Live*, the ground-breaking initiative to broadcast plays live from the National's stages to cinemas worldwide for 6 years. Producing the programme for more than 3 years, it now reaches over 2,000 cinemas in more than 50 countries and since its launch has reached a global audience of more than 4.5 million people. Emma's role also encompasses the recently launched *On Demand: In Schools* platform which provides free access to select National Theatre Live broadcasts for schools across the UK, reaching more than 1,500 schools in the 4 months since its launch. She also oversees the digital learning content for the National Theatre, as well as a team of in-house Film-makers and Editors. Emma originally trained in Dance and worked at Arts Council England and the UK Film Council before returning to education and completing a Masters Degree in Digital Culture and Technology at Kings College London.

Jennifer Johnston is Head of CPD and Resources at Into Film, leading the teams responsible for resources, filmmaking and training across the UK. As a teacher of Moving Image Arts, Jennifer's students won a range of awards including the Cinemagic and Foyle Film Festivals, Cinemagic young filmmaker of the year (2012 and 2013), and the National Youth Film Festival (2013). Jennifer serves as a member of the Board of Northern Ireland Screen where she sits on the education and exhibition committees. Over a number of years, Jennifer has been responsible for working on a range of specifications from the first BTEC in creative multimedia to the revised GCSE in Moving Image Arts and she leads a team of moderators at CCEA as Principal Moderator for Moving Image Arts (AS). Jennifer is also an Apple Distinguished Educator.

Sophie Mayer is author of *Political Animals: The New Feminist Cinema* (I.B. Tauris, 2015) and *The Cinema of Sally Potter: A Politics of Love* (Wallflower, 2009). She writes about film in both academic and journalistic contexts, including reviewing and interviewing regularly for *Sight & Sound* and *The F-Word*, and is a co-curator with queer feminist programmers *Club des Femmes*.

Rob Miller is an experienced onsite Media and Film consultant and is also editor of the online resource, Edusites Media and Edusites Film. Rob is a prolific writer, developing resources and materials on every GCSE, A Level Media Studies and Film Studies specification but also BTEC, Cambridge Technicals, Cambridge Nationals in Creative iMedia, CCEA, Creative and Media and NCFE qualifications. He is an Examiner and also runs BFI Study Days on a range of Media and Film subject areas. Rob travels the length and breadth of the UK during the academic year, delivering pupil and student workshops but also CPD on a wide range of OCR, WJEC, AQA and Edexcel topics at AS, A2 and GCSE level but also supporting vocational courses; further details can be found at www.millerconsulting.co.uk. For 10 years, Rob managed a large Media department that sustained over 130 AS and 100 A2 students and 90 BTEC L2 and L3 learners and was judged outstanding through two OFSTED inspections. Rob is passionate about sharing good practice and raising quality and attainment and is happy to share any materials he uses at the BFI sessions.

Rebecca Morgan is the Producer of *Operator*, which won the BAFTA Award 2016 for British Short Film. After studying Film and Television at Nottingham University, Rebecca moved to London to pursue a career in the film industry. She has worked her way up the production ladder and now works on a variety of content including online, commercial, television and short film. *Operator* is Rebecca's first short film as Producer, and she is now looking forward to finding her next film project.

Barney Oram is a Teacher of Media at Long Road Sixth Form College, Cambridge. He has taught Media and Film for the past 15 years and is a senior examiner for A-Level Film Studies. He has co-authored *Teaching Digital Video Production* with Pete Fraser and *Teaching Videogames* with James Newman. Alongside this he has worked on the BFI Regional and National Film Academies. He is currently teaching Applied Media including a module on Documentary.

Jeremy Points is the curriculum leader for the creative arts at WJEC with direct responsibility for GCSE and A level Film Studies. He was formerly Head of Media, Film and Communications at a sixth form college in Brighton, having taught and examined in the media and communications area since the later 1980s. He has written a study guide on *American Beauty*, a teachers' guide on TV Drama and several articles on media and film as well as carrying out a large amount of teacher training over the last ten or so years.

Claire Pollard is Head of Media Studies at Swanlea School in East London. She has an MA in Creative and Media Education from The Centre for Excellence in Media Practice, and has written for the *Media Education Research Journal*, *Media Magazine* and the *Media Education*

Association. Claire is also a moderator for OCR and has presented workshops on combining theory and practice and representation for the MEA, the BFI and OCR.

Stuart Price is Professor of Media and Political Discourse at De Montfort University, and Head of Research within the recently formed Leicester Media School. He is the co-editor, with Ruth Sanz Sabido of *Sites of Protest* (2016) and *Contemporary Protest and the Legacy of Dissent* (2015), and author of *Worst-Case Scenario? Governance, mediation and the security regime* (2011), *Brute Reality: power, discourse and the mediation of war* (2010), and *Discourse Power Address* (2007). In addition, he has produced a number of textbooks on Media and Communication, including *Communication Studies* (1996). Current research includes work on the temporal analysis of expressions of belief during the Spanish Civil War.

Ben Rawson-Jones is a social media creative and writer specialising in arts and entertainment. After several years working on Channel 4's *Big Brother* website and as a film journalist for *Digital Spy*, his focus turned to social media in 2010. He set up and ran official Twitter and Facebook feeds for reality shows including *The Apprentice* and *The Voice*, but it was his work on *The Great British Bake Off* for Love Productions that proved most successful; cultivating a distinctive cheeky but warm personality for the Twitter feed, making the world of baking accessible to a wider audience, he ran it for three years from its humble beginnings in 2011 and still returns for more bun pun fun occasionally. Ben was also the voice behind BBC One's social feeds for a two year stint as the channel's Community Executive from 2013 to 2015, masterminding social campaigns for shows like *Poldark*, *Happy Valley*, *Big Blue Live*, *EastEnders Live Week* and *Doctor Who*. He worked at Ralph creative agency January-June 2016 as their Senior Social Producer for clients including Netflix, handling projects such as drama *The Crown*. He is currently working on freelance projects.

Jessica Rees works in the Media Literacy Research team at Ofcom, the independent regulator and competition authority for the UK communications industries. She is project manager for Ofcom's 'Children's Media Lives' qualitative project as well as managing a range of other market research and media literacy projects. Jessica joined Ofcom in 2012 as part of the graduate scheme and secured a permanent role in the Market Research team in 2014. She has a BSc in Psychology from the University of Liverpool.

Hannah Rothman is Business Director, Create Advertising London. Her career spans over sixteen years in international film sales and marketing, the last eight of which have been spent crafting movie trailers and all forms of audio-visual marketing content for the Entertainment Industry. Hannah joined the fledgling London arm of Create Advertising Group in 2010, which now boasts a prestigious client roster including Disney, Universal, Warner Bros, 20th Century Fox, Sony, Studio Canal, eOne and Netflix. Recent campaign highlights include *Brooklyn*, *Trumbo*, *Concussion*, *Inside Out*, *Youth*, *The Good Dinosaur*, *Sisters*, *Orange is the New Black*.

Scott Santus is Head of Media, Monks' Dyke Technology College.

Julian Sefton-Green is currently Principal Research Fellow at the Department of Media & Communication, LSE and an associate professor at the University of Oslo. He is Visiting Professor at the Playful Learning Centre, University of Helsinki, Finland. Julian has worked as a schoolteacher, in teacher training and in the informal education sector. He has researched and written widely on many aspects of media education, digital culture, creativity, new technologies and informal learning. Recent volumes include *Learning at Not-School* (2013, MIT Press); and co-editing *Identity, Community and Learning Lives in the Digital Age* (2013 Cambridge University Press) and *Literacy and Learning over Time* (Routledge 2014). www.julianseftongreen.net

Emma Smart (Chair) is Manager of the BFI Reuben Library and a programmer for BFI Flare Film Festival.

Anna Smith is Contributing Editor at ELLE UK and is a regular film critic for *Sky News*, *BBC News*, *BBC Radio*, *Metro*, *The Guardian*, *The Telegraph*, *Sight & Sound*, *Empire*, *Time Out*, *Heat*, *New!* and more. She also regularly interviews actors on stage, on screen and in print. Anna is NCTJ trained with a post graduate diploma from Cardiff University and an English degree from Leeds. She was the first woman Editor of UK dance music magazine, *Wax*, and was Assistant Editor of the women's magazine *Minx*. Since becoming freelance to specialise in film in 2000, Anna has become one of the UK's most respected film writers; she is currently Chair of the London Film Critics' Circle, the first female Chair in nearly 40 years. @annasmithjourno.

StJohn Smith is the Founder of Quickclass. He has been starting and running organisations focused on encouraging young filmmakers to learn by doing to build their craft for 15 years. Quickclass has grown out of a passion for the short films format - and encouraging over 2000 Quickflicks to be produced in 15 countries.
http://quickclass.quickflick.tv/wp_awesome/

Jen Sobol is Manager of the BFI Film Academy.

David Somerset (Chair) is Curator of Adult Community Programmes for BFI Education at BFI Southbank.

Rachel Springett is a Commissioning editor for Channel 4 Comedy. She has been a commissioner at Channel 4 for four years and has commissioned shows such as the multi award winning *Toast of London* and *Black Mirror* but has predominantly focused her time on developing and working with new female writers and performers such as Jessika Knappett in *Drifters*, Michaela Coel in multi award-winning *Chewing Gum*, Roisin Conaty's much anticipated E4 series *Gameface* and the award-winning Phoebe Waller Bridge in Channel 4's *Crashing*. Rachel is also the commissioner of *Morning Has Broken* written by Julia Davies and starring David Schwimmer.

Ralph Stenzel is the Chief Technology Officer at Quickclass. He has been leading diverse international IT projects and teams for 20 years, with experience from early stage start-ups to big corporations. Having composed electronic music for short and feature films himself he has a special interest in film and media

Emma Sullivan (Chair) is an award winning director and writer for film and television: she has directed TV drama for the BBC and has been nominated for a Palme d'Or at the Cannes Film Festival for her short film *After Tomorrow*. She teaches film-making to all ages from primary and secondary schools, to University students and has also made many corporate films for educational institutions about teaching practise. She is an alumni of The Royal College of Art and the National Film and Television School.

Alex Tosta is Research Manager in the BFI Research and Statistics Unit, where he focuses on films and other screen sector productions applying for tax relief, audience demographics, films on TV and modernising BFI statistics. Previously, Alex spent several years at the Office for National Statistics, working in various areas of population statistics included contributing to the development of a new type of census, deprivation analysis and quality assessment.

Kay Verdon is Careers Manager at Creative Skillset. She works with industry to develop new services and products that informs and inspires young people about the entry pathways into the creative industries; the flagship event 'Open Doors' widens the access to quality careers advice to young people giving them the opportunity to meet businesses, network with industry and develop skills with live briefs. As an experienced project/business development manager, Kay has initiated, designed and raised funding for

multi-stakeholder programmes across the creative industries, education, international development and the digital technology sector.

Jezz Vernon is Managing Director of Metrodome Distribution. He is a film school graduate that worked in a variety of marketing disciplines before moving into film distribution; in 2000 he worked for consumer publisher IPC as Media Marketing Manager at the NME before joining fledgling film distributor Revolver Entertainment in 2002. In 2005 he joined Metrodome, a mid-sized independent UK distributor where in 2006 he took on the role of Head of Marketing for Theatrical and Home Entertainment. He became Head of Distribution in 2010 and Managing Director in 2012. He also sits on the Board of Directors for Film London. Upcoming and recent Metrodome releases include George Amponsah's *The Hard Stop* (15 July) and Julio Medem's *Ma ma* (24 June).

Dionne Walker is the Producer of and co-Writer of *The Hard Stop*, feature film directed by George Amponsah funded by BFI, Sundance Institute and Bertha Foundation. She has years of experience in film, TV and media production which includes facilitating blockbuster films such as Kubrick's *Eyes Wide Shut* and *A Kind of Hush*. Dionne was festival director of the inaugural Camden Film Festival, and went on to curate the conceptual Solar Cinema with short films on wide subject matters from green and global south issues to South East Asian cinema, at London's biggest green fair. Her programmes for the British Museum - *Green History* (2010), *Waves of Protest* (2011) and the *Changing the World* (2012) series - were well received. She is also a recent fellow of Jihlava Emerging Producers Programme and Sundance Institute Documentary Film Program Summit.

Tom Woodcock has more than 15 years of classroom experience as a teacher of film and media including KS2 & 3, GCSE, A Level and applied courses. He currently a teacher at Long Road Sixth Form College in Cambridge. Tom is experienced in delivering CPD and as well as being a practitioner with Into Film he is developing film related MOOC courses for FutureLearn and the National Film and Television School.

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