



Association for Media Education in Scotland

# NEWSLETTER

June 2019

Scottish Charity SC029408



## 1. AMES NEWS:

### AMES Conference, Saturday 2nd November 2019: Edinburgh

Unlike past conferences which took place at the end of May or in early June, this year's conference will be in November. This change results from a survey of members who felt that a later date in the year would be more useful and was more likely to guarantee a good attendance. The venue is St Leonard's Hall, Pollock Halls, University of Edinburgh (the same venue as we have used for the past couple of years), starting at about 10.a.m. on 2nd November.

The theme will be 'MEDIATOPIAS' and will analyse the representation of Utopia and Dystopia across the media. The format will be the same as other years: a keynote speaker introducing the day and then various workshops chosen by delegates. As in the past, there will be plenty of material for delegates to take away and use in the classroom or lecture hall.

More information will be forthcoming in the next couple of months. Watch this space...

The AMES annual meeting for 2019 will be held that day at the close of the conference, just after 4 p.m.

### AMES subscriptions

Subscriptions for the forthcoming academic year are now due. Thanks to the many who have paid already, but if you have not, please renew now. Those who pay by Direct Debit will find that payment was collected on 30th April (the new date, to be used in future); institutions and individuals who pay by cheque or by bank transfer were advised by e-mail at the beginning of May that it was time to renew. Personal subscriptions can be set against income tax as a professional expense.



Subscriptions for the coming year are:

Individuals: £30      Institutions (to include all staff): £45      Retired/unwaged: £20

Official orders for renewal by schools and colleges will be accepted, and an invoice will be issued, but please ensure that a Purchase Order number is included if your financial system requires this information. We cannot take payment by credit card.

### Gift Aid for AMES

As a charity, AMES can reclaim income tax on your personal subscriptions. However you need to complete the relevant form and return it to the Treasurer

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before this can be done. We can claim up to four years of Gift Aid at one time, and the Treasurer intends putting in the claim for the last four years over this summer. Those who completed forms some years ago don't need to do anything (unless you have changed your address or other details); individual members who have not so far completed the form were e-mailed a copy at the end of May. Please ensure, if you are a UK taxpayer, to return it duly signed, either by post or by scanned e-mail, in the immediate future. Gift Aid helps us keep the subscription rates down (and it costs you nothing!).

### Media Education Journal, issue 65

Issue 65 (summer 2019) will be published in mid-June and posted out to members.

It will include a number of articles from Glasgow University personnel:

- Introduction: Dr Inge Sørensen and Dr Becky Bartlett
- Cinema *versus* "fake news": Unthinking Orwellian Doublethink (David Martin-Jones)
- Potential and problems of Virtual Reality documentary (Inge Sørensen)

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- YouTube-Based Programming and Saudi Youth (Dr Omar Daoudi)
- The Worst Movies of All Time (Dr Becky Bartlett)
- Television, Cultural Intermediaries and New Digital Pathways (Raymond Boyle)
- Gender, Race and Representation in the *Star Wars* Franchise (Rebecca Harrison)
- Ringside Reality: Viewer Engagement in Contemporary Television Wrestling (Oliver Kroener)

Other articles are:

- The Square Ring and the Boxing Film (Colin McArthur)
- Of Mice and Media Studies (Tina Stockman)

Some articles have the theme of the Horror genre:

- Devil's Advocates: Horror (*review article*) (Phil Brown)
- Teaching The Chilling Adventures of Sabrina and TV Teen Horror (Wendy Elrick)

Reviews on the same theme include:

- Don't Look Now (Douglas Allen)
- Folk Horror: Hours Dreadful and Things Strange (Keith Withall)
- Frenzy (Keith Withall)
- The Silence of the Lambs (Miranda McDade)
- The Spanish Fantastic: Contemporary Filmmaking in Horror, Fantasy and Sci-Fi (Mary Birch)

Other reviews include:

- Digital Parenting - The Challenge for Families in the Digital Age (Tina Stockman)
- Studying *Ida* (Nick Lacey)
- Cinematic Overtures: How to Read Opening Scenes

## AMES annual report and accounts

The AMES annual report and accounts for the period ending 28th February 2019, as submitted to the Office of the Scottish Charity Regulator (OSCR), are available for inspection on the AMES website. These accounts cover a 13-month period, reflecting the agreement to change the date of the end of the financial year to fall at the end of February each year, rather than the end of January. The Report and Accounts will be submitted for ratification by members at the Annual Meeting on 2nd November, to be held at the end of the annual conference.



## Higher National Media and Communication

SQA's HN Communication group award is currently being revised. Most units have been rewritten or updated and the validation process is scheduled for after the summer break. In order for the qualification to be validated, the development team must demonstrate the support of industry employers and practitioners. If you have any contacts who would be willing to complete a short questionnaire endorsing its aims please contact Julie Laing for further information at [julie.laing@wcs.ac.uk](mailto:julie.laing@wcs.ac.uk)



## 2. EVENTS AND COURSES:

### Scottish International Film Education Conference

This is taking place at the University of Glasgow on Friday 14th June in the Cinema, Gilmorehill Centre, University of Glasgow, 9 University Avenue, Glasgow, G12 8QQ from 09:30 to 17:30.

This is one of two UK-based initiatives exploring how teachers and other educators work with film in diverse contexts around the world, and committed to involving other participants – policy-makers, academics, researchers, cultural agencies and film-makers – in that conversation. The 2019 edition will explore diverse perspectives on film education from Glasgow, Rwanda, Tanzania, South Africa, Sweden, Germany and beyond; and from different perspectives within the film education process – from classroom teachers, filmmakers, policy-makers and academics.

The conference is organised in partnership with the [Film Education Journal](#) the world's only publication dedicated to film pedagogy – and enjoys the support of Screen Scotland, British Film Institute, Edinburgh College of Art, and *Africa in Motion* Film Festival.

The event is free to attend. Reserve your place here: [www.eventbrite.co.uk/e/scottish-international-film-education-conference-2019-tickets-57077695925](http://www.eventbrite.co.uk/e/scottish-international-film-education-conference-2019-tickets-57077695925)

## **Programme**

### **09.30 – 09.45 Welcome**

**Dr Jamie Chambers** (Edinburgh College of Art; general editor, FEJ)

### **09.45 – 11.00 Papers from the Film Education Journal**

Past and prospective authors published in the Film Education Journal explore short papers on film education, including:

- **Malena Janson** (Stockholm University) - 'Moulding the democratic citizen of the future: film education in Sweden'
- **Dr Steve Connolly** (University of Bedfordshire) - 'What do film teachers need to know about cognitivism?'
- **Professor Petra Anders** (Humboldt University, Berlin) - 'Getting a bigger picture: teaching film in a migrant society'

This panel will be hosted by **Professor Andrew Burn** (University College London; editor FEJ)

### **11.30 - 12.45 Film Education in Africa**

This panel event will explore diverse perspectives on film education in Africa from across the continent, featuring celebrated, authoritative voices within African film culture **Eric Kabera** (Rwanda Film Centre), **Firdoze Bulbulia** (Zanzibar International Film Festival) and **Imruh Bakari** (University of Winchester).

The panel will be hosted by **Dr Lizelle Bischoff** (University of Glasgow) and is presented in partnership with Edinburgh College of Art and Africa in Motion Film Festival.

### **14.15 - 15.30 The filmmaker in film education.**

This panel event will explore the perspectives of practicing filmmakers, teaching film within educational environments, featuring contributions from **Gideon Koppel** (Manchester School of Art, award-winning director of SLEEP FURIOUSLY (2008)), **Emma Davie** (Edinburgh College of Art, award-winning director of I AM BREATHING (2013)), and **Jamie Chambers** (Edinburgh College of Art, award-winning director of BLACKBIRD (2013)).

The panel will be hosted by **Dr Jonathan Murray** (Edinburgh College of Art).

### **16.00 - 17.30 Using film in the classroom: Glasgow**

This panel event will explore some of the diverse ways in which film is being used in classrooms across Glasgow, from the teachers and practitioners involved. Panellists will include:

- **Michael Daly** exploring his secondary school work with Into Film at **John Paul Academy**
- **Shona Thomson (Kind of Seeing)** discussing her work with archive on the Our Maryhill Project with **John Paul Academy**,
- **Yasmin Al-Hadithi** exploring her work on the Understanding Cinema project with **Glendale Primary School**
- **Dr David Archibald** (University of Glasgow) + **Professor Stephen Driscoll** (University of Glasgow) discussing their award-winning film GOVAN YOUNG made with **Pirie Park Primary**.

This panel will be hosted by **Mark Reid** (British Film Institute; editor FEJ).

## **3. RESOURCES:**

### **National 5 and Higher 'Key Aspects' posters from AMES**

These are still available. See the AMES website for more details. Official orders accepted. Price: £20 (including postage) for the pair of National 5 posters, but they will be available for collection at the November conference at the price of £16. The Higher poster is a free download from the AMES website.

### **Teaching Trailers**

The 25th anniversary edition of *Teaching Trailers*, supported by the Film Distributors' Association, is now available. The very first edition of the resource, back in 1994, was on a VHS tape and contained 10 trailers. Technologically we have come a long way since then, as has the study of film in the classroom. The Primary and Secondary editions feature trailers for current and upcoming cinema releases, available free of charge to educators across the UK.



The 2019 resource highlights forthcoming attractions from an important cultural industry that will assist teachers maximise outcomes of a creative curriculum. With visually engaging exercises and tasks that enable learners acquire cultural capital in an active learning way that stimulates both an understanding of persuasive texts, as well as developing critical thinking and persuasive writing skills.

**Primary:** Suitable for pupils aged 7 – 11 and relevant to Literacy (Persuasive Texts and Story Composition), Computing and Critical Thinking Skills, whilst developing pupils' sense of cultural capital through their engagement with the cinema experience.

**Secondary:** The content offers engaging, curriculum-relevant activities suitable for use in English and media studies lessons with students aged 11-18.

The resource is online now at: <http://thefilmSPACE.org/teachingtrailers/2019/>

### The Film Distributors' Association's 2019 Yearbook

Find out about the most successful box office hits according to genre in the [Film Distributors' Association \(FDA\) yearbook](#). Can you predict which genre will be most popular in 2019?

### Language of Film poster

Neue Wege des Lernens have produced a downloadable poster (in English) that provides a visual presentation of definitions of the Language of Film. Supporting the poster is a free-to-download app (IOS and Android) that provides detailed definitions of all poster terminology and more. For information go to:

[https://dl.orangedox.com/lwlCxqEqzX228WdPGH?mc\\_cid=dccd2c056e&mc\\_eid=b11c0b6fbc](https://dl.orangedox.com/lwlCxqEqzX228WdPGH?mc_cid=dccd2c056e&mc_eid=b11c0b6fbc)



## 4. JOBS, WORK EXPERIENCE, VOLUNTEERING:

### BFI Film Academy Scotland

Applications are now open for young people aged 16-19 from across the UK to attend the BFI Film Academy Scotland Residential, running from Sunday 4 August to Sunday 11 August 2019 in Edinburgh.



BFI Film Academy Scotland Residential 2019

Over the course of 8 intensive days between the 4th August to the 11th August, passionate young filmmakers will be given hands on training in screenwriting, camera, directing, production, sound and editing, with participants collaborating to produce a short film with their team.

All young people keen on this opportunity are encouraged to apply, no matter their means. Bursaries for travel to and from Edinburgh are available. Being a residential course, all food, travel and accommodation whilst in Edinburgh over the event will be provided for.

This opportunity is targeted at young people who are keen to develop a career in film making and have some experience in filmmaking; you may have attended a BFI Film Academy across the UK Network, be about to start a college course, or be making films independently. Any young person who has previously attended a BFI Craft Residential or is currently studying a film-related course at university is not eligible to apply.

Applications close at 5pm on Tuesday 11th June 2019.

## 5. THOUGHTS AND REFLECTIONS:

### Our Watch is Ended

So, *Game of Thrones* has come to an end and there has been a certain amount of twittering (and Twittering) about the finale. Whether you liked it, loathed it or totally ignored it, it does mark the potential end of something else: appointment television. Appointment television, also known as watercooler TV, describes the type of programme that everyone is talking about, particularly on a Monday morning at work, and requires people who



want to be in the conversation to have watched the show during its first showing. In the days of yore, where catch-up television didn't exist and setting the video player required technological wizardry, there was obviously no choice but to watch a programme when it originally aired. I have fond memories of video tapes being posted from friends in the States and shared around when TV from the US might take months or even years to be seen in the UK. However, the 'boxset' era seems to have put paid to all of that.

The binge of watching an entire season of a series when it 'lands' has extended from Netflix to other distributors such as the BBC and Sky, with no need to wait between episodes. The communal experience of watching and then discussing and anticipating has been replaced. And I'm not entirely sure by what. I, geekily, still discuss episodes with my friends, online and in person, but there doesn't tend to be the same longevity to our discussion. Instead the conversation seems over before it has even begun. There is also the problem of spoilers, where people either inadvertently or maliciously reveal what happens, ruining surprise for twists and turns. Doesn't stop me enjoying the shows, though! The next *MEJ* has an article by me about one of these Netflix box sets – *The Chilling Adventures of Sabrina* – to tie in with the horror theme.

Maybe I am a little premature in declaring appointment television entirely dead. *Line of Duty* certainly had people glued to their seats during BBC's Sunday night prestige slot and a similar moratorium on spoilers. But with the increasing internationalisation of the television experience, I wonder if the time of everyone watching the same programme at the same time is coming to an end.

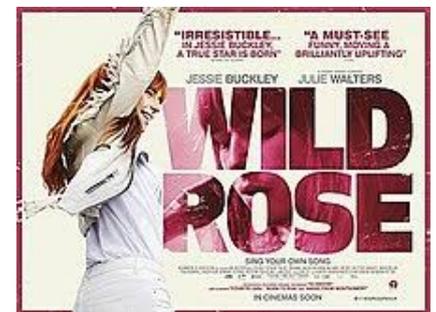
Wendy Elrick

### Film Review: *Wild Rose* (2018)

Directed by Tom Harper and screenplay by Nicole Taylor

Recently, I found myself in my local multiplex watching this film. The background?

My sister was visiting me for the weekend and we were looking for some entertainment on a Sunday evening. Our original choice had been *Rocketman*, but a search through the Edinburgh cinema listings was unproductive – mainly because the film had not yet gone on general release and clearly our invitation to Cannes had got lost in the post. A couple of friends had recommended this film but the exhortation "You should really see it – you'd enjoy it" is not in itself a guarantee of an enjoyable experience. I am glad to report that on this occasion my friends were correct.



The film stars Jessie Buckley in the role of Rose-Lynn Harlan, an aspiring Glasgow country singer whose dream is to go to Nashville, Tennessee, and become a star. However, as she has recently been released from prison and is struggling to balance the responsibilities of parenthood with her dream of becoming an American country star, there are understandable issues and obstacles to overcome – the most immediate being the tracking tag around her ankle, fitted as she left prison.

My personal motivation for going to see the film centred around Jessie Buckley whom I had seen in television dramas such as *War and Peace* and *The Woman in White*. Having frequently played corseted, reserved and sensible protagonists, I was intrigued as to how she was (literally) going to let her hair down and play a seemingly uninhibited, irresponsible young woman from Glasgow. Not only was she to play a completely different character, she would be singing raunchy country music all the way through the film.

What I had failed to realise was that although she is now a much-respected actor, she originally made her name as a contestant on *Oliver* – the themed talent show *I'd Do Anything* and has a solid background in musical theatre. Also, in 2017 she had worked on British director Michael Pearce's *Beast* in which she plays a very different role from her TV drama personas.

Buckley's performance is amazing and absolutely convincing – she's more than just singing – she lives the role. She has strong support from Sophie Okonedo, Rose-May's middle-class, well-meaning but

somewhat naive employer. Julie Walters, (somewhat miscast I felt) puts in a predictably strong, solid performance as Rose-May's mother.

This film is enjoyable for many reasons, not least the director's presentation of Glasgow as a toe-tapping, musically vibrant city. My somewhat unexpected highlight was the closing scene in which the director does a great 'reveal'. Rose-May is standing on stage, belting out the lyrics of an emotionally charged country song to an enthusiastic audience, when the camera pans out to reveal ..... well, that really would be a spoiler, so please go and see the film for yourself.

*Mary Birch*

**The next AMES newsletter will probably be issued to members in September 2019. Any proposed content can be sent to: [rpreece@onetel.com](mailto:rpreece@onetel.com) by the middle of August. This could include notice of coming events, relevant resources, and thoughts and reflections. Some earlier editions of this newsletter are available on our website.**

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