

PLENARY SESSIONS

1. **Media Studies 2.0: The collapse and rebirth of Media Studies?** **Wednesday 4th July**
David Gauntlett 11.00am - 12.30pm
Professor of Media and Communications, University of Westminster
Chair and discussant: **Julian McDougall**
Newman College of Higher Education, Birmingham

Earlier this year David Gauntlett published online a short article, *Media Studies 2.0*, which became widely discussed by Media Studies teachers in the UK and elsewhere. The article noted that we are now in an age where media production is routinely practised by ordinary people – including our students – from their bedrooms, rather than being the sole province of big media institutions; and that traditional ideas of media ‘consumption’ or ‘reception’ have correspondingly collapsed, because media engagement is now a two-way street characterised by creativity, sharing and collaboration. Gauntlett argued that this meant that the ‘traditional model’ of Media Studies was becoming increasingly redundant, and that it must necessarily be superseded by ‘Media Studies 2.0’ – not a wholesale replacement, but an upgrade designed to deal with 21st century media.

In this plenary session, David Gauntlett will present and discuss these ideas with Julian McDougall and the audience. Questions raised include:

- Does new media affect how we look at all media?
- Should we now reject the idea that ‘experts’ can educate students in how to ‘read’ the media?
- Which research methods are able to deal with the complex media-world which people engage with today?
- What is the ethical and useful role of Media Studies in the 21st century?

David Gauntlett is the author of seven books about media, identity, and everyday life, including *Moving Experiences* (1995, 2005), *Media, Gender and Identity* (2002), and *Creative Explorations* (2007). See www.theory.org.uk and www.artlab.org.uk.

Julian McDougall is the author of *The Media Teacher's Book* (2006) and co-author of two *Media Studies for OCR* textbooks (2001, 2002).

2. **In Conversation with Greg Dyke** **Thursday 5th July**
11.45am – 12.45pm

Greg Dyke was educated at Hayes Grammar School and later at York University where he read Politics. After an early career as a journalist, he started his broadcasting career in 1977 at London Weekend Television. He became Editor-in-Chief of TV-am in 1983 and the following year Director of Programmes for TVS. He returned to LWT in 1987 as Director of Programmes and from 1991 to 1994 he was Group Chief Executive of LWT (Holdings) plc. After the Granada take-over of LWT, Greg Dyke joined Pearson Television as Chief Executive. He guided the consortium which created Channel 5 and became its first Chairman. He became Director-General of the BBC in January 2000. In his four years at the BBC he started four new digital television channels, five new digital radio channels, opened two new BBC regions, launched the BBC’s interactive television services and helped create Freeview, the free-to-air digital platform. He also made major commitments to expand the BBC’s education services and to improve the cultural diversity of the workforce. He left the BBC in January 2004 in controversial circumstances following the report of the Hutton Inquiry. Greg Dyke became the Chancellor of the University of York in November 2004. In May 2005 he became chairman of HIT, a production company specializing in programmes for the under-fives and in January 2006 he became Chairman of Brentford Football Club. His autobiography entitled *Greg Dyke: Inside Story* was published in September 2004.

3. **The Return of Documentary** **Thursday 5th July**
Michael Chanan 4.15pm – 5.15pm
Documentary film-maker and Professor of Film Studies, Roehampton University

Unexpectedly and without anyone predicting it, as the centenary of cinema came and went, documentary returned to the big screen. This presentation, considers the whys and wherefores of this phenomenon, along with the expansion of digital video, which have together made documentary into probably the most compelling part of contemporary film culture. Chanan focuses on the vital contribution of documentary to the public sphere, the network of debate in which ideas are discussed, public opinion is formed, and those in authority are held to account. Arguing that documentary is a

gateway through which new ideas and attitudes, novel social trends and tendencies, enter wider circulation, Chanan offers a re-reading of the history of documentary in the perspective of this fundamentally democratic aim.

Michael Chanan's book *The Politics of Documentary* will be published by the BFI in the Autumn.