



BFI / Channel 4 Conference
Channel 4: The First Twenty-Five Years
17th – 18th November 2007

Saturday 17th November

9.00	Registration	BFI Southbank Foyer
9.30	Welcome and Introduction <i>Richard Paterson, Head of Screenonline and Strategic Planning, BFI</i>	NFT 1
9.45	Opening Plenary: What Did Channel 4 Do For Us? The Innovations of the Early Years <i>John Ellis, Professor of Media Arts, Royal Holloway College, University of London</i> Chair: Richard Paterson	
10.45	Coffee	Delegates' Centre
11.15	Session 1 Panel 1a: Channel 4 and Sexuality <i>Lesley Henderson, Brunel University</i> Pushing the Boundaries in Popular Drama: Assessing Brookside's Legacy <i>Tony Purvis and Gareth Longstaff, University of Newcastle</i> Are we all Out today? Context and legacy: The significance and legacy of Channel 4's <i>Out on Tuesday</i> and <i>Out</i> (1989-94) <i>Jane Arthurs, University of the West of England</i> A History of Sexuality <i>Natalie Edwards, University of Nottingham</i> "Flagship" television: New Labour, Queer as Folk and the process of modernization. Chair: Rebecca Barden, Head of Publishing, BFI	Studio
	Panel 1b: S4C <i>Elan Closs Stephens, University of Aberystwyth</i> Chairing S4C <i>Elin Gruffydd Jones, University of Aberystwyth</i> S4C: Placing the First 25 Years in an International Context <i>Kate Woodward, University of Aberystwyth</i> Reflecting a Nation? The Films of S4C Chair: Lesley Jones, Programming Planning Assistant, BFI	Large Meeting Room

Panel 1c: Channel 4's Identity

NFT 3

Paul Grainge, University of Nottingham
Lost logos: Channel 4 and the branding
of American event television.

Christine Fanthome, Boston University (UK Programmes)
Creating an Iconic Brand – an Account of the History,
Development, Context and Significance of Channel 4's Idents.

Steve Bryant, BFI
All Day on Four: some observations from watching
four complete days' output from different stages
of Channel Four's development

Chair: Phil Wickham, Curator (Television), BFI National Archive

12.45

Lunch

2.00

Session 2

Panel 2a: Channel 4 News

Studio

Julian Matthews, Bath Spa University and
Simon Cottle, University of Cardiff
The Communicative Architecture
of Television News: a Study of *Channel 4 News*

Katy Parry, University of Liverpool
The 2003 Invasion of Iraq: Assessing the 'Spirit of
Innovation' and Scepticism' at *Channel Four News*

Stuart Price, De Montfort University
Critical Discourses: Channel 4 News and the Conflict in Iraq

Chair: Steve Bryant, Senior Curator (Television), BFI National Archive

Panel 2b: Channel 4 Cultures 1

NFT 3

Anita Biressi and Heather Nunn, Roehampton University
Looking at Common People? The Class Politics of
Reality TV.

Suzana Zilic Fiser, University of Maribor, Slovenia
Channel 4 – Could it be a Lesson for European Public
Service Broadcasters?

Julia Hallam, University of Liverpool
Becoming Independent: The Effect of Channel 4 on Female
Career Paths in Television.

Chair: Phil Wickham, Curator (Television), BFI National Archive

Panel 2c: Cult Programming on C4:

Large Meeting Room

Music, Youth and Sport

Manel Jiménez Morales, Universitat Pompeu Fabra, Barcelona
When the Underground takes *The Tube*

Paul Long, University of Central England
A Winter of Discontent? *Whatever You Want* and
Post-Punk Popular Music Culture

Tom Nicholls, University of Lincoln
Kabbadi – a Triple Whammy?

Chair: Alison Kirwan, Assistant to the Head of BFI UK Wide

3.30	Afternoon refreshments	Delegates' Centre
4.00	Plenary 2: Changing Channel 4 Panel Michael Tracey, University of Boulder, USA and Cinzia Padovani, Southern Illinois University Channel 4 and the New Millennium Dorothy Hobson, University of Wolverhampton Researching the Birth of a Television Channel: The Story of the Early Years of Channel 4 Rod Stoneman, University of Galway, Ireland Radical Pluralism and the Ethos of Early Channel 4 Chair: Charlotte Brunsdon, Professor of Film & Television Studies, Warwick University	NFT 1
5.30	Reception	Delegates' Centre
7.00	Close of Day	

Sunday 18th November

9.45

Session 3

Panel 3a: C4 and National Voices

Jonathan Murray, Edinburgh College of Art
Restless Natives: Film on Four, FilmFour and the
Case of Scotland 1982-2001

Alistair Scott, University of Paisley
Channel 4: A Scottish Perspective

Chair: Richard Paterson, Head of Screenonline and
Strategic Planning, BFI

Large Meeting Room

Panel 3b: C4 Drama and Comedy

Lez Cooke, Manchester Metropolitan University
Drama on Four 1982-1991

Adam Ganz, Royal Holloway College, University of London
“Undramatic Drama. Unreal Reality”. Comparisons
Between Channel 4 Drama and the Improvised
‘Drama’ of Reality Television

Phil Wickham, BFI
Channel 4 and Comedy: The Case of *Peep Show*

Chair: Steve Bryant, Senior Curator (Television), BFI National Archive

Studio

Panel 3c: Channel 4 Cultures 2

Dafydd Sills-Jones, University of Aberystwyth
Channel 4 and the History Documentary Boom

Bruce Hanlin, University of Huddersfield
Opening the Box: Channel 4’s Contribution to Media Literacy

Dylan Cave, BFI
Televising British Film Culture:
Large Door Productions and Visions

Charlotte Crofts, University of the West of England
“Hysterical Christians” and “Sacred Cows” on Channel 4:
Angela Carter’s *The Holy Family Album* (Without Walls 1991)

Chair: Dr Julia Hallam, Senior Lecturer and Head
of Communication Studies, University of Liverpool

NFT 3

11.15

Coffee

Delegates’ Centre

11.45

Plenary 3: ‘All the 4s’: Developing the Identity of the Channel 4 Brand

*Cathy Johnson, Royal Holloway College,
University of London*

Chair: Phil Wickham, Curator (Television), BFI National Archive

NFT 1

12.45	Lunch	
1.45	Session 4	
	<p>Panel 4a: Channel 4 and the TV Author</p> <p><i>John Cook, Glasgow Caledonian University</i> “That’s Why I’m Going to Channel 4 ...” Dennis Potter and the Quest for ‘Independence’ and ‘Taking Control’</p> <p><i>Karen Shepherdson, Canterbury Christ Church University</i> Channel 4’s <i>Dockers</i>: A Move Beyond the Rhetoric of Participation?</p> <p><i>Leah Panos, University of Reading</i> G.B.H. (1991): ‘Quality’ Authored Drama, Politics and Public Debate</p> <p>Chair: Lez Cooke, Research Fellow in Television Drama, Manchester Metropolitan University</p>	Studio
	<p>Panel 4b: C4 and Ethnic Minority Audiences</p> <p><i>Sarita Malik, Brunel University</i> ‘Keeping it Real’: The Politics of Multiculturalism, Mainstreaming and Mandates</p> <p><i>Angushanka Chakraborty, University of East London</i> From Race-Riots to Celebrity Race Rows: Channel 4’s Scripting of the Changing South Asian Immigrant Experience</p> <p><i>Lance Pettitt, Leeds Metropolitan University and</i> <i>Helen Gubbins, University College, Cork, Ireland</i> The Irish Angle: Channel 4, Ireland and the Irish in Britain</p> <p>Chair: Dylan Cave, Curator (Fiction), BFI National Archive</p>	NFT3
	<p>Panel 4c: Panel Presentation:</p> <p><i>Máire Messenger Davies, University of Ulster,</i> <i>Cynthia Carter, University of Cardiff, and</i> <i>Stuart Allan, Bournemouth University</i> The Life and Death of <i>First Edition</i>: A Case Study in Children’s and Educational Broadcasting</p> <p>Chair: Stuart Price, Senior Lecturer in Media and Cultural Production, De Montfort University</p>	Large Meeting Room
3.15	Short break	Delegates’ Centre
3.30	<p>Closing Plenary: Channel 4’s Contribution to Public Service Broadcasting: Heterodox and Iconoclastic or Multiple Personality?</p> <p><i>Georgina Born, University of Cambridge</i> Chair: Richard Paterson, Head of Screenonline and Strategic Planning, BFI</p>	NFT 1
4.30	Close of Conference	

