

TELEVISION HISTORIES IN DEVELOPMENT

An international conference hosted by the Netherlands Institute for Sound and Vision

30 September and 1 October 2021

On October 2nd 2021 we will celebrate 70 years of television in the Netherlands. While this is a milestone worth celebrating, it also offers an opportunity to look back at the medium's rich international histories. Television has survived its many predicted deaths and adapted constantly to changing social, cultural and technological trends and demands. This international conference aims to further existing debates and reflect on the academic study of television history so far.

The conference will be hosted by the Netherlands Institute for Sound and Vision in Hilversum, one of the most extensive audio-visual archives in Europe. It will take place during the [Dutch Media Week](#) and will be part of several activities related to the 70-year anniversary of Dutch television.

Organising committee:

- Professor [Huub Wijffes](#), Dr [Josette Wolthuis](#), [Grietje Hoogland](#)
- Netherlands Institute for Sound and Vision

Keynotes:

- Professor Amanda Lotz (Queensland University of Technology)
- Professor Helen Wheatley (Centre for Television Histories, University of Warwick)
- Professor Misha Kavka (University of Amsterdam)
- Professor Huub Wijffes (University of Amsterdam/University of Groningen)

Location:

Netherlands Institute for Sound and Vision

Media Parkboulevard 1

1217 WE Hilversum



UNIVERSITY OF AMSTERDAM

PROGRAMME SCHEDULE

Time Zone: CEST (UTC+2)

Day 1: Thursday 30 September

08:30-09:00	Registration
09:00-10:00	Welcome + Keynote I: Huub Wijfjes
10:00-10:30	Coffee break
10:30-12:15	Parallel panels I: 1 panel of 3 papers + 2 panels of 4 papers
12:15-13:15	Lunch
13:15-14:15	Keynote II: Helen Wheatley
14:15-16:00	Parallel panels II: 3 panels of 4 papers + FIAT/IFTA
16:00-16:30	Tea break
16:30-18:00	Parallel panels III: 3 panels of 3 papers + FIAT/IFTA
19:00	Conference dinner (optional)

Day 2: Friday 1 October

08:30-09:00	Registration
09:00-10:00	Keynote III: Amanda Lotz
10:00-10:30	Coffee break
10:30-12:15	Parallel panels IV: 3 panels of 4 papers
12:15-13:15	Lunch
13:15-14:15	Keynote IV: Misha Kavka
14:15-16:00	Parallel panels V: 2 panels of 4 papers
16:00-16:30	Tea break
16:30-18:15	Parallel panels VI: 2 panels of 4 papers
18:15	Closing remarks + reception



Philips TX400

PANEL OVERVIEW

Panel	Panel title	Chair
I	When Old Television Was New	Huub Wijffes
I	New Perspectives in Television Historiography	Misha Kavka
I	Political Interference in Television I	TBA
II	Women's Stories from the Television Industry	Josette Wolthuis
II	Histories of Children's Television Around the World	Yuval Gozansky
II	Political Interference in Television II	Jo Bardoel
II	Broadcast Anniversaries in Media History I	FIAT/IFTA
III	Gender in Television Research	Josette Wolthuis
III	Developments in Documentary	Huub Wijffes
III	Music Television Histories	Misha Kavka
III	Broadcast Anniversaries in Media History II	FIAT/IFTA
IV	Broadcast vs. Streaming Television	Huub Wijffes
IV	Television and Collective Memory	Grietje Hoogland
IV	Politics and Television	Jo Bardoel
V	Competition with/within Streaming	TBA
V	Sitcom, Soap and Queer Aesthetics	Misha Kavka
VI	Public and Commercial Network Identities	Huub Wijffes
VI	Television and National Identity	TBA

CONFERENCE PROGRAMME

Day 1: Thursday 30 September

- 08:30-09:00 Registration on location
- 09:00-10:00 **Welcome + Keynote I: Huub Wijfjes** - Television Histories in Development
- 10:00-10:30 Coffee break - on location or in Gather.town
- 10:30-12:15 **Parallel panels I**

When Old Television Was New | Chair: Huub Wijfjes

Jamie Medhurst - Laying the foundations: the BBC Television Service, 1932-35

John Wyver - Early television beyond the home: the multiple sites of the medium in Britain, 1930-1939

Anne-Katrin Weber - Television's Forgotten "Big History": CCTV as an Universal Medium

New Perspectives in Television Historiography | Chair: Misha Kavka

Joseph Oldham - Mythmaking and Popular Television Historiography: The Case of *Tinker Tailor Soldier Spy* (BBC 2, 1979)

Josette Wolthuis - Dressing for Dutch Television: How clothes tell us about television history

Brett Mills - Anthropocentrism in the Archive: On Television History as a Speciesist Practice

Matthew Floyd - Constructing a history of television from precarious archives with the Edinburgh International TV Festival

Political Interference in Television I | Chair: TBA

Jo Bardoel - 'Different Histories'. Netherlands' public broadcasting and its adaptive capacities to transformations in technology and society, 1919-2020

Jelena Čulibrk - Educational imperialism? The BBC and Non-Aligned Movement's New World Information and Communication Order, 1969-198

Mari Pajala & Laura Saarenmaa - Re-evaluating television's era of scarcity: The ethos of "culture television" in Finland, 1975-1985

Emil Stjernholm - A Clash of Ideals: The Introduction of Televised Information in Sweden, 1969-1972

- 12:15-13:15 Lunch - on location or in Gather.town
- 13:15-14:15 **Keynote II: Helen Wheatley** - Television History in Action: Ghost Town and Encounters with the Archive
- 14:15-16:00 **Parallel panels II**

Women's Stories from the Television Industry | Chair: Josette Wolthuis

Vicky Ball - Writing Women in to Histories of British Television Drama

Jeannine Baker - Listening to the voices of women in early Australian television production
Mary Irwin - Women and Early Postwar BBC Television Documentary
Morgan Wait - "It was *the job*": Production Assistants and Research Assistants at Radio Telefís Éireann

Histories of Children's Television Around the World | Chair: Yuval Gozansky

Grietje Hoogland - From Dikkie Dik to Alfred J. Kwak: What non-animated Dutch youth television programs can tell us about animating for television
Maya Götz - The Development of Children's Television in Germany
Mónica Maruri Castillo - Ecuador's television did not consider children as a valuable audience
Xiaoying Han - Entertaining Flowers of the Motherland: The Evolution and Commercialisation of Children's Television in China

Political Interference in Television II | Chair: Jo Bardoel

Yuji Miyazaki - How was Television Criticism Possible? : Textual Analysis of Soichi Ōya's TV criticism in the Late 1950s Japan
Shenglan Qing - Voting mechanisms, regulations, and audiences' distrust: 15-year history of reality competition programs in China
Victoria Baltag - The inception and the development of television in Romania: challenges and opportunities
Felipe Muanis - Power and television in Brazil: the rise of conservatism in 71 years of history

Broadcast Anniversaries in Media Histories I

A special programme by FIAT/IFTA

16:00-16:30 Tea break - on location or in Gather.town

16:30-18:00 **Parallel panels III**

Gender in Television Research | Chair: Josette Wolthuis

Willemien Sanders & Mari Wigham - Every picture tells a story. Interrogating gender in media research
Sarah Arnold - Massaging the daytime audience data: (Mis)locating women in US television audience research
Quratulain Malik - Democracy versus Dictatorship: Influence on Gender representation in Pakistani TV Drama

Developments in Documentary | Chair: Huub Wijffjes

Patrick McCurdy - Tarry Tarry Night: The sticky legacy of the banned Canadian television docudrama *Tar Sands*
Amir Bashti Monfared - Returning Home: Interrelated Aspects of Television and Social Impact Documentaries (SIDs)
Susannah O'Carroll - How and why social observational documentary codes evolved in the docu-soap/docu-series format in the early 2000s at the BBC: the case of 'sink estate' series

Music Television Histories | Chair: Misha Kavka

Sofia Veiera Lopes - Music, history and collective memories – The strategies of the Portuguese National Broadcaster to build its own future

Jaap Kooijman - Freedom of CyberChoice: TMF as an early experiment with interactive music television, 2001-2005

Alicja Sułkowska - On-Demand: Hallyu's appropriation of SNS as an example of post-television patterns

Broadcast Anniversaries in Media Histories II

A special programme by FIAT/IFTA

19:00 Conference dinner (optional)

Day 2: Friday 1 October

08:30-09:00 Registration on location

09:00-10:00 **Keynote III: Amanda Lotz** - Television? Balancing historical context and hegemony in examining industrial adaptation

10:00-10:30 Coffee break - on location or in Gather.town

10:30-12:15 **Parallel panels IV**

Broadcast vs. Streaming Television | Chair: Huub Wijfjes

John Ellis - Has streaming killed the culture of live TV?

Eggo Müller - Broadcast television vs. streaming services: Societal implications of the logics of two different distribution systems

Dominic Lees - Televisuality in high-end drama 2008-2020: distinction, authorship and style

Michael L. Wayne - Too Much and Too Fast: Digital Distribution and the Challenge of Global Television's Recent Past

Television and Collective Memory | Chair: Grietje Hoogland

Christina Ferraz Musse, Valquíria Aparecida Passos Kneipp & Cristiane Finger - Brazilian television news: seven decades that have built the collective memory of the country

Max Sexton - Space Exploration on TV: Shaping Collective Memory in *Mars*

Joanne Garde Hansen - Deluge and Tempest in the Archive: An Alternative Environmental History of Television

Dana Mustata - Television as a Historical Object of Study in the Digital Age

Politics and Television | Chair: Jo Bardoel

Betto van Waarden & Mathias Johansson - DEMOCRACY (NOT) ON DISPLAY: A text mining analysis of the Mother of All Parliaments' reluctance to televise herself

Malte Fischer, Harm Kaal & Solange Ploeg - Interaction between citizens and politicians on TV in West-Germany and the Netherlands in the sixties and seventies

Hilde Lavell - Television logic in the Dutch parliament in the 1960s and 1970s

Alexandra Micciche - Making the invisible(s) visible: Father Dominique Pire, the Displaced Persons and the Belgian public television in the 1950's

12:15-13:15 Lunch - on location or in Gather.town

13:15-14:15 **Keynote IV: Misha Kavka** - Reality @ Home: Dutch Television (Re)Invents Big Brother

14:15-16:00 **Parallel panels V**

Competition with/within Streaming | Chair: TBA

Andrew Stubbs - Talent Intermediaries: Anonymous Content and the Independent Feature Packaging Technique

Michael Samuel - Konmari to Queer Eye: Soft Power, the Streaming War and the Asia-Pacific

Zeynep Gultekin Akcay - Turkish Series: Past-Present and Future

Sushmita Pandit - The ephemeral history of television technologies in the Global South: Reflections from India

Sitcom, Soap and Queer Aesthetics | Chair: Misha Kavka

Bradley Dixon - Parafiction in the 1950s sitcom: Meta humour and self-referentiality in *The George Burns and Gracie Allen Show*

Christian H. Pelegrini - Multi-camera Aesthetical Codes and the Obliteration of Single Camera Sitcom

Gabrielle Ferreira - Growing up Between Television and Streaming: The Case of Brazilian Soap Opera *Young Hearts (Malhação)*

Stephane Azarian - Queer(ing) Reality Television: storytelling, heritage and pedagogy

16:00-16:30 Tea break - on location or in Gather.town

16:30-18:15 **Parallel panels VI**

Public and Commercial Network Identities | Chair: Huub Wijfjes

Daithi McMahon - Holding Their Own: How *Line of Duty* offers the BBC a competitive edge in an increasingly crowded mediascape

Barbara Sadler - Using Television logos and interstitials as historical source: Mapping the decline of regional ITV companies and the development of a national ITV channel in England 1978- 2005

Sagrario Beceiro & Ana Méjon - When public service became commercial interest. A historical perspective on satellite television in Spain

Marjolaine Boutet - *Holocaust* (NBC, 1978) and the privatization of European television channels

Television and National Identity | Chair: TBA

Toni Sant - Preserving Early Television Histories in Malta: 1955 – 1975

Elain Price - No ordinary channel – S4C, the successful minority language ‘experiment’

Lucas Martins Néia - How TV Fiction Built a Nation: A Cultural History of the Brazilian Telenovela

Anirban Mukhopadhyay - Fragmented nation televised: *Buniyaad* and the narrative(s) of postcolonial India

18:15 Closing remarks + reception - on location or in Gather.town

PROGRAMME DETAILS | SPEAKERS AND ABSTRACTS

Keynote I

Television Histories in Development

Huub Wijfjes, University of Groningen and University of Amsterdam

In academic perspective the celebration of 70 years of tv in the Netherlands on October 2, 2021 seems a trivial event. But it is not. Jubilees and other commemorations are a fine cause for reflection on the state of the art in media (in this case: television) history. Why is this occasion so important and what does it say about the nature of television? The start and development of media in international perspective always differs in periodization. If you look for example at who 'invented' a medium, dozens of candidates are promoted in just as many countries. Most of these point at a technological invention, but a medium like television is clearly important because of the social and cultural influences it had the past century. For this development other candidates of 'invention' can be assigned.

The practices of researching television history reflect these different ways of looking. From a dominantly technological, political, and institutional perspective, television history has evolved towards social and cultural perspectives. Since the nineteen nineties media historical researchers ask more attention for the position of media in the forming of identities, uses and gratifications against the background of technological, political and societal change. In the last twenty years the digitalization of television and – in connection to that - the convergence with other media forms, have had fundamental influence on these processes. Some even talk about disruptive and revolutionary consequences. And therefor it will influence on practicing television history. But in what sense? Are there differences in researching television history in a digital environment?

In my talk I will reflect on these questions, looking at the abundance of perspectives the conference will offer but also looking at the Dutch experience in international perspective.

Prof.dr. Huub Wijfjes is media historian. He is associate professor in Journalism Studies and Media History at University of Groningen and professor in History of Radio and Television at University of Amsterdam (department of Media Studies). He is the author of 15 books and numerous articles on Media History, Media Policy, Political History, Journalism and Digital Humanities. In 2019 he published the first two of a three volume series on the cultural history of Dutch media platforms in international context. They focus on the newspaper (volume 1) and radio (volume 2). In October 2021 the third volume on television will be published. See: https://www.bua.nl/auteur/110-7965_Wijfjes

Huub Wijfjes was founder and editor of the scientific journal *Tijdschrift voor Mediageschiedenis*/Journal for Media History, now an academic open access journal. Further information: www.huubwijfjes.nl/english

Parallel panels I

When Old Television Was New | Chair: Huub Wijfjes

Laying the foundations: the BBC Television Service, 1932-35

Jamie Medhurst (on location)

Whilst we note the 85th anniversary of the regular public high-definition television service from the BBC in November this year, this paper will focus on the BBC's television service which ran from August 1932 until September 1935. Seen by many as an 'experimental' service, and even largely ignored by the historian Asa Briggs in his major history of British broadcasting, the service did, in fact, lay the foundations for what came in 1936. The paper will also note the contribution of the BBC's first ever television producer, Eustace Robb, whose contribution has been overlooked in many television histories.

Following a period of collaboration with the Baird Television Development Company, the BBC decided to launch its own low-definition television service using the mechanical 30-line Baird apparatus. It was the first time the BBC had produced programmes of its own and as Edward Pawley observed in his history of BBC engineering: 'The date really marks a watershed in television history, because it meant that the BBC became directly interested in producing television itself.....' Television pioneer John Logie Baird, writing in the *BBC Yearbook* of 1933, remarked that in his opinion, the inauguration of the service 'constitutes the most important step which has yet been taken towards the realising of proper commercialisation and the introduction of television to the public at large.' The programmes of the period tested and developed television's grammar within the confines of the available technology, and there was a great deal of disappointment amongst television enthusiasts in September 1935 when the 30-line service was discontinued by the BBC, in preparation for the high-definition service on 240 and 405 lines that began in November 1936.

Dr Jamie Medhurst is Reader in Film, Television and Media and Co-Director of the Centre for Media History at Aberystwyth University. He is author of *A History of Independent Television in Wales* (2010), and *The Early Years of Television and the BBC* (which is published later in 2021 – though probably not in time for this conference!), joint editor of *Broadcasting in the UK and US in the 1950s: historical perspectives* (2016), managing editor of the journal *Media History*, and author of a number of chapters and articles on broadcasting history. He is currently writing a book on television and society in Wales in the 1970s, and is involved with research projects on a social history of broadcasting in Wales, and a history of public service broadcasting. He is a member of the Steering Group of the Entangled Media Histories (EMHIS) network.

Early television beyond the home: the multiple sites of the medium in Britain, 1930-1939

John Wyver (on location)

Although for much of its history television has been understood as primarily a domestic medium, it has always been a multi-sited, multivalent technology addressed to a wide range of audiences in multiple contexts. Drawing on archival sources at the BBC Written Archives Centre, corporate reports, the trade press and journalistic accounts, this paper explores the sites, the meanings and the uses of television beyond the home in interwar Britain.

John Logie Baird's television system was a popular music hall act at London's Coliseum in the summer of 1930. More viewers almost certainly saw television at a major exhibition at the Science Museum in 1937 and at the annual Radiolympia trade shows than watched the limited BBC transmissions from Alexandra Palace between November 1936 and September 1939. In these years television could be encountered in department stores, electrical showrooms and numerous other demonstration sites. And late in the decade, the projection of live electronic images in cinemas, known at the time as 'theatre television' and promoted by two corporate groups, was viewed by the BBC as a fundamental threat to its official service to London homes.

These examples and the contemporary discourses that advertised and analysed them challenge conventional conceptions of television and open up a broader understanding of the medium and its cultural significance in interwar Britain. More generally, the paper develops ideas about the place of television beyond the home as explored in the work of, among others, Lisa Parks, Ann-Katrin Webber, Anna McCarthy and Kit Hughes, and aims to contribute to a historiography that foregrounds television's intermedial links with cinema, theatre, exhibition culture and more.

John Wyver is a writer and producer of arts and performance programmes with the independent media production company Illuminations, and his work has been honoured with a BAFTA, an International Emmy and a Peabody Award. He is Professor of the Arts on Screen at the University of Westminster, and his publications include *Vision On: Film, Television and the Arts in Britain* (2007) and *Screening the Royal Shakespeare Company: A Critical History* (2019).

Television's Forgotten "Big History": CCTV as an Universal Medium

Anne-Katrin Weber (remote, maybe on location)

Television's history in the post-war era has predominantly been told from the perspective of its institutions and its domestication. Within this framework, the medium's identity is closely tied to its capacity as a (national) mass media. However, from the early 1950s, another televisual *dispositif* is developed and widely debated, which has so far received almost none attention from media scholars. Under the label of "industrial television", the medium was conceived not as a broadcasting medium but as a closed-circuit system (CCTV) constituted by a camera and a screen connected via cable. Industrial television's emergence in the postwar years was linked to war-related research and military innovation; its technology satisfied prerequisites such as miniaturization and simplification, which increased the adaptability of televisual uses and applications. Indeed, while its name pointed to its deployment in industrial contexts, where CCTV allowed for instance to centralize the supervision of manufacturing processes, industrial television was also used in libraries, for traffic control, in schools and numerous other contexts: as a tool for control, surveillance, command, and remote observation, the closed-circuit system would fit in almost every non-domestic space.

Exploring the early years of CCTV from a transnational perspective and drawing upon archival research in several countries, my paper sketches out its dissemination in the US and Europe. It focuses in particular on those discourses and representations of industrial television, which insisted on its universality and flexibility, and which invite to rethink television's history at the intersection of surveillance, automation, and computing. Drawing upon media archaeological scholarship as well as film historical research, it argues finally for the broadening of television's historiography towards the history of a "useful media".

Dr. Anne-Katrin Weber teaches at the Cinema Studies Department at the University of Lausanne. Her research examines the history of television outside broadcasting institutions. She currently prepares her first monograph on interwar television and exhibition culture (forthcoming with AUP). She is the editor of *La télévision du téléphoscope à Youtube: pour une archéologie de l'audiovision* (with Mireille Berton, Antipodes, 2009), and an issue of *View: Journal of European Television History and Culture* ('Archaeologies of Tele-Visions and -Realities,' with Andreas Fickers, 2015). Her research has been published in *Necsus. European Journal of Media Studies*, *Grey Room*, and other peer-reviewed journals and volumes.
People.unil.ch/annekatrinweber

New Perspectives in Television Historiography | Chair: Misha Kavka

Mythmaking and Popular Television Historiography: The Case of *Tinker Tailor Soldier Spy* (BBC 2, 1979)
Joseph Oldham (on location)

On 29 August 1978 novelist John le Carré, actor Alec Guinness, and the recently retired director of the Secret Intelligence Service Sir Maurice Oldfield met for lunch in the Belgravia restaurant *la Poule au Pot*. Guinness had agreed to play the role of George Smiley in the BBC adaptation of le Carré's *Tinker Tailor Soldier Spy* (1974) and had asked for advice on how to portray a seasoned intelligence officer, prompting the author to set up the meeting. Throughout the lunch, Guinness studied Oldfield's body language, mannerisms and clothing for inspiration, ultimately using this as a model for his performance.

This is a quintessential piece of le Carré gossip, bringing together titans of popular literature, acting and spy-craft. This anecdote, and many others like it, have long been a mainstay of popular accounts of *Tinker Tailor's* production and the biographies of all three men. But stories such as these pose methodological challenges for the academic researcher. Do they tell us anything about the work of le Carré or Guinness, how actors prepare for roles, the BBC production process, or the culture of SIS? Or is it simply a dead end for academic study, useful only to add colour to popular accounts?

This paper will interrogate the value of such anecdotal accounts, weighing the potential of 'behind-the-scenes' gossip to both aid and distort the practice of television historiography. Through examining how key 'characters' involved in the production (most notably Guinness) have been constructed, I will argue that in the case of *Tinker Tailor*, although many details are verifiable through archival research, the widely known accounts of its production history are in fact hugely focalised through the perspective of le Carré himself through interviews. Thus, this 'making-of' story can be characterised on one level as essentially just another le Carré story.

Joseph Oldham is a Lecturer in Mass Media and Communication at the British University in Egypt. He is the author of *Paranoid Visions: Spies, Conspiracies and the Secret State in British Television Drama* (Manchester University Press, 2017), and has published articles in journals including the *Journal of British Cinema and Television*, *Adaptation*, *Cold War History*, the *Journal of Popular Television*, and the *Journal of Intelligence History*. He has also contributed articles on archive television to popular publications including *Doctor Who Magazine* and *Infinity*, inspiring this paper's central interest in the difference between academic and popular television historiography.

Dressing for Dutch Television: How clothes tell us about television history

Josette Wolthuis (on location)

One of the more peculiar items that lives down in the archives of the Netherlands Institute for Sound and Vision is a woman's trouser suit. It belonged to one of the most famous figures of Dutch television history, Mies Bouwman (1929-2018), who started as a television announcer (then presenter) on the first evening that the catholic network KRO started broadcasting on 16 October 1951. Now, it is understood as a key archival piece and a fashion statement – once worn by Bouwman, it has become iconic for Dutch television history and women's role within it. It is, however, one of only few television outfits that have received such attention.

What does it mean to dress for television? In return, what do clothes, costume strategies and fashion trends tell us about television and its history? This paper revisits key developments in Dutch television history by looking at how people (presenters, performers, actors and studio audiences) were dressed for specific programmes and networks. The Dutch broadcasting system was organised around the distinct 'pillars' (protestant, catholic, socialist, liberal) that defined society. Existing studies have shown how networks used drama and entertainment programming to profile their distinct identities (De Leeuw 1995; 2012; Müller 2012). Through a textual analysis of selected broadcasts (via the CLARIAH Media Suite) and archival research conducted at Sound and Vision, this paper discusses how, especially around the time of major changes such as the implementation of new broadcasting laws, clothing choices express issues around network identity and self-presentation strategies. Stylists and costume designers also contributed to this. Drawing on Newcomb and Hirsch's (1983) notion of television as a cultural forum, my paper shows how discourses around what it means to dress professionally, formally or casually for television have eventually transferred across different programmes, networks and pillars.

Dr Josette Wolthuis is a Lecturer in Television and Cross-media Culture in the Media Studies department of the University of Amsterdam. She completed her PhD in Film and Television Studies at the University of Warwick in 2020 with a research project on costume and fashion in British and American serial television drama. Since then, she has written two chapters for the upcoming MUP book series *Moments in Television*, edited by Sarah Cardwell, Jonathan Bignell and Lucy Fife Donaldson. She received a fellowship from the Netherlands Institute for Sound and Vision to work on the project and organise this conference in honour of the 70-year anniversary of television in the Netherlands.

Anthropocentrism in the Archive: On Television History as a Speciesist Practice

Brett Mills (on location)

The history of television is intertwined with animals, from the spectacular behaviour of exotic animals in wildlife documentaries, to the animated creatures that dominate children's programming, to the dead bodies of animals offered up for pleasurable consumption in cookery programmes. Yet television history – and history itself, as a wider practice – remains largely wedded to an anthropocentric discourse, telling the stories only of humans and human cultures, typically leaving the study of animals to the sciences. But within the context of the Anthropocene, and a growing acknowledgement of the problems of species-based hierarchies, conceptualising television history as more-than-human becomes essential.

Drawing on approaches arising from the 'animal turn' in the humanities, this paper asks; what happens if television history thinks beyond the human and takes seriously the animals that appear so frequently within the medium? This 'turn' necessitates rejecting seeing animals as sidekicks, metaphors or symbols, and

instead attends to the particularity of other beings and encourages engagement with subjectivities that trouble the anthropocentrism that is so usually normalised. Television and its history offer particular contexts for such analysis, given the medium's relationships with notions of the nation, the public and the domestic.

To evidence and examine the dominant speciesist discourse of history – and offer up alternative, more inclusive approaches – this paper will focus on a small number of case studies, indicating how archive material can productively be reconceptualised by multispecies approaches. It will also examine the institutional and policy contexts within which the study of television history is typically carried out, outlining how these too can be reconceptualised in order to move this practice towards more-than-human considerations.

Brett Mills (he/him/his) is Visiting Professor of Media at Edge Hill University, UK, and Honorary Professor of Media and Cultural Studies at the University of East Anglia, UK. His most recent books are *Animals on Television: The Cultural Making of the Non-Human* (Palgrave 2017) and *Creativity in the British Television Comedy Industry* (with Erica Horton; Routledge 2017). He is part of the research team for the AHRC-funded projects, 'Multispecies Storytelling: More-Than-Human Narratives About Landscape' (2019-22) and 'Multisensory Multispecies Storytelling to Engage Disadvantaged Groups in Changing Landscapes' (2020-22).

Constructing a history of television from precarious archives with the Edinburgh International TV Festival

Matthew Floyd (remote/on location?)

In this paper I will address using primary sources to understand the 'big stories' of television histories, in relation to my doctoral research on the history of the Edinburgh International TV Festival (EITVF) as it approaches its 50th Anniversary in 2026. This paper considers the value and challenges of using a specific, unstudied archive of festival materials that the organisation has made available to use in order to construct both a history of the festival and to position the EITVF within a broader history of television. At the core of this archive are the annual James MacTaggart Memorial Lectures, a keynote address by a leading industry figure that forms the centrepiece of the Festival each year (1976-present). Named after the Glasgow born TV producer, the MacTaggart offers a platform for important policy announcements and agenda-setting speeches, with notable past speakers including Jeremy Isaacs, The Murdochs, and David Olusoga. However, the process of building the archive has been challenged by the precarious nature of festival management and the vast changes in technology that the festival's history has overseen. This paper will demonstrate how these issues are exacerbated when the researcher looks to analyse less central primary sources to construct a more comprehensive television and festival history, such as the wider programmes, records of participation and marketing materials. Nonetheless, the EITVF archive is a revealing and significant resource towards exploring the festival's history and roles in shaping discourses surrounding television as a medium, technology and industry. This paper reflects on the project's archival research to address the broader questions of what sources allow us to understand television histories and what sources are missing. Additionally, considering whose voices have been persevered and whose have been silenced in constructing the history of a leading media event in the broader history of television.

Matthew Floyd is (at time of conference) in his second year of doctoral research at the University of Glasgow, constructing a history of the Edinburgh International Television Festival and the MacTaggart

Lecture. Previously, Matthew completed a Film Curation MSc also at Glasgow University, has worked for multiple arts and culture festivals and worked in academic publishing for several years.

Political Interference in Television I | Chair: TBA

'Different Histories'. Netherlands' public broadcasting and its adaptive capacities to transformations in technology and society, 1919-2020

Jo Bardoel (on location)

By the end of 1919 Dutch broadcasting has celebrated its first centenary; in doing so it claimed to be the oldest national radio broadcasting service worldwide. International observers have always evaluated Dutch PSB as one of the most peculiar broadcasting systems worldwide, since it resembles neither the national public broadcasting model nor the commercial market model that can be found elsewhere. Dutch PSB has always been a constitutive part of civil society, since it is historically rooted in a diversity of socio-political movements and has always been supported by the membership of millions of Dutch citizens. In the last half century it has to compete with growing pressures for commercial broadcasting; since the beginning of the 1990s within a dual broadcasting system.

In relation to a book series on the cultural history of Dutch media, (to be) published between 2019 and 2021, this paper examines the changing position of Dutch PSB in relation to society and commercial pressures during the past century. In this paper we will analyze the dynamic interplay between the successive broadcast technologies (radio, television, internet), the changes in programming strategies and storytelling (from ideological to individualistic) and evolutions in community formation (from heavy to light communities, from collective to individual emancipation) in the Netherlands. Analyzing this interplay the paper will develop a substantiated periodization of this relation. The methodology of this paper (and the book project) is based on a combination of literature study, historical research, document analysis and, for the most recent period, also expert interviews.

The first period (1919-1930) consists of technological and commercial experiments and the search for an appropriate broadcast system: national, commercial or civic. It starts with commercial radio pioneers (the claim to fame of the many 'fathers' of radio broadcasting in Europe and the US is critically assessed) and ends with the establishment of a public radio system in the Netherlands by 1930 that was based on accommodating the diverse institutionalized civic communities in the country.

During the radio era of public hegemony (1930-1965) the broadcast structure mainly reproduced the collective cultures of fixed 'heavy' communities it represented. Broadcasting was part of a comprehensive community system that penetrated the state, the market and civil society. It served the collective emancipatory strategies of the catholic, calvinist and socialist communities, competing with more elitist organizations striving for a national broadcasting service. The popularity of radio relied on programs that expressed collective identities and these identities were further strengthened by broadcasting associations binding millions of citizens to broadcasting practices. This resulted in a relatively serious radio programming, that also expressed the close linkages of broadcasting associations to political and cultural groups in society.

In the television era of public hegemony (1965-1990), Dutch politics and society - despite heavy pressures for commercial broadcasting – stuck to their choice for a public system. This collided with a changing, more individualistic society and a more consumerist culture, also driven by an emerging youth culture and entertainment industry. PSB policy was built upon the competition of the ‘old’ broadcasting organizations with new ones and a much stronger position of overarching, national programs. The attractiveness and pervasiveness of a more generalized TV programming helped to create a national audience and national identity beyond the traditional barriers of divided subcultures.

In the most recent period (1990-2020), first the expansion of international commercial television thanks to liberalizing EU policies (‘TV without frontiers’) and the advent of internet and digitization have created a global multiplatform media ecology in which national PSB/PSM’s have become the exception rather than the rule. Dutch PSB was forced in an open competition with commercial networks. At the same time the dynamism of the Dutch decentralized PSB/M system has produced an adaptive capacity, changing from collective ideologies and professional identity to audience preferences, that makes that it remains to be a relevant player in today’s media ecology, as has been successfully shown in the recent pandemic. At the same time in a more multicultural and polarizing society (also to be integrated in the public broadcast system by two new entrants, Zwart (‘Black’) and Ongehoord Nederland (‘Unheard Netherlands’), Dutch PSB/M is seeking to strike a new balance between growing individualization and the desire for community.

Prof. dr. Johannes Bardoel is honorary research fellow with the Amsterdam School of Communications Research (ASCoR), Universiteit van Amsterdam and emeritus professor in Media Policy and Journalism & Media at Radboud Universiteit Nijmegen, the Netherlands.

Educational imperialism? The BBC and Non-Aligned Movement’s New World Information and Communication Order, 1969-198

Jelena Čulibrk (on location)

This paper examines the role of 1970s educational broadcasting in navigating the period’s political and economic turmoil. In June 1970, the British Broadcasting Corporation showcased its new color documentary *Phantom India* directed by the French filmmaker Louis Malle. The BBC-2 channel broadcasted the seven-part series as part of a broader effort to bring British audiences high-quality programming and display new possibilities of color television. Yet the series was also envisioned to expand public television’s educational mission beyond British school-age children in hopes of garnering a global audience. While the Canadian and American audiences applauded the series, recently independent nation-states such as India under PM Indira Gandhi saw the series as an imperial onslaught. Although the Indian Government unsuccessfully tried censoring the series, the scandal dubbed by the Indian press as ‘The Louis Malle Affair’ had long-lasting geopolitical consequences, not least by the establishment of UNESCO’s MacBride Commission (1980) which resulted in the U.S. departure from UNESCO.

In order to understand this fraught political period, we need to study the BBC-2 docu-series’ entangled histories with Non-Aligned countries. Based on extensive archival research of the NAM Broadcasting Commission, this paper historicizes the role of educational broadcasting in the 1970s geopolitical turmoil by looking at the reception of *Phantom India* in British and Indian press and in the Non-Aligned Movement’s debates on the New World Information and Communication Order. Formed in Sarajevo (1977), the NAM countries hoped to produce an international media network that would educate citizens of NAM countries

on the importance of anti-colonial struggle and national self-determination. Paradoxically, while the Non-Aligned Movement organized tremendous efforts to counter the BBC and other Western broadcasting monopolies, India produced its own history series *Indus Valley to Indira Gandhi* (1976) influenced by the BBC-2's educational form. By providing a visual journey through five thousand years of Indian history, the Indian Government hoped that the documentary series would provide much-needed public consent in the Emergency period (1975-1977).

Getting this history right matters because educational public television, as this paper argues, was often central to the relationship between Western and NAM countries. This paper shows how studying the BBC-2 educational series provides media scholars and historians of the Cold War access to the intricacies of the 1970s increasingly globalized world where former imperial powers and newly-emerging nation-states fought for political and economic dominance.

Jelena Čulibrk is a Ph.D. Candidate in the Department of Cinema and Media Studies, USC School of Cinematic Arts. Previously, she received an M.A. in Film Studies (University College London, 2014) and an M.A. in Comparative History (Central European University, 2015). Her scholarly interests include the relationship between visual knowledge production, neoliberalism, and post-World War II reconstruction in Britain, The U.S., and Yugoslavia. Her dissertation project "Televising the Invisible Hand: The BBC and postwar (neo)liberalism, 1968-1980" is supported by the Silas Palmer Fellowship (Stanford University).

Re-evaluating television's era of scarcity: The ethos of "culture television" in Finland, 1975–1985

Mari Pajala & Laura Saarenmaa (remote, maybe on location)

An important historical narrative about European television concerns the shift from the "era of scarcity" to the "era of availability" (Ellis) with the growth of commercial, satellite and cable television from the 1980s onwards. This shift changed not only the amount of television programming available, but also the ways television addressed its audiences. In this paper, we revisit the last decade of television's "era of scarcity" in Finland, 1975–1985, to explore how it may complicate aspects of this familiar narrative. The paper draws on historical sources such as television schedules and archival documents produced by the two television companies operating in Finland at the time, public service YLE and commercial MTV. Both companies broadcast on two national channels operated by YLE.

We propose that both YLE and MTV shared an ethos of "culture television". Here television was envisioned as a medium that could make different forms of culture available to audiences. Television was a concert hall, theatre, comedy central and debate hall equally. MTV may have adopted this ethos tactically to legitimize commercial television, but it did genuinely pursue a varied programme policy, broadcasting European art cinema, Eastern European series, and culture documentaries alongside American entertainment. Although judging by present standards, the two national television channels offered a small number of programmes, in terms of content, geographical origin and modes of addressing audiences, the programming was diverse.

While the periodization into eras of scarcity and availability offers a useful retrospectively analysis of Finnish television history, it does not necessarily describe the contemporary experience of television. Rather, at YLE it was felt that two full channels required an abundance of programmes, making it challenging to guide viewers towards the most valuable programs. For MTV, the television environment did appear as scarce, as the company struggled with limited broadcasting time on YLE's channels.

Mari Pajala is senior lecturer in Media Studies at the University of Turku. Her work on television history and culture has appeared in, for example, *Television & New Media*, *Critical Studies in Television* and *Historical Journal of Film, Radio and Television*.

Laura Saarenmaa is senior lecturer in Media Studies at the University of Turku. She has published on the historical interconnections of politics and popular print culture and Finnish television in the 1970s and 1980s. Her work appears in, for example, *Media History*, *Nordicom Review* and *Feminist Media Studies*.

A Clash of Ideals: The Introduction of Televised Information in Sweden, 1969–1972

Emil Stjernholm (on location)

Due to a general expansion of Swedish public sector in the 1960s and 70s, there was a perceived need not only for closer contact between citizens and government agencies, but also for more government information about citizens' rights and responsibilities. Following a government report called *Expanded Government Information* (1969), where a modernized and more active form of government information was recommended, the public debate about government information became heated. Television, at this time still considered a new medium with great yet unfulfilled promise, was particularly highlighted (SOU 1969:48: 52–56). However, the reports' 'progressive' ideas were not unilaterally accepted, but instead there were competing visions about the role and function of government information among politicians, researchers and media professionals. Meanwhile, critics within the public service broadcaster Sveriges Radio (SR) viewed the idea of expanded government information as a threat to public service broadcastings' independence.

This paper returns to the animated debates when Sveriges television (SVT) began airing the government information program *Anslagstavlan*. Starting in 1972, *Anslagstavlan* comprised of short informational spots on topics such as taxes, health care and public insurance. Though often part of larger information campaigns, the televised government information stood out, making the program well-known amongst generations of Swedish audiences. While much research has been devoted to the Swedish public service model, wherein regulated independence from the government has been a cornerstone (Djerf-Pierre & Ekström 2013), little is known about Swedish television's function as a communication tool for government authorities. By focusing on the strategies of historical agents in the production and circulation of government information, this study aims to identify and explain the ways in which information problems were framed, which media effects were considered important and what vocabulary was used to describe practices. This raises the following central research questions: How did television journalists, government agencies, and PR-bureaus envision the appeal and effect of televised information? What discursive struggles emerged over the definition and framing of televised information?

Emil Stjernholm is an Assistant Professor in Media and Communication Studies at the Department of Communication and Media, Lund University and a visiting researcher at the Institute for Cultural Inquiry, Utrecht University. Currently, he is working on the research project *Televising Information: Audiovisual Communication of Swedish Government Agencies* (financed by the Swedish Research Council, 2020–2023). His areas of research include documentary film, propaganda studies and Swedish television history. He has previously published articles in journals such as the *Historical Journal of Film, Radio and Television*, *Studies in European Cinema*, *BioScope: South Asian Screen Studies* and *Journal of Scandinavian Cinema*.

Keynote II

Television History in Action: Ghost Town and Encounters with the Archive

Helen Wheatley, University of Warwick

How and why should we take television history research outside of the academy? What happens when people encounter historical television in public spaces, and what is the role of the television historian in these encounters? How should we make sense of what people say at, about, and to screenings of historical programmes? What is the civic value of the television archive?

In attempting to answer the above questions, this paper looks at the Ghost Town project, a series of ongoing exhibitions and screenings of archive television made in and about the city of Coventry, in museums, galleries and other more unorthodox venues around the city (2018-present). It argues that the television archive uniquely gathers together traces of a city's cultural, social, and political life, and that bringing these traces out of the archive presents opportunities for exchange, discussion and affective encounters that relate, in a myriad of ways, to the lives of those present. This project makes a case for the importance of the television archive to people and place, and proposes a radical shift away from the conception of TV archive as being for a small number of specialist users (historians, archivists, broadcasters), revealing the powerful potential of relationships between television history and people's everyday lives.

The paper will offer a series of 'snapshots' from this research, discuss moments in the Ghost Town project that illuminate how and why archive television matters, and also look at how and why revisiting urban histories through the television archive can be difficult, complicated and emotionally charged for audiences. It draws parallels with Rick Prelinger's Lost Landscapes project (screenings of archival film, mainly home movies, in cities around the United States). Like Prelinger's participatory and dialogic screenings, audiences at Ghost Town events shared knowledge about their city's rich and contested history, acting as ethnographers and cultural geographers, guiding media historians (their scouts) through the histories and spaces of their city. Whereas Prelinger relates such exchanges between audiences and historians to a longer history of participatory public entertainments, I will situate the 'talking back to television' at our events in relation to the specificities of television viewing. As Helen Wood's work has shown us, viewers of television have always talked back to the screen (2009); in this paper, I will describe some of the ways we have encouraged and encountered this talk at our Ghost Town events, and what we have made of it.

Helen Wheatley is Professor of Film and Television Studies at the University of Warwick. She is co-founder and current director of the Centre for Television Histories and director of the Warwick Institute of Engagement's Resonate Festival for Coventry's City of Culture year. She works collaboratively with archives, broadcasters and curators to engage the public with the history of British broadcasting, and has twice been awarded the university's prizes for impact/community engagement for this work. Her most recent book, *Spectacular Television: Exploring Televisual Pleasure* (IB Tauris, 2016) won the BAFTSS Award for Monograph of the Year in 2017. She is currently working on a book entitled *Television/Death* (Edinburgh University Press, 2023), which looks at the posthumous image on screen and at television's handling of death, dying and bereavement.

Parallel panels II

Women's Stories from the Television Industry | Chair: Josette Wolthuis

Writing Women in to Histories of British Television Drama

Vicky Ball (remote)

Over the past few years, the high levels of inequality women in the so called 'creative' grades of television have been highlighted by reports commissioned by both the Writers Guild of Great Britain ('The Gender Inequality and Screenwriters', May 2018) and Directors UK ('Whose Calling the Shots? A Report on Gender Inequality Among Screen Directors Working in UK Television', August 2018). These report not only detail the high levels of inequality which exist the television industry but investigate the self-sustaining loop of gender inequality (WGGB 2018:16) which keeps these dynamics in play. While issues of inequality which structure television continue to make news headlines, there has been a lack of critical attention given to women's participation and experience as creatives over its eighty-year broadcast history. This paper draws on new quantitative data, along with archival research and oral history interviews, to bring in to view for the first time not only how many women worked in British television drama in 'creative' roles (Executive producers, writers, producers and directors) between 1936 and 2000s but also their experiences and creative contributions therein. In so doing, this paper allows us to flesh out women's television histories in the UK. By connecting the past with the present experience of women creatives in British television drama this paper historicises those institutional practices and cultures which inform the contemporary self-sustaining loop of inequality.

Vicky Ball is Senior Lecturer in Cinema and Television Histories at De Montfort University in Leicester (UK). She is the principal investigator on the BA/Leverhulme project entitled 'Play for Today' at 50: Women Writers and Writing Women into Histories of British Television Drama'. She was recently co-investigator on the AHRC funded project 'Women's Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933-1989)'. She has published articles on gender and British television drama and most recently she is the co-editor of 'Structures of Feeling: Contemporary Research in Women's Film and Broadcasting history,' a special themed issue of *Women's History Review*. She is currently writing a book about the British female ensemble drama entitled *Heroine Television* to be published by Manchester University Press.

Listening to the voices of women in early Australian television production

Jeannine Baker (remote)

Historical studies of women's work in the screen industries have mainly centred on the film industry rather than on television, and on the elite creative roles of director, producer and writer, rather than less visible 'below-the-line' or technical positions. Scholars in the emerging field of feminist production histories have begun to challenge several assumptions relating to women's labour in television, including the widely-held belief that women were largely confined to secretarial and production support roles in the early decades. Despite Julie James Bailey's assertion (1999) that in early Australian television, 'there were no jobs for women who wanted to direct or work on equipment, except for one or two editor's assistants', new research has revealed numerous women who worked in technical roles. Margaret Cardin was the first film editor at the Australian Broadcasting Corporation (ABC); Molly Brownless worked in the control room at TCN9 Sydney during the first television broadcast; and at least four women were employed as news camera operators in the first decade of television. Drawing on oral history interviews with women who worked in early Australian television, this paper outlines women's contribution to the development of Australian television, with particular reference to technical areas. It argues that entrenched gendered production

cultures and institutional structures in television organisations have contributed to the marginalisation of women in the historiography of Australian broadcasting.

Dr Jeannine Baker is a media historian who researches women's labour in the British and Australian media industries. She is the author of *Australian Women War Reporters: Boer War to Vietnam* (2015). With Kate Murphy, she co-curated the '100 Voices that Made the BBC: Pioneering Women' website for the BBC and the University of Sussex. Jeannine was a British Academy Visiting Fellow at the University of Sussex (2018), a Macquarie University Research Fellow (2017–2020), and Deputy Director of the Centre for Media History at Macquarie University (2017–2019).

Women and Early Postwar BBC Television Documentary

Mary Irwin (remote)

The BBC in the early postwar era was a hot bed of creativity, whether producing groundbreaking contemporary drama and genre defining documentary, or exploring the exciting aesthetic possibilities offered by colour transmission. The professional trajectories of many of the talented men who were responsible for the BBC's success are well documented. In contrast, women's stories are far less readily available, and those that are reveal a quite different institutional history. Women were consistently treated and judged under a very different set of standards to their male counterparts, frequently being considered as administrative staff, while doing the same job as men classified as producers and directors. Of particular note is that when women had played a crucial role in the making of a TV series, their role was often described as a supportive or secretarial one or, on occasion, written out of the process altogether. Using as a case study three hugely significant and lastingly influential documentary strands created in this period, this presentation reflects on the substantial unexamined, unrecognised and unacknowledged contributions made by three women: Catherine Freeman, Ann Dacre, and Ann Turner, to *Monitor* (1958-65) *The Great War* (1964) and *Civilisation* (1969) respectively. Drawing on both personal interviews with each of the women, and programme files held in the BBC Written Archives, this presentation reinstates these absent female voices into the incomplete extant histories of world-renowned series, emphasising the quality and full range of professional skills, judgment and experience that Freeman, Dacre and Turner brought to these critically acclaimed productions. In addition, listening to such voices opens up rich, challenging, problematic historical narratives around being a creative woman at the BBC.

Dr Mary Irwin is a researcher within the Division of Media, Communication and Performing Arts at Queen Margaret University, Edinburgh. She is currently working on the monograph *Love Wars: Television Romantic Comedy*, Bloomsbury (2021) and with Dr Jill Marshall (Queen Margaret University) the edited collection *This Country: UK Comedy Cultures*, Palgrave Macmillan (2022)

“It was *the job*”: Production Assistants and Research Assistants at Radio Teilifís Éireann

Morgan Wait (on location)

During much of the 1960s the Irish national broadcaster, Radio Teilifís Éireann, employed a team of almost exclusively female production assistants and research assistants. In the view of one former producer, Lelia Doolan, these women quite literally ‘ran the place’ in the early days of the Irish station. However, these women remain almost entirely absent from the historiography of television in Ireland. While Savage’s *A Loss of Innocence* makes brief mention of their existence there has been no attempt to write an in-depth history of these critical workers at the station. This paper seeks to begin the work of rectifying this gap within the literature. Much of the neglect of this class of worker at the station is due to the relative absence of their voices within traditional archival sources on television. As such, this paper draws upon oral history interviews with women who worked at the station during this period, press sources that discussed their work, memoir, and the few references to them within archival sources, to piece together a history of their work. It uses these sources to examine their role in programme making and the various barriers they faced as female workers, such as a marriage bar, unequal pay, and a general disregard for their work. To that end, the paper argues that these women were crucial, but neglected, workers during the early days of the station. In doing so, it places these critical workers back into the narrative of Irish television history and demonstrates a method that could be used to uncover the stories of similar workers in Ireland and elsewhere.

Morgan Wait is a final year PhD candidate in the School of Histories and Humanities at Trinity College, Dublin. She is working on a thesis entitled ‘Where is she?: Women and Irish Television 1958-73’. She holds an M.Phil in Modern Irish History from Trinity and a BA in History from Salisbury University.

Histories of Children’s Television Around the World | Chair: Yuval Gozansky

From Dikkie Dik to Alfred J. Kwak: What non-animated Dutch youth television programs can tell us about animating for television

Grietje Hoogland (on location)

Animation in film is almost as old as film itself. For countries such as the United States, the techniques required for animation were easily adapted to television, because television simply became part of the already existing Hollywood system. The Netherlands did not have such a large film industry, so Dutch television took another route. Even though animation existed already in film and advertising, it took more than a decade before the first animations for Dutch television were made.

Looking at children’s programs in the first decades of the existence of Dutch television, we see many live action programs, educational programs with a presenter and children in the studio, puppetry and programs that were illustrated rather than animated. These illustrations were made by visual artists who were hired because of their versatility. Inspired more by book illustration, graphic design and pop culture than (American) animation, these illustrators developed their own styles and techniques, from live illustration to movable illustrations, from chroma-key to eventually animation. Focusing on drawn programs, Dutch children’s television history can be seen as an evolution of motion, while always remaining artistically unique.

A closer look at non-animated programs such as *Woord voor Woord*, *De Film van Ome Willem* and *Sesamstraat* will reveal the reasons for this unusual relationship that television in the Netherlands had with animation, and shine a light on how the medium specificity of television shaped animation into a new art form, not born from film animation but a variety of artistic disciplines.

Grietje Hoogland is a Ph.D. Student at the University of Amsterdam. She is working on her dissertation "Illustration and animation in Dutch public youth television, 1951-1996: Media technological, financial and cultural influences forming a professional cultural field". Her article "The Separate Journeys of Two Parallel Animation Histories" was published in *TMG Journal for Media History* in November 2020.

The Development of Children's Television in Germany

Maya Götz (on location)

The development of children's television in Germany has been influenced for a long time by the fact that Germany had two states. Despite the cultural and, above all, the political and institutional differences, there are four identifiable phases, demonstrating developments typical of the respective eras. In the phase 1950s and 1960s, children's television in the FRG was characterised by children's hours with a pedagogical focus. At that time, pedagogical assumptions around programmes being unsuitable for children under the age of six led to a concentration of children's television on eight to twelve year-olds. The situation was different in the GDR, where children were seen as the "the great hope" of the new society and so the aim was to educate them through strongly socialist programmes. In the second phase, from the 1970s to the mid-1980s, the FRG saw the emergence of magazine programmes for children up to the age of six, some of which were clearly influenced by the spirit of the 1968 generation. The third phase of children's television in Germany was from 1985 to 1996, which saw the licensing of private-commercial broadcasters who quickly went on to gain market share with internationally produced cartoon series. After the collapse of the GDR in 1989-1990, the knowledge and skills of its television professionals were transferred into public service television. In terms of programmes, however, only a single GDR programme was taken forwards.

In last phase (1997-today) is marked by the emergence of children's channels like public-service broadcasters KiKA (from 1.1.1997). The new millennium brought a further differentiation in the programming.

The analysis of the history of children's TV in Germany therefore shows that the strategies of broadcaster and the content they offered has always been influenced by the *zeitgeist* and political interests, and since the mid-1980s, by explicitly commercial interests.

Maya Götz, Ph.D., is Head of the International Central Institute for Youth and Educational Television (IZI) at the Bayerischer Rundfunk (Bavarian Broadcasting Corp.), Munich, Germany, and of the PRIX JEUNESSE Foundation. Her main field of work is research in the area of "children/youth and television" and gender-specific reception research. She conducts empirical studies such as, "Gender representation in children's TV world wide and its meaning for girls and boys", "Fear and nightmares from TV" or "What's so funny?" and over 200 studies to foster quality in current TV programmes. She published more than 270 articles and 15 books in the field of children, young people and television.

Her latest publication: Götz, M., Lemish, D., & Holler, A. (2019). *Fear in Front of the Screen*. London: Rowman & Littlefield and she has edited with Dafna Lemish: *Beyond the stereotypes? Images of Boys and Girls, and their Consequences*. Göteborg: Nordicom 2017.

Ecuador's television did not consider children as a valuable audience

Mónica Maruri Castillo (remote)

Television arrived to Ecuador in 1960, a country that was experiencing chaotic times and uncontrolled demographic growth that would worsen economic and cultural gaps. Despite the fact that 44% of the population was under 14, and most of the children did not complete but 4 years of school, this new television initiative, a private investment, did not incorporate children's programming at all. Thus, children in general and specifically local children were not represented on its screen. Televisión content for the most part was geared toward adults in the form of news or family entertainment.

The 1970s were characterized by the arrival of dictatorships in most South American countries. In Ecuador, the military government tried to ingratiate itself with the economic elite, which included the owners of television stations, eliminating the possibility of state or public television, neither cultural or educational, nor establishing regulations for the protection of consumers and audiences, including children.

The return to democracy in 1979 did not bring major changes in television content as it was controlled by commercial television and advertising. Children could only view simple shows with clowns or engaging as participants in contests with adults to promote products and commercial brands. Local children were not visible in national life and television.

Reflections about children's rights would become more visible in the 21st century and only in 2007 was the first public television created and regulations were established to protect children from inappropriate contents on the screen. A wide variety of programs were created with children and adolescents' wellbeing in mind, identity, inclusion, literacy, art, and culture. But, ten years later, political interests would cut funds, making it almost impossible to continue producing cultural and educational programs for adults or children in Ecuador.

With the onset of the pandemic, this dying media has regained its leading role by becoming the only resource to bring education to most families without internet connection. If this is not understood by the decision makers to revitalize a television of public interest that benefits children and adolescents, a valuable opportunity will have been lost.

Mónica Maruri Castillo (MA in New Technologies for Education from the Autonomous University of Barcelona, Spain) is the Executive Director of IPANC, working in cultural heritage and educational television. She created the Tele-Education project (Educa) in Ecuador and was its Manager. She has been a member of the Board of Directors of CIESPAL and of the Association of Educational Televisions of Iberoamerica.

Entertaining Flowers of the Motherland: The Evolution and Commercialisation of Children's Television in China

Xiaoying Han (remote)

The television industry in China has been subjected to strict ideological control of the Chinese government ever since its birth in 1958. However, as part of China's rapid transformation from a planned economy to a

market-based economy over the past three decades, television has gradually evolved from the mouthpiece of the Chinese Communist Party to a commercially oriented mass medium (Keane, 2015).

This paper outlines the trajectory of the development of children's television in China and focuses on examining its commercialisation from the 1980s to the present day through a case study of the transformation of the Chinese state-owned children's channel CCTV-14. Drawing on content analysis of children's programmes produced and broadcast by CCTV-14 and document analysis of official documents and reports, the study aims to illustrate how the complex dynamics between the party-state and the market shaped the content of children's programmes in China from a historical perspective.

The development of children's television in China can be divided into five main stages: the infant period (1958-1966), the stagnation (1967-1976), the age of revival (1977-1990), the marketization (1990s-2013) and the rise of internet television (2014-present). Since the 1990s, industry professionals have been struggling to balance the commercial and political interests and to satisfy the demand of the state and the market. The rise of internet video platforms challenged the dominance of traditional television as online platforms are less heavily regulated than television broadcasting in China.

The paper concludes by examining the role of CCTV-14 in the ecology of television industry in China to understand the strategies adopted by the party-state to maintain its ideological control over children's media and impose a specific version of 'good children' through the market.

Xiaoying Han is a PhD candidate in the Department of Culture, Media and Creative Industries at King's College London. Her doctoral research applies child-centred approaches to investigate how Chinese separated families engage with social media to maintain family relationships. She published a commentary on researching long-distance communication during social distancing in *Journal of Children and Media* (2021).

Political Interference in Television II | Chair: Jo Bardoel

How was Television Criticism Possible? : Textual Analysis of Soichi Ōya's TV criticism in the Late 1950s Japan

Yuji Miyazaki (remote)

TV broadcasting in Japan began in 1953. A few years after the start of TV broadcasting, there were critical opinions about TV. Turning the Japanese into "a nation of a 100 million idiots" (*ichioku-sō-hakuchi-ka*) is the most famous phrase at the time. This phrase was coined in 1956 by Soichi Ōya (1900-1970), one of Japan's most prominent critics at the time. He maintained that TV will makes a nation idiots. This phrase became a buzzword in 1957, and it continues to be a famous phrase to this day.

However, in 1956, TV was not mass media in Japan. Broadcasting areas and hours were both limited. So far, little attention has been given to how the theory of "100 million idiots" was presented as a convincing discourse in such a situation.

In this presentation, we analyze the Ōya's texts from the perspective of conceptual analysis suggested by ethnomethodological studies. The aim of this presentation is to reveal how the logic of TV criticism was plausibly presented by analyzing the texts as elaborate reminders of the way of criticism.

As a result, we reveal that Ōya's TV criticism was presented as plausible by using the following methods: (1) ordering high/low-class people, high/low culture, and degrees of development of media technologies. (2) the relationship between media technologies and the five senses was discussed based on a logic that assumed a positive correlation between technological development of media and high culture. (3) TV was criticized by interpreting a certain vulgar program as actual appearances of the underlying pattern of problems facing Japanese society.

The theme of the conference includes how television has created its own media logic. This presentation will contribute to this topic by focusing some aspects of the way of thinking about television which conditioned by culture.

Yuji Miyazaki is a doctoral student at the University of Tokyo, Japan. In his research, he conducts conceptual analysis of historical data related to media and communications in Japan. His current work includes Yuji, M.(2021) Conceptual Analysis of *Kuchi Komi*(Word of Mouth) in the Early 1960s: Focusing on Relation to the "Opinion Leader" Concept, *Journal of Mass Communication Studies*, (98), 107-124.

Voting mechanisms, regulations, and audiences' distrust: 15-year history of reality competition programs in China

Shenglan Qing (remote)

May 2021, the most popular talent competition program in China, *Young With You III*, announced cancel its finale because its voting mechanism has caused a social scandal. A similar historical event occurred around 2005 when the SMS voting setting in *Super Girl* stimulated collective fandom activities. SMS voting ways were forbidden and the live broadcasting time of talent competitions was moved out of prime time.

The government's regulation on entertainment television programs and massive voting mechanisms in China has been considered as censorship to democratic cultural participation. However, talent competition programs are still being the most enthusiastic and high audience rating genre in the Chinese television market. It seems that the regulations couldn't marginalize the storytelling model and participatory mechanism of reality competition programs in China. This research analyzes the voting mechanism in 10 talent competition programs in China. One of them was launched before 2005 and the rest were launched after 2005. I also reviewed regulations related to the voting mechanism in the last two decades. The voting mechanism has experienced out-studio SMS text voting, in-studio public and judge voting, and out-studio internet platform voting. Unlike paying the SMS text fee in the 2000s, fans need to purchase sponsors' products to get a voting chance in recent years. Various voting ways are always combined in one program which still demonstrates a democratic culture of participation and public decision. Such tactics can guarantee advertising income and can also avoid the risk of the policy. I argue that in the television market which combines intense market competition and political regulation the production of programs and the regulation departments are playing the mouse-and-cat game. By observing social media discussions around the aforementioned social scandal, I found collective memory on the unfair results of massive voting in reality competition programs in the television history of China. The massive voting mechanism hardly guarantees audiences' trust in social fairness.

Shenglan Qing is a Ph.D. Candidate in Audiovisual Communication and Advertising at Autonomous University of Barcelona. Her dissertation focuses on social media discussions of reality competition

programs in China and Spain. Her research interests span from television studies, media convergence, globalization and cultural studies. Her research have been published on *Observatorio* and presented on ICA and IAMCR conferences.

The inception and the development of television in Romania: challenges and opportunities

Victoria Baltag (on location)

The Romanian National Television was established in 1956 in Bucharest, 31st of December. The first broadcast was possible with the help of an equipment bought from the Soviet Union and the show was featuring an interview, a New Year's message and a film.

This paper treats the history of the Romanian television from its inception (1956) until the end of Communism (1989) and stresses out details about the censorship, the formats of the programmes, the relation in between the employees and the relation in between the Television and the President of the country, the improvisation procedures in the advertisement department, the competitions, the awards, the goal of the television back to those times, - all in reflection of the nowadays modern television in Romania.

From the first employees who had no education or experience in working in a television, to the staff who used to make the props from paper and tinfoil, from the presenters who were obliged to change their surnames (they got the stage names), to those who never married (and got the gossip that they have married with the television), from the reality of the financial lack of the TVR to the opulent image that the television created for its viewers, all these details constructed a new world: the television era in Romania.

Victoria Baltag is a film scholar, a film director and a film producer. She is currently a PhD student at Queen's University Belfast, under the supervision of Dr Aimee Mollaghan. In her work, she focuses on revealing forgotten stories or hidden topics such as the Pitesti Prison Experiment feature film, the reproduction of Benjamin Fondane's lost movie and the documentary film about Titus Munteanu's life in television.

Power and television in Brazil: the rise of conservatism in 71 years of history

Felipe Muanis (remote)

Brazilian television turned 70 in 2020. Its route goes far beyond its well-known soap operas and the quality of its programs, and the occupation mainly by national programs in broadcast TV's prime time.

Television was born privately in Brazil in 1950. This beginning was decisive to pave a whole historical path of television in these 71 years and formatted the public's perception concerning what is and what should be television. In this sense, the Brazilian understanding of television's role is distinguished from the European, where television was born public. Thus, this presentation aims to discuss how the emergence of private TV in Brazil in 1950 modeled its development through two axes and how they result in the actual conservatism in the country. The first is by private companies and broadcasters in counterpoint to the weakening of public channels. Second, how the Brazilian people perceive television determines their lack of support for democratization policies of the media, as present in other countries. The analysis of these two axes intends to understand the decisive role Brazilian private television has in its politics, including the potential to elect, overthrow, and arrest presidents.

The axis of this communication will be the constitution through these 71 years of TV and power in Brazil,

leading to an ultra-right conservatism: the permission for politicians to be owners of television channels, composing a powerful political lobby of large television corporations. The boycott of private media to public TV development and against policies and communications regulation. Television and religion and the conservatism of the Evangelical Church as a pillar of the ultra-right in the country. TV as a political party and the alliance with Judge Sergio Moro paved the way for Jair Bolsonaro to power. Television in Brazil is not just culture or market, but mainly a power phenomenon.

Felipe Muanis is Associate Professor of Cinema and Television at the Art and Design Institute and Post-Graduate Program in Art, Culture, and Language of the Federal University of de Juiz de Fora in Brazil and also Professor of Post-Graduate Program in Communication of the Federal University of Ceará, Brazil. He was a Visiting Professor at Germany's Ruhr-Universität Bochum (2015-2016) and Universität Paderborn (2010). He was an illustrator and also a film and television art director. His research interests span various fields, always targeting the image investigation and theory through the media culture, sliding toward different media and technologies such as cinema, television, comics, and digital environment. He is the Coordinator of the International Master in Audiovisual and Cinema Studies - IMACS at Universidade Federal de Juiz de Fora, and he leads the research group *Entelas: research group in transmedia content, convergence of cultures and screens* at UFJF. He published the books *Convergências Audiovisuais: linguagens e dispositivos/ Audiovisual convergences: languages and devices* (2020); *A imagem televisiva: autorreferência, temporalidade, imersão/ The television image: self-reference, temporality, immersion* (2018); *Audiovisual convergences: languages and devices/ Audiovisual e Mundialização: Televisão e Cinema/ Audiovisual and Globalization: Television and Cinema* (2014).

Broadcast Anniversaries in Media Histories I

A special programme by FIAT/IFTA

Parallel panels III

Gender in Television Research | Chair: Josette Wolthuis

Every picture tells a story. Interrogating gender in media research

Willemien Sanders & Mari Wigham (on location)

While women roughly make up half of the population, they are notoriously underrepresented in the media, including television and film (see, for instance, Doukhan et al. 2018, Hetherington Raveney, Moldaschl, and Koblitz 2018). The research presented here applies data science to demonstrate how women were represented on Dutch public television in the past decade, with a focus on non-fiction (news, current affairs and documentaries). Relying on D'Ignazio and Klein's (2020) feminist data science approach, it not only seeks to map this history but also to critically interrogate its own research methods and the use of visual displays of the results.

We use the CLARIAH Media Suite to execute this research. The Media Suite contains a variety of multimedia datasets and tools to work with them. It offers, amongst others, large datasets of ASR (speech recognition) files. To investigate the representation of women in Dutch non-fiction, we developed code to search in ASR files for gendered pronouns and first names on the one hand, and we used word embeddings on the other.

The former provides an idea about the presence of women versus men in television programmes, the latter shows how topics might be gender related.

The Media Suite facilitates the development of Data Stories: research output that makes the underlying data available to readers and focuses on visual representations of results. However, as D'Ignazio and Klein's (2020) argue, conventional graphs reflect the idea of 'objectivity': they are plain and 'neutral'. As a result, they "mask[s] the people, the methods, the questions, and the messiness that lies behind clean lines..." (76). Alternatively, graphs could include elements that are normally invisible, such as error margins, missing data, or data that might previously have been excluded. We will discuss how alternative graphs facilitate different perspectives and, as a consequence, different stories.

Willemien Sanders is a Lecturer at the department of Media and Culture Studies and an affiliated researcher at the Institute for Cultural Inquiry at Utrecht University. She also conducts research at the Netherlands Institute for Sound and Vision, focusing on analysing gender and the presence of women in Dutch media. Her research interests include but are not limited to documentary film and non-fiction, film and television production, and digital humanities / data studies with a focus on questions of ethics, production cultures, and gender. She is currently a co-chair of the Media Production Analysis working group of IAMCR. She is also an avid traveller.

Mari Wigham is a data engineer at the Netherlands Institute for Sound and Vision, working on innovative ways of helping scientific researchers to work with the archive. She studied electronic engineering and has spent her career working in applied research institutes, on projects ranging from virtual avatars to make television accessible to deaf people, to personalised food advice for helping people make healthier choices. Her current work at Sound and Vision combines her experience in the media with her knowledge of semantic technology, to unlock media archives for researchers and provide them with new insights from the data. A special interest of hers is the emerging field of data stories, which provides a whole new way of communicating archive findings to a broader audience.

Massaging the daytime audience data: (Mis)locating women in US television audience research

Sarah Arnold (on location)

The female television audience emerged as an institutional category shortly following the establishment of mainstream commercial US television. (Cassidy, 2009; Spigel, 1999, Ang, 1991) Much attention has been paid to the television as a domestic and feminine medium, and to the institutional mode of address constructed via genres and schedules codified as 'women's'. (Haralovich, 1989 & 1999; Hatch, 2002; Levine, 2020; Meehan, 1993; Murray, 2002; Spigel 1989 & 1992; Stole, 2003) However, little attention has been paid to the cultivation of the female audience within commercial and broadcaster's in-house audience research departments nor to the multitude of reports issued to broadcasters and advertisers during the early years of television. This paper has two purposes: 1) to identify the means by which audience research often manipulated its female audience data in order to solicit advertisers and 2) to argue for further attention to the place and role of television audience research in the television landscape.

I argue that it was consumer and audience research as much as television programmes and advertisements that set the conditions for the emergence of the female television audience. While early television audience research was less concerned with profiling individual viewers, research from the mid-to-late 1950s

increasingly promoted the idea that women watched television in the daytime. This, I suggest, worked to establish the daytime as the terrain of female viewers and the evening schedule as that of men. This was a 'common sense' assumption drawn from radio audience research that was, in the case of television, much more difficult to evidence. As I demonstrate, television audience research, such as that carried out in Advertest, Videotown and NBC in the 1940s and 1950s, in fact, consistently demonstrated that women watched more in the evenings than in the daytime and often more than other family members.

Sarah Arnold is a lecturer at Maynooth University. She is author of the forthcoming book *Gender and Early Television: Mapping Women's Role in Emerging US and British Media, 1850-1950* (June 2021). and co-authoring the book *Media Graduates at Work: Irish Narratives on Policy, Education and Industry* (May 2021) with Páraic Kerrigan and Anne O'Brien. Her previous books include *Maternal Horror Film: Melodrama and Motherhood* (2016) and the co-authored *Film Handbook* (2013). Her research focuses on viewing spaces and environments of television and film, particularly in the context of gender and emergent technologies. She is a regular contributor to the Critical Studies in Television blog and RTE Brainstorm.

Democracy versus Dictatorship: Influence on Gender representation in Pakistani TV Drama

Quratulain Malik (remote)

Pakistan, a developing country situated in South East Asia has been in the forefront of news around the world due to its turbulent political and sociological environment. Ever since it gained independence from British Imperial rule in 1947, there have been many military coups and martial laws, so much so that out of the total 74 years since independence, more than 32 years have been under the rule of Army generals (Ayub Khan, Oct 1958-March 1969; Yahya Khan, March 1969-December 1971; Muhammad Zia-ul-Haq, July 1977-August 1988; Pervez Musharraf, October 1999-August 2008).

Previous research (Koukoutsaki, 2003) indicated that TV content produced during dictatorial regimes differed from the content produced during other times. Similarly, a previous research by the author (Malik & Hameed-ur-Rahman, 2021) also pointed out differences in gender depiction over the years though the research was not specifically linked to the governing regimes.

The aim of the proposed research is to determine whether the portrayal of gender differed under a democratic versus dictatorial regime. Although, the influence of the governing regimes on media content can be judged along any parameters but previous literature (Juraga, 2012; Moghadam, 1992) has suggested that there are strong links between patriarchy, status of women and dictatorial regimes. Similarly, Foucault (1985) while elaborating the Greek social structures pointed out the links between patriarchy and ruling of the state.

The proposed methodology for the research is a quantitative content analysis whereby the depiction of the lead characters in the most popular drama serials aired in the 50 year timespan ranging between 1968- 2017 will be analyzed. Data from 1968 onwards will be made a part of the sample as the trend of recorded drama serials was begun from this point.

Qurat-ul-Ain Malik is currently serving as an Assistant Professor at the Department of Media and Communication Studies, International Islamic University, Islamabad, Pakistan where she has been serving since 2007. She is also a Doctoral Scholar at the Institute of Communication Studies, University of the Punjab,

Lahore, Pakistan. Specializing in Gender and Media specifically television, her Doctoral dissertation is entitled "Social Construction of Gender Roles in Pakistani TV Dramas (1968-2015)".

Developments in Documentary | Chair: Huub Wijfjes

Tarry Tarry Night: The sticky legacy of the banned Canadian television docudrama *Tar Sands*

Patrick McCurdy (remote, maybe on location)

This paper focuses on a little known yet significant event in Canadian television history, the Canadian Broadcasting Corporation's (CBC) 1977 broadcast of the now-banned docudrama 'Tar Sands'. Based on a 1976 academic book 'Tar Sands' by Canadian political scientist Larry Pratt, CBC's docudrama blended real-life figures with composite characters to explore the personal and political struggles of Alberta Premier Peter Lougheed to secure the Syncrude agreement and develop Alberta's oil sands. Immediately following the docudrama's broadcast, Premier Lougheed launched a libel lawsuit against the CBC that was eventually settled out of court in May 1982, with CBC agreeing to pay Premier Lougheed damages, air a nationwide apology and never again 'publish' the Tar Sands docudrama. Permanently expunged from CBC's institutional archives, the legal settlement all but erased the docudrama from public memory. However, the 1977 broadcast of Tar Sands and the ensuing lawsuit represent a seminal, though largely unstudied, and silenced, moment Canadian television history. This paper first situates the "Tar Sands" television legacy within the "rise of the synthetic"; a concept used to critically examine the rise and confluence of the synthetic media format (docudrama), synthetic energy (tar/oil sands) and synthetic politics (mediated televisual politics) to consider 'Tar Sands' political, legal and media legacy. Next, the paper examines the impact of the "Tar Sands" controversy on CBC television drama policy. The conclusion critically reflects on the significant challenges faced by researchers interested in studying CBC's broadcasting history. In particular, and by way of specific project examples, it discusses CBC's obstructive use of Section 68.1 of Canada's Information Act which relegates a significant and vital part of Canadian television history as inaccessible to researchers and the Canadian public more broadly.

Dr. Patrick McCurdy is an Associate Professor in the Department of Communication, University of Ottawa. His research draws from media and communication, journalism, social movement studies, environmental communication to examine media as a site and source of social struggle. Since 2014 his research has critically analysed the mediated debate over Canada's oil/tar sands with his current book and documentary film project focuses on a banned 1977 CBC docudrama called *Tar Sands*. He is the co-author of *Protest Camps* (Zed, 2013) and the co-editor of three books including *Protest Camps in International Context* (Policy Press, 2017).

Returning Home: Interrelated Aspects of Television and Social Impact Documentaries (SIDs)

Amir Bashti Monfared (on location)

Television has historically been principal home of documentary film. Close relationship of documentaries with *the real* and representing societal issues has made them an attractive form for audiences of television. Documentaries have consistently strived to make a change in society, 'ranging from the committed documentaries of the 1930s to activist filmmaking of the 1960s and 1970s, to advocacy filmmaking and the public affairs broadcasting of more recent decades' (Aufderheide, 2007). Starting from 1990s and due to the advent of online means of distribution, TVs reduced the funding of documentaries and presence of

documentaries on television dramatically declined (Nash and Corner, 2016). Trouble-free access to digital distribution encouraged numerous NGOs, social, political, and environmental institutions to target their audiences through social media and try to make their desired impacts. Outreach organizations are carrying out SMO (Social Media Optimization) plans to reach their audiences online. The last decade has seen the emergence of a new documentary practice which Nash and Corner (2016) call strategic impact documentary (SID). 'SIDs marry social-issue factual storytelling and strategic impact campaigns, combining both online and offline strategies to engage their audience in the deliberation of social issues' (2020, Balfour).

In this paper, I initially review the historical relationship of socially conscious documentaries with television, and then explore the central role of television in the emergence of SIDs over the past decades. More importantly, this exploratory research investigates the resurgence of SIDs on television to see whether these documentaries are coming back their natural home. To answer this question, I will use two influential case studies - documentary project *Bully* (about the issue of bullying in American schools, directed by Lee Hirsch), and an environmental documentary project *End of the Line* (addressing the issue of over-fishing, directed by Rupert Murray)- which implemented a massive campaign around themselves using TV distributions.

Amir Bashti Monfared is a documentary filmmaker and researcher, graduate of MA in Dramatic Literature from the University of Art in Tehran and international student of Master in Media Practices at Volda University College, Norway. In Volda, I'm a member of two research groups called 'Media on the Margin' and 'Media Development'. I'm also working as teacher assistant and research assistant for the Department of Media and Journalism at the college.

How and why social observational documentary codes evolved in the docu-soap/docu-series format in the early 2000s at the BBC: the case of 'sink estate' series

Susannah O'Carroll (remote)

In terms of representing and documenting social life in urban concentrations of poverty (or 'bad neighbourhoods'), the end of last century marked a pivotal moment in television history, where the intent to represent 'real life' in a measured and balanced way, albeit socially conservative, stemming from a long tradition in British documentary film-making, was increasingly replaced by more headline-grabbing methods (such as seen in *The Scheme*, 2010, *Benefits Street*, 2014, etc.). Urban transformation and its inherent social issues had been the background to many of previous notable documentaries, docu-dramas and docu-series from the television archives (*Cathy Come Home*, 1966; *Lilybank*, 1977; *Commonwealth City*, 2014) and these genres evolved from a 'fly-on-the-wall' approach (for example *The Family*, 1974) to integrating a more direct video-diary methodology (*Kelly and Her Sisters*, 2001, *Growing up Poor*, 2019). However, an increasing focus on representing participants' voices and points of view in the treatment of working-class communities and social issues, made possible by recent technical innovations, has rapidly led to participants and storylines being selected so as to sensationalise rather than represent a community in all its diversity.

The invention of social media and the dominance of the tabloid press meant that the 'success' of a series has become measured by the sensational headlines it generated rather than the awards it garnered. Identifiably documentary formats such as *The Scheme*, which became *The Estate* for BBC Northern Ireland in 2012 (and *Darndale – The Edge of Town* in 2014 in the Republic of Ireland), were invented with a view to being sold as franchises (alongside house makeovers and baking competitions) and are telling examples of a format in

which communities and individuals are exploited and any idea of documentary 'ethics' sacrificed to the appeal of 'social tourism'.

This paper will focus on how this television thread has helped to shape political rhetoric regarding the British working class.

Dr. Susannah O'Carroll is Senior lecturer at the Ecole nationale supérieure d'architecture de Grenoble (ENSAG) and a researcher in the Center for Architecture, Environment and Building Cultures, Grenoble School of Architecture (LabEx), Université Grenoble Alpes. A historian by training, she holds degrees from Aberdeen university and Université Lille 3 where she defended her doctoral thesis, *Le regard critique de Ken Loach sur la société britannique contemporaine*, in 2004. She has worked and published on questions on inequality, poverty and housing in Great-Britain, in relation to film and television. She is currently working on the representation of issues relating to housing, work and health.

Music Television Histories | Chair: Misha Kavka

Music, history and collective memories – The strategies of the Portuguese National Broadcaster to build its own future

Sofia Veiera Lopes (on location)

Television in Portugal started in 1957, with the regular broadcasts of RTP – the Portuguese public service broadcaster. Since then, RTP assumed the importance of musical content for its broadcast. In 1964, the RTP Song Contest (RTPSC)– the national selection to the Eurovision Song Contest – was created. It is the most longstanding TV show and music competition in the country, and it is considered the “trademark” of the National Broadcaster. Actually, RTPSC passed over several changes in Portuguese society. The competing songs and its production reflect the societal changes of the last five decades: from dictatorship (until 1974) to democracy, from the revolutionary process to the integration of Portugal in European Union (1986).

In 2015, observing a decline of audiences and a seclusion from the music industries, a new team assumed the organization of the RTPSC, redesigning its format and communication strategy. This new team is mainly composed by professionals from the Public Broadcaster's Innovation Team and from RTP Memória – the channel devoted to archival contents. The RTPSC structure was inspired in its history, but some changes were made to attract new composers and new audiences.

How does television production reflect concerns about the past? How does it combine history with modernity? How do it take the rich past of the RTPSC and the public television to build the future?

My analysis is grounded in the fieldwork (2015-2020), and my goal is to highlight the role of televised music in the construction and reconfiguration of collective memories. My purpose is to show how RTP deals with its own past to build a strategy for the future. Regarding the long history of the RTP Song Contest, I intend to debate the role of TV in the mediation of narratives about past and its importance in shaping identities.

Sofia Vieira Lopes is a Ph.D. candidate in Ethnomusicology at the NOVA University of Lisbon (Portugal) and a researcher at the Ethnomusicology Institute ([INET-md](#)), with a project funded by the Portuguese Foundation for Science and Technology. She develops research work on the Portuguese national selection for the Eurovision Song Contest. She holds a BA in Musicology and a MA in Ethnomusicology at the same

institution with the dissertation about music, television, and protest song during the Dictatorship. She is the Team Leader and member of the Scientific Committee of the [International Conference Eurovisions: Perspectives from the Social Sciences, Humanities, and the Arts](#) (Lisbon 2018; Tel Aviv 2019; Online 2020).

Freedom of CyberChoice: TMF as an early experiment with interactive music television, 2001-2005

Jaap Kooijman (on location)

In 2001, MTV took over its competitor The Music Factory (TMF, launched in 1995) and turned the Dutch commercial music television channel into an “interactive” one, moving most of TMF’s non-music video content (including the veejays) to MTV NL. The new “interactive” TMF anticipated the shift from the music video on analogue linear television to multi-media platforms. Although returning to the original form of music television consisting of a continuous flow of music videos interspersed with commercials, a new layer was added in the form of a text bar at the bottom of the screen. In this way, a connection was made between the television, personal computer, and mobile phone. Viewers could make a personal profile on the TMF website (including a profile picture) and become active in the online “TMF Community” consisting of personal webpages and chat boxes. Using the online ID, viewers could send SMS messages, which would be shown on the television screen after been checked by chat moderators. TMF’s experimentation with interactivity lasted only for four years. In 2005, Viacom reorganized its Dutch channels and moved some of the veejays and lifestyle programs back to TMF.

In this paper, I will examine TMF’s relatively short history as “interactive” channel by using the then-current theories about interactive television and media convergence to address the question whether TMF actually was interactive or merely presented an illusion of interactivity. Subsequently, I will examine how this (illusion of) interactivity was given shape aesthetically by analyzing TMF’s flow, specifically focusing on the television screen as interface. The digital archives of the Netherlands Institute for Sound and Vision include six 24-hour integral tapings of TMF during its interactive phase: 7 March and 3 October 2002, 6 March and 1 October 2003, and 4 March and 30 September 2004. In addition, I will use the 2003 MA thesis by Els Oostveen, supervised by me, which was based on her 2002 internship as chat operator at TMF.

Jaap Kooijman is associate professor of Media Studies and American Studies at the University of Amsterdam and author of *Fabricating the Absolute Fake: America in Contemporary Pop Culture* (AUP, 2013). His essays on pop music and the music video have appeared in journals such as *The Velvet Light Trap*, *European Journal of Cultural Studies*, *Celebrity Studies*, *VIEW Journal of European Television History and Culture*, and *Popular Music and Society*, as well as book collections such as *Unpopular Culture* (AUP, 2016), *Revisiting Star Studies* (Edinburgh UP, 2017), *Music/Video* (Bloomsbury, 2017), and *Beyoncé: At Work, On Screen, and Online* (Indiana UP, 2020).

On-Demand: Hallyu’s appropriation of SNS as an example of post-television patterns

Alicja Sułkowska (on location)

The rapid development of Korean entertainment industry contributed with time not only to the growing interest in the country’s culture and language but also demanded an acceleration in adjustment of different media platforms to those new international expectations. This change influenced unavoidably the shape of actual creative contents, as well as the way medial texts embed themselves in recipients’ reception patterns.

Explaining and discussing the media dimension of Hallyu development, the study showcases the shape of the most common K-pop formats in different media environments, focusing on their performative potential to emotionally engage the audience into the process of reception and interpretation. Reflecting on the importance of visual-oriented solutions and television formats for the interactive character of the genre, the study focuses on the process of gradual translation of “traditional” audio-visual forms of those creative texts to network-like platforms of social media and the Internet. Considering both the narrative, aesthetic, and communicative dimension of this process and typified TV-marketing-strategies, the text highlights the significance of audience's expectations and cognitive landscapes created during the act of reception, as well as determines the degree to which they are shaped and determined by the communication channels chosen for a particular interaction.

Viewing this evolution and progression as a particularly meta-narrative variation of post-television landscapes, the paper examines the multimedia presence of K-pop products and the role of the analogue media in unfolding of this digital-based genre. By tracking and mapping the development of K-pop and its communication-oriented variations, the study aims to present and explain the industry's dynamics and its commitment to audio-visual media. Moreover, discussing the correlation between the digital formats of K-pop and their analogue television roots, the paper reflects on possible applications of similar intermedial solutions in the sphere of other music genres and media landscapes.

Alicja Sulkowska - music journalist, graduate student, and research assistant at Bauhaus-University Weimar, living in Germany as DAAD-scholar. Her main research interests include the evolution of pop-culture texts in mass and social media, the performativity of artists' image creation, as well as its reception by different audiences.

Broadcast Anniversaries in Media Histories I

A special programme by FIAT/IFTA

Keynote III

Television? Balancing historical context and hegemony in examining industrial adaptation

Amanda Lotz, Queensland University of Technology

Should we greet the milestone of 70 years of television with a celebration or a wake? How do we incorporate historical perspective about television when our daily experience of it grows increasingly detached from those histories? How can understanding contemporary disruptions improve historical analysis?

My talk reflects on the delicate balance between bringing a historically informed perspective and remaining open to implications of new industrial dynamics in researching 21st century television and streaming services as I've negotiated them over the last two decades. The talk addresses the tensions involved in using a historically grounded lens yet recognizing instances in which substantive adjustments in the technology, industrial practice, experience, and the cultural role of television require new frames. It also reflects on the challenges facing television – conceptually and industrially – in 2021.

Amanda D. Lotz is a professor in the Digital Media Research Centre at Queensland University of Technology in Brisbane Australia, where she also leads the Transforming Media Industries research program. She is the author, coauthor, or editor of ten books that explore television and media industries including *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*, *The Television Will Be Revolutionized*, and *Portals: A Treatise on Internet-Distributed Television*. *Media Disrupted: Surviving Cannibals, Pirates and Streaming Wars* is due out from MIT Press in October and tells the story of how the internet and digital technologies disrupted the recorded music, newspaper, film, and television industries.

Her most recent books explore the connections between internet-distributed video services such as Netflix and the legacy television industry, as well as the business strategies and revenue models that differ. Her award-winning book, *The Television Will Be Revolutionized*, now in its second edition, has been translated into Mandarin, Korean, Italian, and Polish. She is frequently interviewed by NPR's *Marketplace*, has appeared on BBC, CNN's *The Nineties*, HuffPost Live, and ZDF, and been interviewed for articles in the *Los Angeles Times*, *The Guardian*, *The Atlantic*, *Christian Science Monitor*, the Associated Press, *Wired*, and *Men's Health* among many others. She publishes articles about the business of television at Quartz, Salon, The New Republic, hosted the *Media Business Matters* podcast, and tweets about television and media @DrTVLotz.

Parallel panels IV

Broadcast vs. Streaming Television | Chair: Huub Wijffes

Has streaming killed the culture of live TV?

John Ellis (on location)

Television was developed as a live medium. Its technological development was driven by the two great genres of live TV: sport and news. The debates of the 1950s and early 1960s were often organised around the distinction between live broadcast and “canned” TV. The live was associated with public service ideas of and canned TV with US cultural values. Live or “as-live” programming continues to be a staple part of broadcast TV's daily output, often in the form of what has been called ‘everyday television’: reality series, lifestyle and magazine shows, panel games, soap operas. Very few are literally live any more, but all are tied into the current moment shared by broadcasters and viewers. But all are losing audiences to social media and streaming services.

Streaming services developed in an entirely different way to TV. They offer hardly any live events, preferring fiction, single documentary films and sitcoms/comedy dramas. Amazon has experimented with some sports coverage, and most streamers carry a few reality shows, but none offer any news services. Instead of the sense of connectedness and community that comes with live TV, they offer instant access to a whole menu of possibilities, and the convenience of watching in whatever style the user chooses.

This paper asks whether the move to streamed TV content means the end of the live TV culture. Will we lose by replacing the structured texts of everyday TV and bulletin-based news with the looser materials of social media? Or will we gain by being able to draw on a richer range of TV fiction?

John Ellis is Professor of Media Arts at Royal Holloway University of London. He is the author of *Visible Fictions* (1982) and *Documentary: Witness and Self-Revelation* (2012) and co-editor of *Hands On Media History*

(2020). He is an editor-in-chief of *VIEW* and chair of Learning on Screen, and was once a producer of TV documentaries.

Broadcast television vs. streaming services: Societal implications of the logics of two different distribution systems

Eggo Müller (on location)

“Is the end of television coming to an end?”, Jérôme Bordon (2018) asked in a provocative article three years ago. It seems indeed that the fierce discussion about “The end of television as we know it” (Rose 2004; Jenkins 2013) have come to an end. Broadcast television is still alive. According to the Dutch Nielsen data, still more than two thirds of all audiovisual content that people watch, is linear broadcast television watched on a TV set at the moment it is broadcast (SKO Jaarrapport 2020). During the pandemic, television consumption increased as compared to 2019 and in the Netherlands today is still more than double of what people used consume on average before the introduction of commercial television in the late 1980s.

Broadcast TV is likely to defend its leading position within the digitized media landscape as long as governments will subsidise public broadcasters with tax money and as long as the industry will use public and commercial television channels to reach big audiences for the promotion of their products, services or events (Uricchio 2013). So far, tax money – though under political pressure – and advertisement revenue – though slowly decreasing – guarantee broadcast television’s persistence. However, unless this apparent stability, the transformation of the industry and particularly the success of global and local streaming services, next to changing viewing habits and patterns particularly among the younger age groups, indicates a shift that might have fundamental societal consequences in the future.

This presentation reviews the major characteristics of broadcast television as opposed to streaming services and discusses the probable societal consequences of a shift to a production and distribution system for audiovisual content that is shaped by the economic and cultural logics of streaming services (Johnson 2020). It argues that streaming as a cultural form creates a different sense of belonging amongst viewers than linear broadcast television has done in the past, which was not so much creating national audiences, as broadcast television has traditionally been characterised, but engaging audiences with societal “matters and facts of common concern” (Couldry 2017).

Dr. Eggo Müller is Professor of Media and Communication at the Department of Media and Culture Studies, Utrecht University. In his research and teaching he has covered a.o. television history and theory, popular culture, and entertainment in the converging media environment. He was coordinator of the *EUScreenXL* project and is leader of the EU funded Project *European History Reloaded*. His current research addresses media and data as food intermediaries and their role in the inclusive transition to sustainable, inclusive, and healthy food systems.

Televisuality in high-end drama 2008-2020: distinction, authorship and style

Dominic Lees (on location)

The recent history of streaming video on demand (SVOD) has had a transformative effect on the nature of television drama. This paper explores how the technological development of SVOD, with its concurrent

shifts in business practices and commercial interests, has fundamentally changed the values and creative practices of 'high end' drama production. Drawing on work on televisuality begun by John Thornton Caldwell, the paper draws historical links between innovations in American television in the 1990s and the contemporary business and cultural context. It explains how the struggle for distinction among competing SVOD giants – Netflix, HBO, Canal+ - has impacted on the development of style in the production of TV drama.

The paper engages critically with debates on the 'convergence' of style in television drama and film, developing its approach from the work of Deborah Jaramillo. It examines the intermedial qualities of drama series in the twenty-first century and seeks explanations through an analysis of the complex processes in production and shifting aesthetic cultures. The paper argues that the widespread availability of cinematic technologies, combined with rising audience expectations and the deployment of huge production budgets by the SVOD giants, can be understood less as a culture of convergence and more in terms of a newly-defined specificity for television as a medium.

The emergence of new forms of authorial control in the production of 'high end' television drama is one of the major transformations in the recent history of this sector. The business imperative of SVODs to build a brand identity has led to a culture in which risk is valued over conformity, with the recruitment of writers and producers prepared to forge new narrative forms. Looking at examples of dominant showrunners in the US, including Noah Hawley and Damon Lindelof, the paper develops a nuanced understanding of how the sector's emerging risk-based business values are translated into innovative creative decision-making in drama production, giving rise to new forms of authorship in 'high end' television.

Dominic Lees is a writer, an experienced television drama director, and Associate Head of Department in the School of Creative and Cultural Industries at the University of the West of England, Bristol, UK. He holds a PhD in Film from the University of Reading and writes for academic journals on issues of screen theory and practice, with further research on the interface between technology and screen production. His directing practice in the UK, France and Poland has included forty episodes of drama series, from mainstream popular genres to award-winning drama (*This Life*, Royal Television Society Best Drama 1998). His recent book, co-authored with Max Sexton, was published by Bloomsbury in April 2021: *Seeing It On Television: Televisuality in the Contemporary US 'High-end' Series*. <https://people.uwe.ac.uk/Person/DominicLees>

Too Much and Too Fast: Digital Distribution and the Challenge of Global Television's Recent Past

Michael L. Wayne (on location)

Scholars working in the field of television studies have long noted the challenges of gathering, accessing, and analyzing archival materials related to the medium's pre-digital past. This paper, however, addresses the challenges of understanding global television's more recent past that stem from content abundance, transnational digital distribution, and platforms' ability to shape industry discourse. Specifically, this paper uses the media industry studies perspective to highlight some parallels between global streaming television's recent past (using Netflix as an example) and television's first decades when it had not yet "achieved its conceptual and institutional stability" (Uricchio, 2008, p. 287).

As an organization within the television industry, Netflix has created a public image based upon a series of contradictory "never ... but" claims. Netflix has strenuously defended its binge release model claiming that

it will never offer original content on a week-to-week basis. But, in 2019, the platform began releasing episodes of some reality competition series week-to-week. Historically, Netflix has claimed it would never release audience data arguing that ratings stifle quality programming. But, in 2018, the company began releasing audience data as part of broader efforts to demonstrate the popularity of its original content. Netflix has long asserted that it would never license original content as maintaining exclusive rights to such content was central to the company's long-term financial success. But, in 2020, the company revealed that several of Netflix-branded originals like *House of Cards* are in fact licensed under long-term deals, not owned outright.

Yet, the speed of Netflix's global expansion, the significant variations within the platform across national markets, and the company's use of the trade and popular press to shape its own narrative all effectively conceal this history of institutional instability. As such, I argue the task left for media industry scholars and television historians is to construct this contradictory, inconsistent, and unstable history of Netflix to better understand digital television's formative period. Ultimately then, in connecting the recent past to the distant past, this analysis affirms the continuing importance of Uricchio's (2008) observation that television is (and always has been) a medium in transition.

Michael L. Wayne is a lecturer in the Department of Media & Communication at Erasmus University Rotterdam. He holds a PhD in sociology from the University of Virginia. His work has appeared in various academic journals including *Television & New Media*, *Media, Culture & Society*, and *Critical Studies in Television*.

Television and Collective Memory | Chair: Grietje Hoogland

Brazilian television news: seven decades that have built the collective memory of the country

Christina Ferraz Musse, Valquíria Aparecida Passos Kneipp & Cristiane Finger (remote)

Brazil was the first country in Latin America to install a television station, in 1950. It was an elitist television made for an audience restricted to the capital of São Paulo, the wealthiest municipality in Brazil. On the second day of the broadcast, it broadcasted the first television news from TV Tupi. In a short time, the leading radio audience programs, such as "Repórter Esso," migrated to the audiovisual format. In the late 1950s, the country's population migrated from rural areas to urban centers, and there was a feeling that, finally, technology tuned Brazilians to the world. In the following decade, despite the civil-military dictatorship, censorship, and torture, Brazil watched live the first man walk on the moon. The television promoted "national integration". Through the images of newscasts from the recently created TV Globo, in Rio de Janeiro, Brazilians got to know the country and the world. The stations of the broadcasters, mostly commercial, were concentrated in the Southeast of the country. Still, the television content spread throughout the national territory through a well-organized network affiliation system. The dizzying growth of homes with television sets has diversified the genres and formats of programming. Color television was invented. Journalism won magnetic tape cameras and electronic editions. Live broadcasts, starting in the 1990s, became popular. And the country opens its first subscription channel exclusively for news. However, at the beginning of the 21st century, the audience for newscasts has dropped significantly. Internet competition threatens television news. But television adapts, bets on convergence, and is accessed from any

cell phone. In the pandemic, it returns to become an audience leader in Brazil. At seventy years old, Brazilian television is a young lady.

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Valquíria Aparecida Passo Kneipp - Valquíria Aparecida Passos Kneipp is a journalist and PhD Professor of undergraduate and graduate studies at Federal University of Rio Grande do Norte (UFRN). She is a member of the Research Groups “Study Group on New Media Ecology” (Genem) and “Popular and Alternative Journalism” (Alterjor). She is the organizer of the book “Trajetória da TV in Rio Grande do Norte: the analog phase” (2017). Communication Director of the “Brazilian Association of Media History Researchers” (2019-2023). E-mail: valquiriakneipp@yahoo.com.br

Cristiane Finger - Cristiane Finger is a journalist and PhD Professor in Social Communication from Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS). Full Professor of the Journalism Course at the School of Communication, Arts and Design - Famecos / PUCRS. Permanent member and coordinator of the Post-Graduate Program in Social Communication at Famecos / PUCRS. The main research theme is television news and narratives for other screens, in the line of Research Policy and Research Practices in Communication. Coordinator of the “Television and Audience Research Group”(GPTV). E-mail: cristiane.finger@pucrs.br

Space Exploration on TV: Shaping Collective Memory in *Mars*

Max Sexton (on location)

The inter-medial stresses the distinction between what Marie Ryan terms the semiotic affordances and technological support of one media form from another. However, media convergence threatens this paradigm; digital technologies of enhanced visual quality and style provide ‘high-end’ (HETV) television drama the same affordances and technological capacities of film. At the same time, a medium can be better understood by its cultural uses; this can be seen in the negotiation of the past, as well as a discourse about the near future, in the show *Mars* (2016-2018) from National Geographic.

The unprecedented visibility of the exploration of Mars in the near future of 2033 recalls television’s screening of the 1960s Space Race. Television’s appeal was to combine education and entertainment in shows produced by Disney such as the Tomorrowland-themed series of the 1950s about space exploration, followed by live transmissions from the moon a decade later. In *Mars*, the interaction between the past and its near future cognate reminds audiences of the significant role that television has had in the construction of a cultural memory of historic events such as the Challenger explosion or the first moon landing. Therefore, inscribed into National Geographic’s landing on Mars is a historiography chronicled by older television, which is recounted as a ‘happening’. The illusion of the live electronic eye is that it is surveying events as they unfold, maintaining a sense of shared global and cross-cultural intimacy and empathy, as *Mars* explores proximate worlds of past and near future space travel.

The value set on a HETV show such as *Mars* might be expected to hinge on its ability to operate as a commodity, which benefits from such affordances as sophisticated sound systems and the state-of-the-art camera technologies associated with film. However, *Mars* demonstrates its success depends on the attractions of liveness and rhetoric of collective memory, as much as its display of spectacle using VFX. Digital affordances and a complex temporal framework combine to create the appeal of the epistemic. Rather than assumptions about television as an object of ahistoric banality, HETV Televisuality becomes a piece of elite art about memory. To this end, it serves to contextualise themes about engaging alien landscapes by an international crew of astronauts and the importance of a fragile Earthly environment as the common home of humanity.

Max Sexton teaches television theory at the associate college, University of Surrey, England. He is interested in aesthetics and narrative, particularly in how they can be used to disrupt dominant production practices before forming new paradigms. His new book from Bloomsbury (2021) analyses the continuing television specificity of US 'high-end' drama in the twenty-first century by renewing the debate about Televisuality. His previous book (Bloomsbury Academic) explores different forms of social mediation in the construction of the screening of conjuring and illusion on television. He is preparing a future book about transnationality and the 'spatial turn' in recent international television drama.

Deluge and Tempest in the Archive: An Alternative Environmental History of Television

Joanne Garde Hansen (on location)

Water crises and extreme weather events (flood, storm, drought) are affected by 'strategic forgetting' (Connerton 2008) ie 'business as usual', war-time morality of 'keep calm and carry on', alongside wider complacency and faith in engineering (called *levée syndrome*). Environmental resilience is over-reliant on living memories of 'water events' and a loss of cultural memories of extreme weather is a real problem. This paper makes the case that the history of television is worth re-visiting from the perspective of flood history (Garde-Hansen 2021). The Storm of 1953 entangles England and The Netherlands in the broadcast archive in interesting ways and this paper offers key examples of that entanglement to kick off a discussion about how environmental consciousness is very present in television's history from the 1950s onwards. It is not a recent concern that the cultural framing of floods struggles to deeply engage and connect audiences in a sustained way, even if the audience resides in a flood prone region or nation. There has, in fact, been an ongoing conversation about how to represent flooding in media since at least 1953. Nor is it new – or specific to our digital age – to expect flood media to circulate well beyond national boundaries for global audiences because the Internet facilitates this. We have two limiting assumptions about histories of television in relation to environmental literacy: that television did not circulate flood media widely before the internet and that cultural memories of extreme weather only privilege national identities. There is evidence in the television archive of news broadcasts, natural disaster drama, children's programming and broadcast policy documents engaging with the issue of how to 'responsibilise' the public on flood awareness and climate extremes. I will show that an alternative history of television is worth pursuing to daylight past storytelling for environmental adaptation.

Joanne Garde-Hansen is Professor of Culture Media and Communication at the University of Warwick and co-founder with Helen Wheatley and Rachel Moseley of the Centre for Television Histories. Her research is interdisciplinary working across media, cultural and scientific archives on water research, alongside deeper engagement in media and memory studies, particularly in television studies. Her latest book *Media and*

Water: Communication, Culture and Perception (2021) draws upon the BBC archives and she is currently writing a monograph provisionally entitled *The Amphibious Screen: Water in Film and Television*.

Television as a Historical Object of Study in the Digital Age

Dana Mustata (on location)

This paper looks into the ‘culture change’ (Lucas, 2018) of television as a historical object of study in the digital age. It starts from the premise that – amidst practices of digitization, digital transformation and media change that reconfigure television’s place within the ‘mass media ensemble’ (Schildt, 2001) – the historical study of television undergoes shifts that call for an epistemological re-orientation of television.

To grapple with such epistemological re-orientations, the paper explores how the contemporary study of historical television lends itself to a new social ontology (Couldry, 2012), one wherein television becomes situated amidst new social relations, practices and socio-cultural artifacts that give insight into new narratives of how (analogue) television has shaped the social world.

For this purpose, the paper will retrace the ‘object biographies’ (Gosden & Marshall, 1999; Kopytoff, 1986) of three historical recordings of Romanian television from the communist era. It ponders on the digital spaces through which these recordings have been circulated to

show how practices of close and distant reading enabled through these digital spaces elicit new narratives of Romanian television within the (post)socialist Europe.

The three recordings under scrutiny are: 1) the recording of the 12th Romanian Communist Congress in 1978 that shows a Party official taking a stand against dictator Ceausescu; 2) unscreened footage from the 1989 Live Romanian Revolution; and 3) a 1989 propaganda short film that pays tribute to the former Romanian dictator’s wife Elena Ceausescu.

With these examples, the paper will shine a light on how practices of close and distant reading of digitized items of historical television online, open up a new field of social relations and practices for the study of television. Within this new social field, the study of historical television manifests its affinities with disciplinary traditions of thought from anthropology and archaeology, which opens up new avenues for re-theorizing television as historical object of study in the digital age.

Dana Mustata is Assistant Professor in Media Studies and Audiovisual Culture at the University of Groningen, the Netherlands. She is co-founder and coordinator of the *European (Post)Socialist Television History Network*, editor-in-chief for *VIEW Journal of European Television History and Culture* and co-chair of the Media Studies Commission of the International Federation of Television Archives. She has been principal investigator on the research project *Everyday Matters. Material Historiographies of Television in Cold Europe* and has led the collaborative project *Television Histories in (Post-Socialist) Europe*, both funded by the Netherlands Organization for Scientific Research (NWO). In the past, she has worked as a researcher for *EUScreen* (euscreen.eu) and *Video Active. Creating Access to Europe’s Television Heritage*.

Politics and Television | Chair: Jo Bardoel

DEMOCRACY (NOT) ON DISPLAY: A text mining analysis of the Mother of All Parliaments’ reluctance to televise herself

Betto van Waarden (remote) & Mathias Johansson (on location)

Britain was notoriously late with televising its parliamentary debates compared to other democracies such as the Netherlands. The historiography of parliamentary broadcasting shows arguments MPs used against televising, such as that it would hurt the prestige of the institution and lead to continuous campaigning in which Members would 'play to the gallery' rather than engage in constructive debates. However, these objections existed elsewhere – so why was Westminster, a parliamentary trailblazer, such a latecomer on the telly? Our presentation will investigate this question in a methodologically novel way through text mining analyses of British parliamentary debates. This methodology serves to test four hypotheses centred around the variables of partisanship, House identity, government vs opposition, and institutional experience: (1) Labour was more in favour of televising than the Tories; (2) the Lords were more in favour of televising than the Commons; (3) the Opposition was more in favour of televising than the government party; and (4) junior MPs were more in favour of televising than senior MPs. While the first two are specific to the British context, the latter two could be tested and compared internationally. Using a taxonomy that includes lemmas such as 'television', 'broadcast', 'parliament', 'proceeding', and 'house', we first measured frequencies – which we also did for the bigrams 'parliamentary television' and 'parliamentary broadcast'. Then we conducted collocation analyses focussed on nouns to investigate 'issue ownership' among the subgroups (e.g. did Labour speak more about parliament in relation to televising?), followed by a collocation focus on adjectives as a simple sentiment analysis (e.g. did the Opposition speak more positively about this topic?). These distant reading methods are followed by an analysis of the keywords in context (KWIC), and a final close reading of the most prominent results to contrast them with the existing historiography.

Betto van Waarden holds a Marie Curie Individual Fellowship at the Unit for Media History at Lund University, and is conducting research for his new project 'Presenting Parliament: Parliamentarians' visions of the communication and role of parliament within the mediated democracies of Britain, Belgium and the Netherlands, 1844-1995'. He received his PhD from the University of Leuven, MPhil from the University of Cambridge, and BA from Lewis & Clark College (USA). Besides research, Van Waarden has worked in politics and media in Washington, Brussels, and Amsterdam.

Mathias Johansson is a research engineer at the newly started platform DigitalHistory@Lund and Lund University Humanities Lab. He has a MSc in Economic History from Lund University with the thesis: 'Detecting Important Swedish Innovations by Text Mining Articles from the 1970s'. He also worked for several years as a research assistant for different research projects at Lund University.

Interaction between citizens and politicians on TV in West-Germany and the Netherlands in the sixties and seventies

Malte Fischer, Harm Kaal & Solange Ploeg (on location)

Discussions with citizens form an important, necessary, but also risky element of election campaigns. Awkward, clumsy or outright hostile confrontations between politicians and citizens easily find their way across the internet and make for entertaining television, as we saw in the recent election campaign in the Netherlands. In this paper we analyse such discussions from a historical perspective through the prism of democracy and political representation. We explore the introduction and practice of discussion formats on television in West-Germany and the Netherlands in the 1960s and early 1970s, with a specific focus on debates that involved citizens and politicians.

In our paper we apply the following research angles:

1. We analyse how media actors and politicians reflected on these formats, what they hoped to achieve by broadcasting and participating in these debates and we explore the behind-the-scenes discussions between both groups on the set-up of the televised discussions
2. A study of the reception of these programmes in the press and by the audience (using the letters they sent to the press and broadcasters). Studying reception helps to reveal contemporary notions of democracy and political representation:
3. We investigate the transfer of discussion practices: to what extent were established practices of discussion, notably the 'parliamentary debate format' and bar debates, transferred to TV and appropriated by media actors?
4. Finally, we analyse how political representation – the relationship between politicians and the people they aimed and claimed to represent – was staged on TV. This includes questions such as: to what extent were these discussions marked by deference on the part of citizens? Were citizens presented as being 'representative' of broader sections of society? Which role did the broadcasters assign to themselves in these debates?

Malte Fischer is a PhD-student at the Radboud Institute for Culture and History, Radboud University and an associated scholar at the Humboldt-Universität zu Berlin, Department of Twentieth Century European History.

Harm Kaal is an associate professor of political history at the Radboud Institute for Culture and History, Radboud University.

Solange Ploeg is a PhD-student at the Radboud Institute for Culture and History, Radboud University.

Together with Jamie Lee Jenkins, Malte, Harm and Solange work on the research project [*The Voice of the People. Popular Expectations of Democracy in Postwar Europe*](#), which is funded by the Gerda Henkel Foundation.

Television logic in the Dutch parliament in the 1960s and 1970s

Hilde Lavell (on location)

Central in this paper presentation are the tensions between television logic (focused on the format, newsworthiness and storytelling techniques of television) and political logic (focused on political ideas and parliamentary procedures) in the Dutch parliament in the late 1960s and 1970s. In the lively academic debate on mediatization of politics, several scholars state that when the media become more independent from political parties – as happened in the Netherlands in the late 1960s – political actors increasingly had to adapt to media logic, at the expense of political logic. Media logic and political logic are in this case often seen as incompatible.

This paper presentation focuses on the impact of television on the broadcasted parliamentary debates in the Netherlands in the late 1960s and 1970s and the tension it created between television logic and political logic. From the end of the 1960s onwards, television regularly broadcasted parliamentary debates, which brought the parliamentary debates into the Dutch households. Television brought along a specific logic and not all elements of the parliamentary debate were 'telegenic'. The Dutch parliament however did not simply conform to television logic. In this presentation I will focus on the interaction between television logic and

political (parliamentary) logic in the case of broadcasted parliamentary debates in the Netherlands in the late 1960s and 1970s. To what extent did the Dutch parliament adapt its debate and parliamentary procedures to television logic? How were the broadcasted debates regulated? How did individual politicians respond to the presence of television cameras?

Eventually I will show that while television had an undeniably impact on the Dutch parliament and the parliamentary debate, political and parliamentary logic still played a very crucial and sometimes even decisive role.

Hilde Lavell is researcher at the Centre of Parliamentary History of the Radboud University in Nijmegen. She is specialized in contemporary political and parliamentary history and especially the relation between parliament and media.

Making the invisible(s) visible: Father Dominique Pire, the Displaced Persons and the Belgian public television in the 1950's

Alexandra Micciche (remote/on location?)

This paper proposes an original contribution to the theme *Television Histories in Development* by focusing on the case study of Father Dominique Pire and the televisual representations of his actions for refugees after World War II.

In 1958, Pire received the Nobel Peace Prize for the help he brought to Displaced Persons. From 1949, Pire and his organization, « Aide aux Personnes Déplacées » (APD) focused on the « Hard Core », the most vulnerable refugees who could not return to their country of origin due to political reasons. The APD managed to welcome elderly people in shared residences and families in small allotments named « European Villages » in Germany, Belgium and Austria.

These initiatives attracted a lot of public attention thanks, largely, to modern publicity campaigns. From the start, Dominique Pire was highly aware of the importance of the media to spread his message. The advent of television in the early 50's in Belgium offered Pire a new media channel to use.

The purpose of this paper is to investigate the media coverage of refugees, often defined as a “voiceless class”, through Belgian TV productions centered on the APD. Which images of the Hard Core and the APD are conveyed by the « Institut National de Radiodiffusion » (INR) to raise public awareness? To what level is this representation the result of a (co)constructed discourse between the young television and the organization? To answer these questions, we will strive to replace the audiovisual sources in their context of production thanks to recently made public written archives.

More broadly, the aim is to demonstrate the richness of a contextual approach in television studies.

Alexandra Micciche holds a master degree in History from the Free University of Brussels (ULB, 2015). I'm currently a PhD candidate in History at the Free University of Brussels and the University of Namur. My research focuses on relations between social movements and public televisions in Belgium between 1960 and 1990.

Keynote IV

Reality @ Home: Dutch Television (Re)Invents Big Brother

Misha Kavka, University of Amsterdam

In the context of celebrating 70 years of Dutch television, this talk will focus on what I consider – without irony – to be the Dutch TV industry’s gift to the world: reality television as we know and understand it today. In September 1999 the erstwhile public broadcaster Veronica, by then gone commercial for the youth market, partnered with John de Mol Productions to begin airing Big Brother, a mould-breaking programme which locked ten ‘ordinary’ people into a house under competitive conditions and the constant surveillance of TV cameras. Although the skewing of documentary toward entertainment had already seen ordinary people appear in crime shows, institutional docu-soaps and property makeovers, the idea that television could create the conditions under which people were surveilled, and that ‘real’ people would avidly sign up to be watched and judged, was new. The term ‘reality TV’, used sporadically and inconsistently prior to 2000, had found its object. With the benefit of hindsight, it’s tempting to say that Big Brother not only consolidated but in effect invented reality TV. Indeed, because of its wild ratings success, Big Brother programming almost immediately went global, as did the scholarship that quickly followed (see Mathijs and Jones 2004).

If Big Brother invented reality TV, though, it is worth recalling who invented Big Brother. In this talk I take up the position of an ‘outsider-insider’ – namely, as a reality TV scholar now living in Amsterdam – in order to return Big Brother to its Dutch roots. The ‘outsider-insider’ position, I argue, deserves our critical consideration, not least because it closely approximates the viewing position created by Big Brother, with the gazing public on the outside observing the would-be private intimacies inside the frame. This blurring of public and private, as many scholars have attested (e.g., van Zoonen 2001), recalls the television as a window but now looking inward rather than outward, suggesting an open window that enables an uninhibited crossing of surveillance and self-expression (Andrejevic 2004).

This open window, where the private sphere is activated as a site of self-articulation by the public gaze, relies on an unshameful sense of looking but not prying, that is, on a refusal of the voyeurism that audiences were told they should feel, which in turn underpins our current relations of technological intimacy from television to social media. That the material and mundane everyday – the open window of Big Brother – should be a media effect of social life is no surprise. What is worth asking, however, is why it was a Dutch window that made such a reimagining possible.

Misha Kavka is Professor of Cross-Media Culture at the University of Amsterdam. She is the author of *Reality Matters: Affect and Intimacy in Reality Television* (Palgrave, 2008) and *Reality Television* (Edinburgh University Press, 2012), as well as a range of publications on matters of gender, sexuality, celebrity, affect, Gothic and New Zealand cinema and feminist theory.

Parallel panels V

Competition with/within Streaming | Chair: TBA

Talent Intermediaries: Anonymous Content and the Independent Feature Packaging Technique

Andrew Stubbs (on location)

In Television Studies, scholars have regularly analysed authorship as a branded identity and promotional discourse surrounding individual writer-producer creators and mobilized by channels and platforms to promote certain high-end event programmes (Hills, 2010: 70; Pearson, 2011: 105-131; Kompere, 2013: 301; Mittell, 2015: 87). Within this dynamic, however, the role of talent intermediaries who facilitate dialogue and exchange between creators and channels has frequently gone overlooked (Lotz, 2014: 27-28; Roussel, 2017: 194-195). Meanwhile, in critical discourse, talent intermediaries are frequently framed alongside other media industry managers in overly broad terms as the personification of bureaucratic constraint opposite the autonomous artist (Johnson, Kompere, Santo, 2014:3).

With this in mind, this article analyses the operations of a single integrated media production and talent management company, Anonymous Content, as it increased its investment in television production during the 2010s. The article explores especially how Anonymous used what its executives called 'the independent feature packaging technique' to produce and sell premium shows including *The Knick*, *True Detective* and *Maniac*, *Mr. Robot* and *Homecoming*, *The OA*, and *I am the Night*, with key clients including Steven Soderbergh, Cary Fukunaga, Sam Esmail, Brit Marling, Patty Jenkins, respectively. Analysing promotional, extratextual and critical discourse surrounding Anonymous' production within the industry and cultural contexts, the article analyses how and why Anonymous contributed to creating apparently individually authored and 'cinematic' shows for sophisticated audiences. In doing so, the article explores what role Anonymous specifically and talent managers generally play in rearranging and reinforcing industrial, cultural and social hierarchies, and sheds light on the role that these often-overlooked figures have played in television history.

Dr. Andrew Stubbs is senior lecturer of Film, Media and Communication at Staffordshire University. He has written articles exploring the relationship between talent managers and auteurs in an era of media convergence including: 'Packaging House of Cards and The Knick: How Talent Intermediaries Manage the Indie-Auteur Brand to Sell Premium Television' (2020) and 'Spike Jonze and Music Video Work: Talent Management and the Construction of an Indie-Auteur' (2019). He is now in the process of writing a monograph on the topic for Edinburgh University Press. He is also co-managing editor of the *International Journal of Creative Media Research* and is on the editorial board of the journal for *Short Film Studies*.

Konmari to Queer Eye: Soft Power, the Streaming War and the Asia-Pacific

Michael Samuel (remote, maybe on location)

Can we consider the likes of *Tidying Up with Marie Kondo*, *Queer Eye: We're in Japan!* and *Ainori Love Wagon* as cultural soft power assets in the international 'streaming war' between the US and Japan, and the lifestyle and reality tv genres the battleground on which it is being played out?

Dr Michael Samuel is a Lecturer in Film and TV Studies at the University of Bristol. He is the writer of *Northern Exposure A Cultural History* (Rowman & Littlefield 2021) and the forthcoming *Popular Factual Heritage Television* (2022). He is the co-editor of *Streaming and Screen Cultures in the Asia Pacific* (Palgrave, 2022), a dossier on BBC Four for *100 Years of the BBC* (Critical Studies in Television, date tba) and *True Detective Critical Essays on the HBO Series* (Lexington, 2017).

Turkish Series: Past-Present and Future

Zeynep Gultekin Akcay (remote)

Turkey is the second country that exports the highest number of television series after the United States. In Turkey, more than 150 TV series have been produced to this day, which has been sold 146 countries and reached more than 700 million viewers. In 2018, the Turkish series sector achieved rapid export revenue of \$ 550 million and even brought the 2019 International Emmy Awards Best Actor Award to the country. The subject of this study is the Turkish series sector which has become known for its productions within the international series industry. In this study, the relationship between Turkish series sector and social, economic, political as well as international conjecture is explained from the development of the industry to the present day in order to understand the place of the Turkish series sector in the global serial industry. In order to bring the historical traces of the Turkish TV series to the present day, Roberta Pearson's (2011) periodization for TV history in *Cult Television as Digital Television's Cutting Edge* was used: TV I, the mass audience, and three-network hegemony. TVII, dating from the early 1980s to the late 1990s, is the era of channel/network expansion, quality television, and network branding strategies. TVIII, dating from the late 1990s to the present, is the era of proliferating digital distribution platforms, further audience fragmentation. Technological shifts, changes to content and marketing strategies that target increasingly smaller audience segments (from mass medium to niche medium) justify a categorization of contemporary shifts as TV IV.

According to this periodization, Turkey was encountered American series in the 1970s for the first time. The high rating rates of American series enabled these foreign productions to be produced in a domestic form. In the 1980s, adaptations of literary works increased. In a single-channel period, it became difficult to produce high-budget productions in the daily period. This has led to the production of low-budget new genres productions. The audience-grabbing race begun with the start of private broadcasting in the 1990s. The series sector, driven by capitalist competition, has become an indispensable part of the culture and entertainment sector. In the early 2000s, large budget sponsorship agreements were made, hence the need to use vast plateaus increased. In parallel with this situation, the series sector led to the development of new sub-sectors, such as cast agencies and TV music sectors. The series sector, where the state also provides direct support, has become a window to the world. In 2010, internet speed and number of user increased, social media channels diversified, smart devices became widespread and, thus watching practice habits were transformed. This transformation has enabled the internet series to increase rapidly in the world. As a result of this, new channel began to emerge in Turkey. In this context, domestic IPTV: Blu TV January 2016; Puhu TV started broadcasting in December 2016 with its original content. The world's best-known IPTV, Netflix and Amazon have entered the Turkish market in January and December 2016, respectively.

Zeynep Gultekin Akcay is an Assistant Professor at the Sivas Cumhuriyet University, Department of Radio Television and Cinema, in Turkey since 2014. She wrote her master thesis on popular culture and television series, in 2003. She later received her PhD with a thesis titled "Peasantry in written cultural products from the early years of the Turkish Republic to Present Days: The Image of Peasantry in Turkish Novels". Her research area is television studies, popular culture, and media and children. Fairy tale and ideology, cartoon music and ideology, hybridized children's plays through screens, gender in cartoons are recent topics of her study. She is the editor of *Ideology and Communication Symbolic Reflections of Inttellectual Designs* (2020, Peter Lang), and also she is one of authors of the *Snow White and Seven Dwarfs New Perspectives on Production, Reception, Legacy* book (2021), edited by Chris Pallant and Christopher Holliday.

The ephemeral history of television technologies in the Global South: Reflections from India

Sushmita Pandit (remote)

The medium of television began to undergo a profound transformation at the beginning of the twenty-first century, as analogue technology was replaced by digital, and as the technologies of telecommunications, broadcasting, and the computer converged for developing a digital multi-media communications system. Hence, it is apparent that social practice of television is transforming in exceedingly contingent ways in specific markets – ways that reflect continuities with past practices as well as the effects of emerging economic and cultural formations of production and use (Tay, & Turner, 2010, p. 32). Though a shift towards over-the-top (OTT) services appears to be inevitable in the future but till now India is essentially a linear television-oriented country where there has been constant change in the policies of digital television mainly in the context of providing choices and affordability to consumers. In India, broadcast television shaped the imaginary of the nation around a concurrent engagement with shared televisual experience with the state taking an active part in using television for development projects since its inception. In the context of a developing country like India, the historical development of technology is often the invisible factor and rarely becomes the focus of historical scholarship. Though in the Global South, the technological modernity historically has been appropriated from the west, still it has its own historical and socio-political modalities that are rarely explored. Within this backdrop, it may be useful to engage with the historical development of television technologies in the Indian context and to trace its labyrinthine development into the digital.

Sushmita Pandit is a PhD candidate at Jadavpur University, Kolkata, India. She also works as a radio presenter at All India Radio, Kolkata and as a program manager at an international digital radio channel. She has published her research in journals such as *Media Asia*, *Journalism Practice*, *Journal of Digital Media and Policy*, *Global Media Journal* and *tripleC* among others. Her research interests include television studies, digital media, digital humanities, and media policy.

Sitcom, Soap and Queer Aesthetics | Chair: Misha Kavka

Parafiction in the 1950s sitcom: Meta humour and self-referentiality in *The George Burns and Gracie Allen Show*

Bradley Dixon (remote)

The George Burns and Gracie Allen Show (1950–1958) portrays the domestic life of its titular comedians as a pair of married vaudeville and radio entertainers. Replicating the dynamic of their own successful vaudeville and radio double act, Burns plays the put-upon but patient straight man, leaving most of the comedic heavy lifting to Allen, whose performance as a ditzzy ‘dumb Dora’ archetype belies a sophisticated humour based on word play and multiple meaning. One aspect of the show largely overlooked by scholars is its extensive and, for the time, radical use of meta and self-referential humour. Borrowing heavily from Burns and Allen’s real lives, the show was set in their home at 312 Maple Drive, Beverly Hills, with a living room and kitchen set closely modelled on their own, and their characters’ jobs as entertainers mirrored their own professional history. Often, Burns’ character would literally step out of the set, look into the camera, and address the home audience directly, commenting and making jokes about the events of the episode as a stand-up comedian would. By modelling their characters’ lives so closely on their own, and by playing with self-referential humour so extensively, Burns and Allen can be considered an early example of parafiction in screen media. Parafiction, a term used to describe performers appearing as ‘themselves’ in fictional media (Warren 2016), creates a complex diegetic relationship between the fictional and the real. This paper, a

historical re-examination of the show as well as similar sitcoms starring Jack Benny and Ozzie and Harriet Nelson, makes the case that the 1950s sitcom represents the previously unacknowledged beginning of the tradition of parafiction in television, and traces its influence through to some of the most celebrated parafictional television shows of the modern era, including *It's Garry Shandling's Show* (1986–1990), *Seinfeld* (1989–1998), and *Curb Your Enthusiasm* (2000–present).

Bradley J. Dixon is a writer and early-career researcher from Melbourne, Australia. He has served as an editor for the film journal *Senses of Cinema* and as a programmer for the Human Rights Arts & Film Festival and Melbourne International Film Festival. Currently, he is a PhD candidate in the Screen & Sound Cultures research group at RMIT University, studying persona and practice in comedy media.

Multi-camera Aesthetical Codes and the Obliteration of Single Camera Sitcom

Christian H. Pelegrini (remote)

The sitcoms have been the cash cows of TV industry since the late 1940s. Especially in American industry, but also in many TV industries around the world, the genre has become a reliable asset to produce audiences with low investments. The “classic” sitcom had its prototype defined by *I Love Lucy*, in the very early days of the genre.

Because of its economic reliability, its aesthetical codes became “the right way” to produce the genre, with a set of features easily recognizable. The vast majority of the sitcoms, thus, are formal and thematically conservative, with little (if any) room for experimentation.

Although we do not refuse the prevalence of an aesthetic pattern, our presentation proposes to recognize the variety of interdiscursive relations among many sitcoms through the history of the genre and to what level it produced more heterogeneity and nuance, in style and narrative, that it is usually recognized.

Our first approach to this subject is by shedding some light over the history of single camera sitcoms. The mode of production was quickly deprecated by the industrial interests since *I Love Lucy*, but its production never ceased completely.

Our main statement is that some single-camera sitcoms were a laboratory for comicality, narrative aesthetics, and style. Obviously, that statement may sound as a truism for contemporary single-camera sitcoms (or for some shows since the 90s). Our goal is to show that happening in the history of the genre (in shows like *Bewitched*, *Get Smart*, *The Andy Griffith Show*, *M.A.S.H.* etc), allowing more accurate historiography of the genre and a better understanding of its role in the history of television.

These subjects will be addressed at its formal and thematic dimensions using media production research, textual analysis, and transmedial narratology (and authors such as Jeremy Butler, David Marc, Jane Feuer, Janet Staiger, John Caldwell etc).

Christian Hugo Pelegrini, Ph.D., is Professor of Cinema and Audiovisual Undergraduate program at Universidade Federal de Juiz de Fora (Brazil) and Professor of Arts, Culture and Language Graduate Program at the same university. He is the author of books and articles about sitcoms, TV series, and media narratives.

Growing up Between Television and Streaming: The Case of Brazilian Soap Opera *Young Hearts* (*Malhação*)

Gabrielle Ferreira (remote)

Since 1995, Brazilian television network Rede Globo produces and broadcasts a teen soap opera called *Young Hearts* (*Malhação*). Cast, characters and plots change every season, but *Young Hearts* generally follows the everyday life of a high school couple and their group of friends. In 2017, *Embrace Diversity*, the 25th season of *Young Hearts*, transformed this premise by having five girl protagonists from diverse backgrounds. Topics approached ranged from teenage pregnancy, homosexuality and racism to social inequality, drug addiction and autism. *Embrace Diversity* had audience ratings that were not achieved since the 16th season of *Young Hearts*, aired in 2009, and won the Best Series Award at the International Emmy Kids Awards 2018. This positive reception led to a spin-off titled *As Five* (*The Fives*), which portrayed challenges faced by the characters after high school. This new serial was produced exclusively for Globoplay, Globo's subscription video on-demand service, and released in 2020. In this work, I aim to compare the narratives of *Embrace Diversity* and *The Fives* to answer: 1. How this strategy impacted the narrative? 2. What limitations are imposed by television? and 3. What possibilities are offered by streaming services? For that, I will rely on previous analysis of *Embrace Diversity* and conduct a qualitative content analysis of the ten episodes of *The Fives* available, focusing on aspects of youth cultures such as romantic relationships and sexuality. The hypothesis is that, even though *Embrace Diversity* addressed sensitive themes and brought transformations to the long-running television soap opera *Young Hearts*, it had a more traditional approach. *The Fives*, being a serial for an SVOD service, can target a specific niche and present controversial subjects and explicit content. Ultimately, the dialogue between television and streaming allows *Embrace Diversity* and its characters to grow up with the audience.

Gabrielle Camille Ferreira is a master's student in Communication at the Federal University of Paraná, Brazil.

Queer(ing) Reality Television: storytelling, heritage and pedagogy

Stephane Azarian (remote)

Since the late 20th century, the politics of LGBTQ+ lives have become a defining feature of western society and culture with queer activists focusing on changing popular understandings of the community, and its broader socio-cultural and political treatment.

Queer reality television series such as *RuPaul's Drag Race* (Logo/VH1, 2009- present) acquiescently speak to the politics that are associated with being queer, through the mediation of contestants experiencing the need to create subcultural communities, calling to disrupt and deconstruct the notions of gender or family for political purposes or exposing the brutal realities surviving life as a trans* person entail in a socio-political climate that threatens non-normative, queer lives.

This project explores a specific set of reality television series as barometers of what the genre teaches about queer herstory and how it impacts queer visibility. Drawing from camp citation theories (Schottmiller and Whitworth, 2017) and the framing of television as pedagogy (Parsemain, 2019), it offers an inquisitive study

of camp referencing and of televised queer experiences, with the aim to delineate the pedagogic implications of this mediated queer heritage.

Stephane Azarian is a Doctoral Researcher within the department of Media, Culture and Language at the University of Roehampton, in London. He is working under the direction of Professor Anita Biressi and co-supervision of Professor Caroline Bainbridge on interrogating the experiences of family and kinship within the LGBTQ+ community in 21st century reality television.

His experience as a language teacher and his cultural studies training merged with a wider focus on queer studies. This was realized in subsequent projects, including launching a queer online media platform named *Queering Channels*, creating and writing a series of LGBTQ+ focused articles for the university journal, and becoming an EDI trainer in Steiner education establishments.

Parallel panels VI

Public and Commercial Network Identities | Chair: Huub Wijfjes

Holding Their Own: How *Line of Duty* offers the BBC a competitive edge in an increasingly crowded mediascape

Daithi McMahon (remote, maybe on location)

The British Broadcasting Corporation's (BBC) hit television series *Line of Duty* (2012-present) is the envy of every UK broadcaster and international streaming service alike, attracting enormous audiences and near universal critical acclaim. A number of factors have contributed to the success of BBC television dramas and have helped the organisation garner large audiences and thus remain relevant to a modern audience bombarded by numerous viewing platforms, countless titles and ever-present distractions and competition from social media and podcasting.

Whereas commercial television networks are motivated to commodify audiences up to, and sometimes beyond saturation, PSBs can take a more artistically focused approach that serves to benefit the programme and audience first which leads to a better product. Another key factor is the social aspect afforded by synchronous TV viewing by the audience and the 'second screening' that goes with this live practice (Doughty, 2012; Proulx, 2012). This allows audiences to interact online before, during and after live broadcasts thus connect viewers and create online virtual communities (Rheingold, 2000). This communal experience can have a social bonding (Putnam, 2000) effect and help build a loyal following week after week – a lost tradition in an age of series dumps and binge watching.

The author argues that in the modern highly competitive mediascape the BBC must take note of the factors that have contributed to their past and recent successes and work to replicate these in their future programming strategies. The BBC must also go one step further however, and attract the younger generations of viewers who represent the future Television License Fee payers. Through textual analysis of successful television programmes including *Lost* (2000-2006), *The Office* (2005-2006), *Bodyguard* (2018) and *Line of Duty* (2012-present), among others, this paper draws on examples of historical successes to chart a path for the future of BBC Television drama programming.

Daithí McMahon, PhD, is a Senior Lecturer in Media at the University of Derby and a critically acclaimed and multi-award-winning radio playwright, director, audio producer and sound artist. As a specialist on the Irish Radio Industry, his research interests include the convergence of radio with digital media, the political economy of media industries and the media consumption habits of contemporary audiences. He continues his practice in audio drama, including experimenting with ambisonic audio and recently released *Our Story* a film charting the experiences of the Irish diaspora in Derby.

Using Television logos and interstitials as historical source: Mapping the decline of regional ITV companies and the development of a national ITV channel in England 1978- 2005

Barbara Sadler (on location)

Television logos and interstitials are multifunctional texts which simultaneously orient the viewer in the television landscape, act as the 'face' (Lury, 2004) of the channel, a marker of quality, and aim to establish and sustain relationships with audiences. In this paper there will be investigation of how far television logos and identifiers or 'idents' can operate as historical sources which express change and resistance within an organisation.

Recent scholarship suggests that television logos and branding are ephemeral (Grainge, 2008, Johnson, 2012), but the specifics of ITV history suggest that ITV idents be given more serious attention as artefacts of historical significance. In 1955 the UK channel Independent Television began operating as a federation of small, regional companies, but from 1980's into early 2000's the smaller companies were consolidated into one national channel, now known as ITV1. By analysing specific regional company logos and 'idents' there will be a discussion of the silencing of particular regional voices in favour of a unified national voice.

Barbara Sadler is a lecturer and programme leader for BA (Hons) Film and Media at University of Sunderland, UK. Her doctoral research involved a production and reception study of regional television history programming and a history of ITV from the regional perspective. This work included analysis of television station identifiers as historical artefacts.

Current research relates to changes to television production during the pandemic and a separate study about representation in the BBC TV period drama *Poldark*. A book chapter on the *Poldark* research will be published in the edited collection *Diagnosing History* in 2021

When public service became commercial interest. A historical perspective on satellite television in Spain

Sagrario Beceiro & Ana Méjon (remote)

This study deals with origins of satellite television in Spain. The temporal limits of our research, between 1980 and 1995, encompass the decade of the eighties, the period of development for the system of Spanish satellites, and the early 1990's, up to the 1995 legislative reforms, a prelude to the emergence of digital television in Spain.

First, we will examine in depth the advances that took place in the 1980's with the beginning of the Hispasat program. Then, in the decade of the nineties up to the year 1995, our attention will focus on the launch and implementation of the Hispasat satellite system, along with the commercialization of its five analog channels incurred by the failed joint offer with Cotelosat.

The last section covers the regulation of satellite television in Spain during the period: the initial law of 1992, its repeal in 1995, through a new law freeing up the sector as a whole, which, among other matters, allowed free commercialization of Hispasat and removed satellite television channels from the range of public

service.

Our proposal is a sample of a technological development given up by commercial interests in one of the most important moments of television boosting in Europe. This study will help to compare the Spanish experience to other European countries.

Sagrario Beceiro is Visiting Professor at the Media Department in Carlos III of Madrid University (UC3M, Spain) and a member of the TECMERIN (Television-Cinema: Memory, Representation and Industry) research group. She is specialist in media landscape, television and audiovisual policy. She is author of *La television por satélite en España (Satellite television in Spain)*, Fragua, 2014). Her work has been published in reference journals in the Hispanic context such as *Telos*, *OBS Observatory*, *Global Media Journal Mexico*, *Trípodos* or *RAEIC* (Journal of the Spanish Association for Communication Research). She develops her work within the project "Film and Television in Spain in the Times of the Digital Turn and Globalization (1993-2008): identities and Practices of Production and Consumption" (PID2019-106459GB-I00), funded by the Spanish Government.

Ana Mejón is Teaching Assistant with PhD at the Media Department in Carlos III of Madrid University (UC3M, Spain) and a member of the TECMERIN (Television-Cinema: Memory, Representation and Industry) research group. She specialized in transnational media production with her PhD dissertation in 2019. She is currently developing her research about European policies and media landscape as part of the team of the research project "Film and Television in Spain in the Times of the Digital Turn and Globalization (1993-2008): identities and Practices of Production and Consumption" (PID2019-106459GB-I00), funded by the Spanish Government.

***Holocaust* (NBC, 1978) and the privatization of European television channels**

Marjolaine Boutet (on location)

Holocaust, a U.S. miniseries created by Gerald Green, starring Meryl Streep and James Woods, has entered television history and collective memory as the start of a worldwide conversation about the genocide of the European Jews, especially painful in Germany and among Holocaust survivors. Elie Wiesel was scandalized by this attempt in "trivializing the Holocaust" (*The New York Times*, April 16, 1978). Yet the success of this "second-rate dramatization [...] seen with interruptions for inane commercials" (John J. O'Connor, *The New York Times*, April 14, 1978) led to other types of discussions, especially in France and Germany where it led to question what television is and what it should be. Surprisingly, while the elite in both countries were strongly critical against this americanization of the Holocaust, the popular impact of the miniseries helped convince them that public television had failed in its pedagogical mission, paving the way for the privatizations of some public channels in the 1980s.

Based on an extensive research in U.S., U.K., French and German press archives, this communication will try to give an transnational view of the impact of *Holocaust* (NBC, 1978) on French and German television broadcasting, as well as their audiovisual response : the French TV-documentary turned into film *Shoah* (Claude Lanzmann, 1985) and the German TV series *Heimat* (Edgar Reitz, 1984).

Marjolaine Boutet is an Associate Professor in Contemporary History at the University of Picardie-Jules Verne (Amiens, France), where she specializes in TV series and the representations of wars. She also teaches in English at Sciences Po about fictional genres. She has published extensively about TV series, in both French and English, over the past two decades and is an editorial board member of *TV/Series* and *Le Temps des Médias*. This communication is based on parts of her Habilitation dossier, focused on TV series and their representation of the Second World War in a transnational perspective.

Television and National Identity | Chair: TBA

Preserving Early Television Histories in Malta: 1955 – 1975

Toni Sant (remote/on location?)

The people of Malta started buying television sets from 1955, just one year after RAI launched the first television channel in Italy. For the next few years, sets were few and far between, partly because of the high price tag they carried, and partly because of the limited appeal of the content carried by RAI for Malta's relatively small and largely illiterate population. Meanwhile, the British-owned Rediffusion company that had already led the development of broadcasting in this tiny island-nation since the 1930s, introduced the Malta Television Service in 1962. Operating a veritable monopoly for almost forty years, Rediffusion's presence in Malta came to an end in 1975, just over ten years after the country had achieved independence from the United Kingdom. It was at that point that Malta's national television station came to be operated by Maltese public interests. Substantial aspects of the Malta Television Service created by Rediffusion have lingered on to this day and Malta's national public broadcasting services still operate from purpose-built premises originally established by Rediffusion after the 1950s. Any history of television in Malta must also consider the impact of Italianate culture, particularly on pre-WWII Maltese society, and the politically enabled commercial interests that dominated Malta's broadcasting sector after 1935. This paper examines this historical narrative engaging a discourse associated with national identity and post-colonial realities. An historiographic approach is explored through a survey of written records and photos, or the lack of these, for Malta's television history, primarily over the period 1955–1975. Archival evidence on the development of television viewing and local broadcasting in Malta for these two decades guides the author's reflections on the ways the early histories of television in Malta is written in and out of broadcasting histories more broadly.

Dr Toni Sant is the Director of the Digital Curation Lab at MediaCityUK with the University of Salford's School of Arts and Media. Until 2020 he was also the Artistic Director of Spazju Kreattiv, Malta's National Centre for Creativity. He has published widely on media archaeology and digital heritage preservation, including *Remembering Rediffusion in Malta: A History Without Future?* (Midsea Books, 2016) and *Documenting Performance: The Context and Processes of Digital Curation and Archiving* (Bloomsbury, 2017). An associate editor of the *International Journal of Performance Arts and Digital Media* published by Routledge, he is also a founding member of the Wikimedia Foundation-affiliated user group Wikimedia Community Malta, supporting Wikipedia and other Wikimedia projects in Malta.

No ordinary channel – S4C, the successful minority language 'experiment'

Elain Price (remote)

From the moment the first television broadcasts were available in Wales in 1949 (though an official mast wasn't opened on Welsh soil until 1952), the provision of Welsh-language programming was a matter of debate, disagreement and protest. Welsh speakers wanted more programmes and for them to be broadcast at more convenient times, while some non-Welsh speaking viewers in Wales wanted rid of them completely from the BBC and ITV schedules. The culmination of those debates and protests was the establishment of Sianel Pedwar Cymru (S4C) in November 1982, as a three year experiment to see if creating a Welsh channel could settle this thorny issue.

Described as a ‘trailblazer’ (Gruffydd-Jones, 2017), S4C radically changed the nature of Welsh-language television programming. This paper will reflect on the changes to Welsh-language programming which were the result of the establishment of a stand-alone channel. Not only in the increased hours and range but also due to the unique partnerships which were at the heart of its establishment. The paper will explore the unique and sometimes challenging relationships with BBC Wales, HTV (the ITV franchise holder in Wales) and a new breed of independent producers who would be providing its 22 hours a week of programmes. It’s relationship with independent producers particularly was key to developing new techniques and genres – for example the creation of world-class animation (e.g. *SuperTed*) which led to promoting Welsh programming and culture on a world stage.

Charting the challenges and successes along the way this paper will discuss how the formative experimental years of S4C permanently changed the television landscape in Wales.

This research is based around oral interviews and research in the uncatalogued S4C archive.

Dr Elain Price is a lecturer in Media Studies teaching film and television modules, splitting her teaching time equally between Welsh-medium and English-medium teaching. Her PhD on the history of Sianel Pedwar Cymru’s formative years was completed in 2011. In 2016 she published her monograph based on her PhD *Nid Sianel Gyffredin Mohoni! Hanes Sefydlu S4C*. Her main research areas are broadcasting in Wales - in particular the progress and history of S4C and the independent television sector, the development of Welsh-language children’s television programmes and animation in Wales.

How TV Fiction Built a Nation: A Cultural History of the Brazilian Telenovela

Lucas Martins Néia (remote)

This research follows the cultural history of the Brazilian telenovela, understood as a communicational, aesthetics, and social experience that, in its context, has best characterised a *narrative of the nation* (Lopes, 2009) in the last 60 years. The intention here is to ascertain the ways in which melodrama and Brazilianness have intertwined in the telefiction landscape in this period. A methodological strategy was devised that allowed for the envisioning of *spatiality* as the main theoretical and empirical variable in the arrangement of socio-narrative analysis of TV fiction. Primary data comprised 677 daily telenovelas in the period from 1963 to 2020. Four predominant spatial constructs were therein identified: the city of São Paulo; the city of Rio de Janeiro; Brazil’s countryside; and overseas. This information was then compared to those periods proposed by Hamburger (2005) and Lopes (2009) for the historical process of the Brazilian telenovela – thus leading to a reflection on the emergence of a new phase in the chronology established by both authors.

Therewith equipped, this paper then went on a *walk* (Eco, 1994) through the history of Brazil’s TV fiction so as to collect instances where telenovela, culture, and society intertwined. Throughout its history, the Brazilian telenovela has appropriated the country’s geocultural density, thus allowing the melodrama to orchestrate aesthetic and emotional experiences capable of reorganising meanings in the arena of representations of national identity. It has never been uncommon for this dynamic to take place due to the intersection between the spacetime of these narratives and the spacetime of social processes. At the same time, this *mestizaje*, which, as per Martín Barbero (1993), can be attributed to the relationship between melodrama and Brazilianness, has never stopped inflicting a symbolic violence inasmuch as it perpetuates, in TV fiction, stigmas and patterns of exclusion observed in other spheres of culture.

Lucas Martins Néia is a screenwriter, playwright, and theatre director. Lucas holds a PhD in Communications from the University of São Paulo (USP, Brazil) and a BA in Performing Arts from the State University of Londrina (UEL, Brazil). He also is a speaker with the *Pontos MIS* Program, from the São Paulo Museum of Image and Sound (MIS-SP, Brazil), as well as a member of the Screenwriting Research Network (SRN) and the International Network of Communication Historiographers (RIHC). His research interests include media representations, the theory and practice of screenwriting, and the history of theatre, film, radio, and television.

Fragmented nation televised: *Buniyaad* and the narrative(s) of postcolonial India

Anirban Mukhopadhyay (remote)

Set in post-partition India, Ramesh Sippy's soap opera *Buniyaad* captured the imagination of television audiences in India in the mid-1980s. In this paper, I analyze the narratives of nationalism in this media text and explore the specific historical milieu in which this text is produced in the medium of television. Focusing on the questions of which/whose narratives of the postcolonial nation are represented in this text, I look at the complex entangled relationships of class, gender, and caste in *Buniyaad*. And I examine how the political context of mid-1980s India, the political economy of television advertising, and the burgeoning middle-class audience influenced the production of this television series. *Buniyaad* was telecast in the state-controlled network of *Doordarshan*; I argue that the cultural narratives of nationalism in this text are inextricably linked to media policies of the state. *Buniyaad* engenders a normative version of postcolonial India, and at the same time, the narrative functions as a tool of governmentality, normalizing spaces, margins, boundaries of class, and privilege.

Anirban Mukhopadhyay is a Ph.D. student in Communications and Media at the Institute of Communications Research, College of Media at University of Illinois Urbana Champaign. He is interested in the history of communication/media technologies, nationalism, media and space, race and media, social movements, media policies, and critical information studies.