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Confidential Filing

Study on the Impact of Television
on school children

BROADCASTING

January 1982

Referred to	Date	Referred to	Date	Referred to	Date	Referred to	Date
13-1-82							
22-1-82							
7-12-82							
9-12-82							
PREM 19/662							



BROADCASTING

RM

10 DOWNING STREET

From the Private Secretary

13 December, 1982

Dear Imogen,

The Prime Minister has now seen your Secretary of State's minute of 7 December about television and the schools. She has also seen the Home Secretary's minute of 12 December. Mrs Thatcher has agreed that Sir Keith may now proceed as he proposes subject to the points made by the Home Secretary. She hopes that the proposed discussions between Sir Keith and the Broadcasting Authorities will encompass the issue of childrens' programmes as well as those points covered in the teachers report.

I am sending a copy of this letter to Colin Walters (Home Office) John Lyon (Northern Ireland Office), Muir Russell (Scottish Office) and Adam Peat (Welsh Office).

Yours ever
Tim F

(Timothy Flesher)

Mrs Imogen Wilde,
Department of Education and Science

Tim



TF
13/12

PRIME MINISTER

The Secretary of State for Education and Science has sent me a copy of his minute to you of 7th December. ^{with TF} As he says, he has consulted me about his proposals. My concern is two-fold: that the Study Group's report should not be made to carry weight beyond what it can properly bear, and that the Government should not in any way give the impression that it is telling the Board of Governors of the B.B.C. and the Members of the Independent Broadcasting Authority how they should carry out the duties conferred on them by Charter and Statute. I feel confident that the Secretary of State's proposals will avoid these risks, and on that basis am happy to go along with them.

I am sending a copy of this minute to him and to the Secretaries of State for Northern Ireland, Scotland and Wales.

L.W.

12 December, 1982

Broadcasting, Jan '82, Impact
of TV on Children



73 DEC. 1982



9 December 1982

Policy Unit

PRIME MINISTER

TELEVISION AND THE SCHOOLS

This is an extremely sensible report from a group of level-headed and realistic teachers. They are worried about the presentation of violence and sex and about attitudes towards authority (the police, politicians etc) shown on the screen, but they are well aware that TV is primarily for entertainment. Indeed, if TV attempted to be more educative, we might have more cause to be worried, in view of the broadcasters who would be in control of the educating.

There are reassuring signs - the cool and intelligent comments from children and teenagers which are quoted in the report, and the decline in viewing figures, especially among older teenagers who have better things to do.

In truth, what TV is suffering from at all levels is staleness - stale techniques, stale interviewers, stale programme ideas. This staleness encourages a mechanical resort to gunfire, innuendo and cheap jokes about blacks or homosexuals (or politicians!).

We cannot make TV producers make better programmes. But we can suggest that they might try to raise their sights a little.

In particular, we can suggest that they might try to make more adventurous and demanding programmes for children. As I have said to you before, children's TV is feeble and trivial. It entirely lacks the imaginative richness of, say, the old Children's Hour on the radio. Some colleagues dispute this, but having spent most of the last 10 years working at home with young children, I can claim to have done some exhaustive consumer research.

I suggest that:

- (a) you should agree that Keith should go ahead as he proposes;
 - (b) in his discussions with the broadcasting authorities, he should emphasise the need to improve children's programmes on TV.
-


FERDINAND MOUNT

PRIME MINISTER

MT 4

Attached is a minute from Sir Keith Joseph covering a report prepared by a group of school teachers on the impact of television. Also attached is a minute from Ferdinand Mount commenting on Sir Keith Joseph's minute. You do not need to read the whole of the report which mainly comprises comments on individual programmes, but two particular points of interest are at Flag A (the viewing figures for a number of programmes broken down by age) and Flag B (the group's conclusions). On the former, the figures are chiefly remarkable for the high level of viewing they reveal for very young children quite late at night. For example, "Minder" which is a rather well made London low-level drama comedy programme which includes quite a lot of sex and violence (at 9 o'clock at night) is watched by 2% of 4-7 year olds, 12% of 8-11 year olds, and 22% of 12-15 year olds. This is of course only one channel, so on this basis about 20% of 8-11 year olds are watching television between 10 and 11 at night. The figure is even more marked at weekends. Dallas which is at 9 o'clock is watched by 6% of 4-7 year olds and 18% of 8-11 year olds, which suggests that 10% of 4-7 year olds watch television after 9 o'clock on Saturdays and well over 30% of 8-11 year olds.

(A) & (B) {
see 415 &
hite.

Some of the earlier programmes receive some quite startling viewing figures. For example, 35% of 4-7 year olds and 48% of 8-11 year olds watch Top of the Pops; the large majority then watch a comedy programme which, although quite inventive, relies heavily on innuendo and transvestism.

Obviously, the viewing habits of children is essentially a matter for their parents, but as Sir Keith Joseph proposes, and Ferdinand Mount agrees, there is scope for closer liaison between parents and teachers and the broadcasters.

9 December, 1982.

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TEACHERS AND TV COMMITTEE

1. INTRODUCTION

This study carried out by 15 teachers was concerned with the images of adult life and society made available to young people in a range of popular BBC and ITV television programmes. It is hoped that its findings will encourage and inform serious discussion of the issues raised among professionals in education and television, parents and the general public.

The teachers were not a representative sample in the strict social scientific sense, though the group was composed with particular factors in mind: there were members from each region in England (but not Wales or Scotland), some from inner city, suburban, town or rural schools; there was a balance of men and women; there was a range of experience from heads through to recent recruits to the teaching profession; there were representatives of each phase of schooling (except nursery) and teachers from the mainstream, special and independent sectors with a variety of subject backgrounds; West Indian and Asian ethnic minority groups were represented. Some had experience of discussing television programmes with their pupils, but none was chosen as an "expert" or because of a life-time teaching television appreciation. (A list of the teachers involved is given in Appendix 1.)

The concern of teachers and others involved in educational provision about mass media, and television in particular, is of long standing. It is based on both awareness of their potential as educational tools and anxiety lest they be negative influences on the attitudes and behaviour of young people. A considerable amount of research has been done throughout the world on the relationship between television and young people, but few clear-cut, broad conclusions have emerged from such work. Recent studies have suggested that young people between 5 and 14 years of age spend an average of 23 hours per week watching television, and with this amount of exposure it is difficult to believe that a medium in which so much advertising capital is invested has no influence on young people's attitudes and values. A brief bibliography of relevant material is included in Appendix 2. The present study is short and on a small scale, and it is important to note that the focus of attention is

2. THE PROGRAMMES

The programmes selected for viewing were:

Drama

Crossroads (ITV)
Dallas (BBC 1)
The Dukes of Hazzard (BBC 1)
Hill Street Blues (ITV)
McClain's Law (BBC 1)
Minder (ITV)
We'll Meet Again (ITV)

Light Entertainment

Emery (BBC 1)
Family Fortunes (ITV)
The Gaffer (ITV)
The Glamour Girls (ITV)
The Kenny Everett TV Show (BBC 1)
Mind Your Language (ITV)
Shelley (ITV)
Top of the Pops (BBC 1)
Whoops Apocalypse (ITV)

News and Current Affairs

Early Evening News (BBC 1)
ITN at 5.45 (ITV)
Nationwide (BBC 1)
Panorama (BBC 1)
World in Action (ITV)

Science/Features

Tomorrow's World (BBC 1)
Police (BBC 1)

Brief details of these programmes are given in Appendix 4.

The percentage of the total UK population, broken into age groups, watching the selected programmes is given in Tables 1 and 2.

Percentage of total population watching selected television programmes during week beginning 8 March 1982

TABLE 1

	TOTAL POPULATION	AGE 4-7	AGE 8-11	AGE 12-15	AGE 16-24	AGE 25-34	AGE 34-44	AGE 45-54	AGE 55-64	AGE 65-
<u>Monday</u>										
Early Evening News (BBC1)	13	6	11	9	10	11	11	16	16	24
News at 5.45 (ITN)	17	9	9	12	14	10	10	19	26	31
6.00 Nationwide	14	10	11	10	9	13	11	16	16	21
8.00 Panorama	8	3	5	3	3	6	7	10	15	17
8.30 World in Action	12	3	9	10	10	15	11	13	12	18
10.00 Police	16	1	3	7	12	24	19	19	19	18
<u>Tuesday</u>										
Early Evening News	16	9	9	10	12	14	14	18	22	29
News at 5.45	10	10	8	10	13					
6.00 Nationwide	13	9	7	7	8	11	12	15	16	20
8.00 Emery		14	29	24	17					
8.00 The Glamour Girls	15	7	9	9	11	12	10	14	21	27
<u>Wednesday</u>										
Early Evening News	15	14	12	10	9	13	12	17	20	25
News at 5.45	18	8	10	13	16	11	11	22	28	34
6.00 Nationwide	10	6	8	8	4	10	8	12	14	16
9.00 Minder	24	2	12	22	19	33	26	25	26	31
<u>Thursday</u>										
Early Evening News	16	14	13	13	10	13	14	17	17	25
News at 5.45	18	9	13	14	12	13	13	19	27	34
6.00 Nationwide	12	11	9	9	9	13	11	13	14	18
6.55 Tomorrow's World	19	20	30	25	16	25	19	17	13	16
7.20 Top of the Pops	26	35	48	40	26	34	31	20	13	10
8.00 Kenny Everett TV Show	24	23	38	36	21	34	29	22	13	11
9.00 Shelley	17	3	9	11	15	21	15	19	20	24
<u>Friday</u>										
Early Evening News	14	12	9	8	8	13	13	15	18	24
News at 5.45	17	13	10	12	15	13	10	20	25	30
6.00 Nationwide	12	10	4	6	7	11	11	13	17	19
7.00 Family Fortunes	26	23	23	14	18	21	19	26	38	45
8.00 The Gaffer	21	15	25	18	15	21	21	22	25	27
9.00 We'll Meet Again	21	8	15	13	14	24	22	25	27	26
<u>Saturday</u>										
5.15 The Dukes of Hazzard	19	28	29	20	13	19	19	21	20	17
6.15 Mind your Language	19	17	16	13	14	18	14	18	21	30
7.00 Dallas	20	6	18	13	11	20	18	24	23	32

NOTE: Figures for 'Crossroads' and 'Hill Street Blues' are not available as these programmes were not nationally networked at the same time.

Percentage of total population watching selected television programmes during week
beginning 22 March 1982

TABLE 2

	TOTAL POPULATION	AGE 4-7	AGE 8-11	AGE 12-15	AGE 16-24	AGE 25-34	AGE 35-44	AGE 45-54	AGE 55-64	AGE 65-
<u>Sunday</u>										
Whoops Apocalypse	13	1	6	9	15	20	17	15	11	9
<u>Monday</u>										
Early Evening News (BBC 1)	15	12	13	11	12	12	14	15	17	26
News at 5.45 (ITN)	15	6	9	7	11	11	10	19	25	31
Nationwide	16	14	14	10	12	14	16	17	20	23
Panorama	8	2	3	4	5	7	7	8	12	14
World in Action	14	4	14	9	9	18	16	13	16	17
Police	12	1	2	4	9	19	15	14	18	12
<u>Tuesday</u>										
Early Evening News	13	8	12	10	8	11	13	14	15	24
News at 5.45		7	9	11	12					
Nationwide	11	5	8	8	7	10	10	12	15	19
Emery	18	14	32	19	11	24	19	15	16	15
The Glamour Girls	14	5	7	7	10	12	10	16	22	28
<u>Wednesday</u>										
Early Evening News	13	8	9	9	7	9	11	15	18	25
News at 5.45	17	5	10	12	13	14	10	21	24	30
Nationwide										
Minder	24	3	11	19	22	33	24	28	25	28
<u>Thursday</u>										
Early Evening News	13	9	7	7	7	8	12	15	16	28
News at 5.45	16	5	9	10	12	11	9	19	24	33
Nationwide	11	8	6	8	6	8	10	12	16	18
Tomorrow's World	16	20	25	21	13	19	16	14	14	15
Top of the Pops	25	34	44	33	25	32	28	22	15	11
Kenny Everett TV Show	23	26	36	31	21	31	27	20	12	12
Shelley	20	3	12	12	17	22	18	24	24	30
<u>Friday</u>										
Early Evening News	12	8	9	6	8	8	10	15	16	22
News at 5.45	15	6	11	11	10	9	9	16	23	29
Nationwide	12	8	9	6	8	10	10	13	15	19
Family Fortunes	26	21	25	13	19	23	23	28	34	41
The Gaffer	24	18	31	14	15	24	22	24	25	33
We'll Meet Again	22	7	14	10	14	23	22	26	29	33
McClain's Law	14	3	9	9	9	15	18	17	16	15
<u>Saturday</u>										
Mind Your Language	22	22	20	16	17	21	19	24	27	30
Dallas	23	8	18	16	15	27	21	25	29	35

NOTE: Figures for 'Crossroads' and 'Hill Street Blues' are not available as these programmes were not nationally networked at the same time.

These figures are compiled by Broadcasters' Audience Research Board (BARB), owned by the BBC and the Independent Television Companies Association. Data are derived from a panel of homes in which each television set has a meter attached and each individual household member, aged 4 or over, keeps a diary record (or has one kept) of all his or her viewing in the home. The meter monitors and records the times at which the television set is switched on or off or between channels and the channel to which the set is tuned. This method makes no assessment of the amount of attention given to a television programme by members of its audience, and the figures should therefore be treated with caution. Among interesting features of the tables are:

- a. The highest percentage viewing figures appear among the 8-11 and 55 - 65+ age groups. Adolescents and those in their early 20s presumably have other things to do such as homework and extending their social lives outside the home. There is also some evidence of differences between adults and children in their programme preferences. Understandable as these are, given the subject matter of the programmes, it means that quite often adults and children in the family will not be watching TV as a group.
- b. Light entertainment programmes are most popular with young people, with "Top of the Pops", and "The Kenny Everett TV Show", scheduled one after the other, attracting the largest audiences. (39% and 31% of all 4-15 year olds, respectively.)
- c. More than one in five young people in each of the age bands between 4 and 15 watched "Tomorrow's World". It is not known the extent to which figures are boosted by its scheduling immediately before "Top of the Pops". It is interesting to note the dip in audience figures in the 16-24 age group for these three very popular programmes on a Thursday evening.
- d. Viewing figures for "Minder" on a week-day and "We'll Meet Again" and "Dallas" at a week-end gave some indication of how many young people may be watching television after the "watershed" at 9.00 pm. No viewing figures within age

bands are available for "Hill Street Blues", but it seems likely from the total viewing figures, and from pupils' comments to the Committee about the programme, that a considerable number of young people watch it. About one in five young people between 12 and 15 watch "Minder"; about one in seven between 8 and 15 watch "Dallas".

- e. About one in five young people, at all age levels, seem regularly to watch an early evening news programme, and about one in ten between 8 and 15 watch "World in Action".

3. ISSUES ARISING FROM THE PROGRAMMES

Television is not "a window on the world". In using broadcasting services "as means of disseminating information, education and entertainment", in the words of the BBC's Royal Charter, those working in television select, manipulate and allot priorities to the various aspects of society which they choose to broadcast according to changing economic and professional criteria. Among those subjects whose treatment in television programmes is most persistently a topic of public concern are violence and sex.

VIOLENCE It would be inconceivable to have television without violence. Its news and current affairs programmes must reflect the violent society in which we live, and its drama programmes stand in a tradition many thousands of years old in which violence is a vital element. But young people are faced by a bewildering range of contexts for physical violence on television; close-ups of the real victims of bomb attacks, the fantasy violence of the animated cartoon, the stylised and sanitised violence of the cops 'n' robbers genre, real pictures from international war zones, gratuitous gloating on gory scenes in horror films shown on television, violence genuinely presented as causing pain and injury in fictional programmes which seek to explore its roots in individual or group behaviour. As well as being deeply embedded in human conduct, physical violence may be used as a swift, cheap way of attracting large audiences and may be particularly tempting to the producer or controller competing with others for high viewing figures. It is appropriate that both the BBC and IBA have produced guidelines for producers on the portrayal of violence in television programmes, and the presentation of violence in the programmes we viewed

conformed to the guidelines, with two exceptions: an account of a vicious gang assault in "Hill Street Blues" which was narrated in retrospect rather than directly portrayed, and a hand-crushing incident in "Minder".

In both these episodes the extent of explicit violence went beyond the needs of the dramatic context. There is, of course, physical violence in programmes like "McClains's Law" and "The Dukes of Hazzard", but it is normally presented within accepted conventions and without gratuitous concentration by the programme's makers. The style of "The Dukes of Hazzard" is slapstick, and though much damage is inflicted on material objects such as buildings, fences and, particularly, cars during and at the end of long chases, the programme may be seen as a modern example of the tradition embodied in the Keystone Cops. For some young people, however, the attractive presentation of reckless driving and car bashing without anyone being harmed in the process may be a dangerous illusion. The excitement felt at the car chases is widespread:

"I like "The Dukes of Hazzard" because I like it when they jump over Roscoe's car. It makes me happy and it makes me excited and I like it when Roscoe's car splits in half because it makes me laugh and I like it when they jump through the window and I like it when Roscoe goes after Bo and Luke". (Seven year old boy.)

"Hill Street Blues" seeks to portray accurately and in detail a seedy, violent society, and the attempts of its local police force to uphold law and order sympathetically. However sensitive its picture of the local environment and of fallible human beings responding to it, however subtle its use of humour to lighten the tone, the programme's approach leads it inevitably to include vivid and frequent images of violence. Even if there is no attempt by the programme to exploit the images of violence, judgements must still be made both about the presentation of single scenes of violence which may be seen by some viewers as models, and about the cumulative impact of the series over a period of time. Young people are aware of the dilemma too:

"I enjoy "Hill Street Blues" because it seems very true to life. In most programmes the good guys never get harmed or injured but in "Hill Street Blues" even the good guys are hurt and this seems more like real life. Sometimes not everything goes as planned and mistakes happen; this again is true to life, it

doesn't always work first time. It can be serious but it has its humour." (Fourteen year old boy.)

"When violence is shown on the television it is not emphasised enough. If it was shown as if it was real, there would be much more blood. Maybe if they showed a programme where real violence was shown it would decrease the population of violent people, because the violent people would realise what damage they are causing to people". (Fifteen year old girl.)

The consequences of physical violence are made clear when it is used in "Minder", and there is a deliberate attempt to avoid "sanitised" violence. Although frequently just below the surface, physical violence was not during the viewing period a persistent feature of the programme. When it is included, it does not seem gratuitous and it is normally seen to cause pain and injury. Only when provoked does Terry resort to violence, and then with his fists ("a good clean fight").

"My favour programme is "Minder". Each programme is packed with fighting, swearing and women. I like Denis Waterman, he is a real hero. The settings are real and the people seem to be just ordinary". (14 year old boy.)

It is hard to take seriously, literally, the physical violence in light entertainment, and the accepted context of humour must always be borne in mind. Nevertheless, in two cases the presentation of physical violence was unacceptable: the first is the casual linking of violence with sex in some scenes in "The Kenny Everett TV Show", and the second the ambivalent and apparently self-indulgent attitude shown to scenes of torture and brutality in "Whoops Apocalypse".

Scenes of violence and its results were clearly in evidence in news and current events programmes during the viewing period, but overall the preponderance of violence in such programmes reflects on society itself rather than on its reporters. There was some anxiety that the legitimacy of particular causes was being judged by the violence of their supporters' responses, and by the consequent exposure on television of these responses.

Of equal concern is the emotional violence of "Dallas" in which human beings and their feelings are ruthlessly manipulated in the pursuit of wealth and power. The pace of the programme is fast, the production slick: indeed so much happens so fast that any individual human experience is distorted and trivialised because of the superficiality of its treatment.

Pupils themselves have some chilling comments to make on the overall situation:

"One of the major forms of corrupting a child is letting him see physical and verbal conflict as an acceptable and every-day occurrence". (Seventeen year old girl.)

"In violent programmes the fighting and violence never seems to be against the law, and it is always regarded as perfectly acceptable. The television also makes out the men that win the fights and who beat up the other men to be the heroes. In some cases television glorifies the violence and makes it look the right thing to do in a tight situation. This shows young kids that if they get into a difficult patch the thing is to "do what "Minder" did last night and beat him up". (Fifteen year old boy.)

"Violence now is used as another word for entertainment".
(Fourteen year old girl.)

Watching scenes of violence may in the short term make some young people more aggressive, and it may act as an outlet for others: considerable research has already been done. Long term effects are less amenable to research, and we are very concerned about the cumulative effect on young people over a period of time of the frequent presentation of violence, in all its aspects. Does it lose its capacity to shock? or develop an appetite for more?

Finally, in feature films shown on television far more explicit scenes of violence and sex are available to young people than were included in the programmes we chose to view. Many pupils report that they stay up late, if necessary, to watch these films and with the present rise in the sales of video recorders the problems of limiting young people's exposure to such material become massive.

SEX In their treatment of sex, television producers face a similar dilemma to the one inherent in the presentation of violence. It is impossible to ignore so powerful and intimate an aspect of human behaviour, yet the temptation to exploit sex is ever-present, either intentionally to shock or titillate, or to attract large audiences, or to win a cheap, knowing laugh. "Dallas" was of considerable concern to us because of its attitude to sex. Sexual intercourse seemed an extension of business practice, the assumption being that sexual intercourse is a normal part of JR's relationship with any woman. A similar idea, that casual sex is now the norm in a relationship between a man and woman, was reinforced in one episode of "Minder".

Pupils commented that they were embarrassed sometimes when watching television with their families:

"Sex is shown in the wrong way. It shouldn't be abused on telly because it is a private thing between two people. We get more embarrassed when it's true sex, but when it's on soap operas eg "Dallas" you can laugh to cover your embarrassment".
(Thirteen year old girl.)

A more sensitive description of the developing sexuality of a teenage girl was given in "We'll Meet Again", but even in this programme there were so many principal characters in the story (well over 20) that there was insufficient time to explore any one relationship in sufficient detail to provide convincing characterisation: the sexual aspects of relationships were not presented in the context of fully described characters.

There were no over-explicit scenes of sex in any of the selected programmes. What was most worrying was the heavy reliance on sexual innuendo in "The Kenny Everett TV Show", scheduled at a time when many young people must have been watching with their families. The same is true of Bob Monkhouse, compere of "Family Fortunes".

No serious portrayal of homosexuals was noted in the programmes viewed. The view of homosexuals as camp and effeminate, particularly embodied in the BBC situation comedy "Are You Being Served?", is confirmed by references in comedy programmes such as "The Kenny Everett TV Show" where the aim is to raise a quick risque laugh.

One of the most common ways in which young people approach television is through identification with the characters and personalities whom they regularly watch.

HEROES AND PERSONALITIES The characters most easily fitting the traditional image of a "hero" are probably the brave US airmen in "We'll Meet Again", and particularly their handsome leader, Major Jim Kiley. The programme was produced in a romantic style which tried to create an atmosphere of ordinary people trying to be heroic but being thwarted by a range of human problems.

More popular with young people at the moment are characters who are contemporary versions of the Robin Hood figure: they define their own morality; are unfettered by laws, routine or bureaucracy; dispense justice as they see fit. Something of this character is seen in the heroes of situation comedies such as "Shelley" and "The Gaffer", but it is at its clearest in drama programmes. The two boys in "The Dukes of Hazzard" cope with injustices as well as the corrupt local "boss" and his idiot policemen; Jim McClain uses his own methods to bring criminals to justice, even

if that means departing from standard police procedures; the methods used by the police in "Hill Street Blues" are unorthodox and tailored to the needs of their local community, as they see them; clearest of all, and most popular with young people to judge from their comments, is Terry in "Minder". Terry is young, strong, handsome, flawed by a previous spell in gaol but now a warm-hearted protector of the weak or persecuted. His justice is not the remote and impersonal justice of police and law-courts: it is the immediate, spontaneous common morality of fair play for all and particular protection for the weak.

"Minder" is a very good programme. Every time I see that programme I think that I am going to be like him when I grow up. I'm going to be a minder who minds people who are old or disabled." (Ten year old boy.)

While we recognise there is here a positive moral impetus and richness of script, humour and character, there are dangers in presenting so romantic and convincing a picture of the world of petty villainy, and in loading some of the characters in that world with positive values. It is, of course, quite legitimate to suggest that petty criminals may have some positive values and law-abiding citizens some negative ones. But is not "Minder", in spite of its sharply observed script, its wit, its local London rhyming slang, its excellent casting and production values, a romantic fantasy dressed up expertly as reality? Would Terry McCann remain pure and intact in the real world of petty crime?

All the characters so far mentioned use their powers on behalf of positive values which would be acceptable to many people, who might, however, have some reservations about the apparent lack of loyalty to accepted authority. Another character popular with young people is JR in "Dallas":

" I like JR because he acts so cool when things go wrong and I like it when he gets in a temper because his eyes go all small. And I would like to have his money as well, and his power too." (Thirteen year old girl.)

JR uses his authority for selfish ends and is happy to manipulate everybody, particularly his most immediate family, in his ruthless pursuit of more money. There are "good" characters in "Dallas", such as Bobby Ewing, who embody positive values such as respect for the individual and a sense of proportion in business life. The prevailing impression from the programme, however, is that success is defined in material terms and that in order to achieve that success, deviousness and an utter disregard of other people are legitimate. One of our main concerns about the programme is the potency of the unpleasant image presented by JR, the material success which surrounds his life, and the apparent inability of the other characters in the story to cope with his evil ways.

As far as TV personalities are concerned, by far the most popular is Kenny Everett. It is clear from what young people say that his appeal is based on his versatility and on his irreverence: he is naughty, and says and does rude things.

"My favourite is Kenny Everett. His programme is original and he portrays different characters very well, showing his ability".
(Ten year old girl.)

".... I like this programme because he isn't afraid to say anything, he just comes out with it". (Fifteen year old girl.)

"....the comedy is outrageous ... the sketches he does make me laugh a lot. But to tell the truth some of the sketches he does I don't get the meaning of". (Eleven year old boy.)

Such qualities are hardly new (or reprehensible?) in children's entertainment and playground culture, but what is disconcerting is the delivery of cheap smut into the living-room at a time when people of all ages are watching, often in a family group.

IMAGES OF SUCCESS More intangibly, the general picture of success which emerges is that which is linked with material wealth and power. In different ways programmes as diverse as "Crossroads", "Dallas", "Family Fortunes", and "Emery" reflected such an emphasis. Although Arthur Daley in "Minder" always gets his come-uppance and his plans are always frustrated, it is clear how he defines his goals of success.

Television also spreads the success of those who are involved in other professions - particularly, perhaps, those in pop music, sport, other forms of entertainment, and politics. Because of its availability, television is a powerful medium for bringing successful people to the attention of the young; but because certain sorts of people are "good television", the range of qualities seen as desirable is limited. Overall, the view of success presented in the programmes selected was restricted, predictable and lacking particularly the element of altruism.

ATTITUDES TO AUTHORITY In approaching the question of how television deals with challenges to authority, the Committee was divided: one man's direct challenge to authority tended to be another's healthy scepticism. The range of programmes in which authority is challenged is wide. On an individual level, both "Shelly" and "The Gaffer" survive by challenging and outwitting bureaucratic authority. Kenny Everett's list of targets include those in real authority and those who assume it

(or are assumed to have it): the Queen, politicians, show-biz personalities, the Church, BBC Governors, judges, generals and the police. Authority is corrupt in "The Dukes of Hazzard", remote and almost irrelevant in "Minder". The most comprehensive attack comes in "Whoops Apocalypse" where world politicians are caricatured as mad, totally irresponsible, and prepared to do anything to achieve their ends. "Hill Street Blues" explores the nature of authority, gives examples of problems faced by those whose job it is to interpret or enforce the law, as well as portraying the social contexts in which authority is most likely to be challenged.

In the news and documentary programmes, the difficulties inherent in the interpretation and enforcement of law are closely observed in "Police". Because the professional background of so many people working in "World in Action", "Panorama" and "Nationwide" is journalism, there is a strong tradition in all of these programmes of persistent investigation, of challenging orthodoxies, of giving support to individuals in their resistance to bureaucracy or big business: the regular "Nationwide" feature "Watchdog!" is one obvious example, the "World in Action" programme on US Government responsibility for deaths from radiation in Utah another. On the other hand, some challenges to established authority take place in a total context in which traditional values are upheld to maintain the stability of the status quo.

It is clear that television presents a varied and confusing set of messages to young people about authority and the viability of challenge, about ways of distinguishing right from wrong, about ways of relating the images of society to its norms. If the individual is encouraged to define his own values of right and wrong, what happens to the law as a means of support to others? How is the role of the police interpreted?

THE POLICE There are plenty of images of the police in television programmes. In American programmes they range from the gullible, corrupt and inefficient buffoons in "The Dukes of Hazzard" to the earnest, vulnerable and versatile human beings in "Hill Street Blues" who have to work under great stress. Somewhere in the middle comes "McClain's Law" in which the hero's infallibility is not frustrated by normal police procedures and regulations. McClain can escape death at the last minute, or lead the death-defying capture of a criminal, in the best tradition of crime fiction. A typical "Hill Street Blues" episode is noisy, fragmented, with frequent cuts from one sub-plot to another. The main characters are policemen and policewomen, and they are presented as fallible representatives of law and order struggling to uphold their values in a deprived and depressed local community.

"This is not one of your "dramatic" American cop programmes; it has hard facts and not "fantasy people" in it like most other American programmes have. It is a real-to-life programme with plenty of action". (Twelve year old boy.)

The picture in the contemporary British programmes viewed is different. The philosophy of "Minder" is based on the idea that the normal channels of protection for the individual seem unsatisfactory: police (and other representatives of law and order who appear in the programme) are often corrupt, nasty, ineffectual or irrelevant. During the period after the inner city riots of summer 1981 and the Scarman Report, it was to be expected that examinations and criticisms of police conduct would feature strongly in news and current events programmes. The fallibility of police officers is underlined in the documentary series "Police" and in the public controversy which surrounds it. Amongst the programme's aims were attempts to show the viewing public what the job of policing is really like, and to get people, including policemen, to rethink their assumptions about the way television reflects police work. Such an approach underlines both the fallibility of policemen and policewomen and the range of routine and sometimes unpleasant tasks which they undertake on society's behalf. It is important to remember that even in the cinema verite style of "Police" there were limitations on editing: for example, only those police who gave their agreement were shown in the final televised version. Though public opinion polls suggested that adults had found the series valuable and not damaging to their trust in the police, it is not clear how young people perceived the programmes and the subsequent controversy. One pupil wrote:

"The police on TV, apart from in the documentary "The Police", are portrayed as a violent, hard and brutal force, although this comes from plays, for example on riot control. "Nationwide" and other news programmes tend to dwell on their violence. Cell deaths and beatings, false confessions seem constantly in the news. The impressions, therefore, may restrict the police's usefulness as the public may fail to report crimes such as rape. "The Police" documentary on the report of a rape did show their brutal way of treating the woman, disbelieving her to the point where she withdrew the complaint. This aspect of the police definitely needs reporting but excessive reporting destroys the police. Programmes such as "Z Cars", "The Gentle Touch", "Softly, Softly", "Dixon of Dock Green and "Juliet Bravo" all give a refreshing helpful impression, too admirable in "Z Cars", for example. There seems to be a lack of realism as they always catch the criminal, always in the right, and so these programmes lose their effectiveness". (Fifteen year old girl.)

NEWS AND CURRENT AFFAIRS

The group considered the methods of presentation in some news and current events programmes (ie BBC and ITN Early Evening News, "Nationwide", "Panorama" and "World in Action"). How was the separation of fact from comment handled? Was "balance" achieved? What were the roles of presenters, interviewers and interviewees? Was the time allotted to the subject about right?

There were very few obvious examples of biased or irresponsible reporting during the viewing period. Individual members of the group have differing views on the degree of aggression permitted to interviewers, on the most desirable mix of elements in a programme like "Nationwide", and on criteria for a subject's inclusion in a news or current events programme. A general trend which caused us anxiety was an apparent policy of presenting an issue as debate between two representatives of opposed position rather than as a more objective analysis or as a discussion involving "diagonal" thinkers which would keep viewers in touch with complexities not encompassed by the "for" and "against" format. What is important is that young people are able to see and understand how television selects and allots priorities to the news it decides to broadcast; what are the contrasting elements of style that differentiate "World in Action" from "Panorama"; the ways in which a daily magazine programme like "Nationwide" is subject to time and subject pressures which are quite different from those facing a weekly programme like "World in Action"; and the criteria to be used in assessing in as much detail as possible the degree of responsibility a programme is showing in its treatment of a particular item.

Many topics of political significance were covered in news and current events programmes during the viewing period. Four out of five "World in Action" programmes contained political elements: one takes the people's case against the US Government which is accused of causing illness and death from radiation of many citizens in Utah; another, entitled "Worried Men", examines the views of Tory MPs who have reservations about current economic policies; a third examines the record of the present government of Guatemala, particularly in civil rights; the fourth looks at the resilience of certain pupils in Northern Ireland who, in spite of the political troubles, manage to achieve excellent examination results. During the viewing period, "Panorama" included items on Nicaragua, the political lobby system, the fight for Times Newspapers, extradition laws in Ireland, and Afghanistan, as well as interviews with Robert Mugabe, Mrs Gandhi and David Steel. The national and international ground is well covered. There is also comprehensive coverage, of course, in news bulletins and in "Nationwide".

At the beginning of this year a new Editor of "Nationwide" was appointed. The programmes during the viewing period were different from the previous "Nationwide" tradition: there were fewer light, human interest stories; more and weightier attention was given to international news; an attempt was made, in two series of films, one about poverty, one about the House of Lords, to explore the broader social context of news rather than constantly being "summoned by gunfire" to temporary or sensational events. Most of us welcome the move towards more detailed and analytical examination of important news stories; one or two feel that there are already programmes such as "Panorama" which fulfil that role, and that the light idiosyncratic approach of previous "Nationwide" programmes was appropriate to the schedule time and likely family audience. The basic issue remains of how television can give adequate coverage to important subjects, granted its constant need to review priorities in its selection of newsworthy items to be broadcast.

In the first week of the viewing period "Nationwide" included a "Watchdog!" item claiming the law is an ass because police appear to side with criminals; an analysis of attitudes towards the police in Toxteth, including allegations of repression of blacks by police and employers and suggestions that the riots were externally-prompted. In addition in items about rent rebates, a woman allergic to most 20th century products and about poverty and unemployment, local authorities, the health service, the DHSS and social services were shown to be harsh and uncaring. At the same time there was a constructive and positive feature on the work of the House of Lords.

POLITICS AND POLITICIANS A worrying aspect of this coverage is the unbalanced view of politics and politicians which it makes available. There is a long and honourable tradition of investigative journalism which exists in programmes like "Nationwide" which probe the motives and actions of elected representatives, or stand beside the individual citizen and attempt to assess the effects of political decisions. Nevertheless if the predominant impression offered to young people is that politicians and "the system" are not to be trusted, that they do not care about society, that they are unsympathetic to the needs of the individual, then there may be risk of disillusionment with democratic institutions and procedures.

Many pupils commented on the fact that they avoided watching programmes on politics:

"If you're interested in politics you can find out quite a bit.
Personally I find politics boring so I keep away from them on TV".
(Fourteen year old girl.)

But the position is not retrieved by the presentation of politics in other sorts of programmes watched, perhaps, by more young people. "Hill Street Blues" presents an example of the frustrating overlap between policing and politics, with politicians presented as publicity-seeking opportunists attempting to thwart the efforts of the humane professionals. "The Gaffer", "Shelley" and "The Kenny Everett TV Show" all make scathing references to the motives, speeches or actions of politicians. "Whoops Apocalypse" is an extreme example of cynicism and caricature addressed to the world of politics, where mismanagement, incompetence and greed will inevitably lead to catastrophe.

This is not a case of seeking immunity from attack or caricature for politicians, or indeed for anybody else: but television does present a one-sided picture, with an apparent lack of coverage of those elements in politics which are to do with personal commitment, service to the public, a desire to improve the condition of society through democratic procedures. This is linked with the suggestion of a "them" and "us" problem: "they" represent the government and system and have power, "we" have no power, cannot effect change and therefore need not become too involved.

In reflecting the society in which it operates, television provides images of various groups which make up that society. We noted the portrayal of several such groups in the selected programmes: families, women, old people, children and young people, the handicapped, ethnic minority groups and foreigners, and the unemployed.

VIEWS OF THE FAMILY Families are treated in a variety of ways on television. "Dallas" is an example of the family used as a central device to bind together the plot. The intensity of family feeling within the Ewings of "Dallas" is matched only by the intensity of plot and counter-plot between family members. The luxurious life-style is not based on common family activity or even in a recognisable home: the Ewings normally get together only at breakfast and for evening drinks, and the locations for these activities might as well be a hotel. The family seems to stay together simply to retain power.

"The Dukes of Hazzard" portrays traditional aspects of family life, a close-knit group concerned about kith and kin, with relationships strong yet the structure of the family difficult to identify. The family unit supports its members against the outside world.

"We'll Meet Again" describes the tensions of everyday families under pressure from the cataclysmic events of the Second World War. The social problems shown are easy to identify with - the son who leaves home because he is unable to get on with his father, yet retains his concern for his mother and sister. Family tensions are shown when an affair threatens the stability of the family; problems of disability, attitudes towards pregnancy before marriage - these situations are easily identifiable whatever the period of time.

"Crossroads" incorporates some contemporary family problems - that of a demoralised unemployed man, for example, or the stresses within an Asian family living and working in the Midlands. Unfortunately teachers and pupils agreed that the poor production of the programme made these portrayals unconvincing and predictable. As far as light entertainment programmes are concerned, aspects of a contemporary family scene are shown in "Shelley" where husband and wife explore modern notions of equality tentatively and with humour. Between Shelley and his wife there seems a natural and unforced warmth of domestic feeling, reflecting a situation not often found in the programmes the Committee viewed: marital contentment. In other programmes such as "Emery", "The Glamour Girls" and "The Kenny Everett TV Show" occasional aspects of family life are caricatured. "Family Fortunes" celebrated the advertisers' family norm: smartly dressed, happy, white families compete for material rewards, congratulatory of each other in success, sympathetic in defeat. From what pupils say, it seems that the programme involves viewers in the experience of the successful family.

It is difficult to draw conclusions. Certainly there are examples of the positive and fulfilling aspects of family life, as there are of the difficult and sometimes destructive nature of family relationships. Overall, there appear to be few instances, however, in the programmes watched by large numbers of young people where the experience of contemporary families is explored in depth, with sensitivity or with humour. One 17 year old girl added an interesting view:

"In large families portrayed on TV eg the Ewings in "Dallas", there are always dramatic conflicts taking place, divorces and affairs and it almost seems as if no family can live in perfect harmony with each other with the exception of the "The Waltons" and "Little House on the Prairie", and both of these exceptions are outdated programmes and therefore this gives us the impression that modern families cannot be united in their family life".

WOMEN There was little in the selected programmes which convincingly reflected the changing role of women in contemporary society: the Asian girl in "Crossroads"

and the young wife in "Shelley" were honourable exceptions. In commenting that newsreaders and "Nationwide" interviewers do their job "beautifully", one member of the group noted that the ambiguity in the word "beautifully" characterised much of the presentation of women characters in television drama and light entertainment. On the one hand, there are overt protests in some programmes about the sexual exploitation of women, yet on the other some of the programmes' appeal is based on exactly that exploitation. Some of the group felt strongly that the apparent obsession with women's bodies and the reliance on sexual innuendo to get quick laughs in "The Kenny Everett TV Show" reflected overall a degrading and offensive attitude to women.

Just as demeaning to women is the range of roles they are allocated in "Dallas". With the exception of one, all seem to live their lives through men, who are dominant and manipulative. Women may manipulate men only through their sex appeal: otherwise, they remain flawless ornaments, beautifully attired and always decorative. The growing independence, professional and emotional, of a middle-class woman doctor is one of the main elements in "We'll Meet Again", and contrasts with other examples in the programmes of more traditional roles for women in the 1940s. Though much of the series seems pre-occupied with the American airmen's view of local women as sex objects, there is also a sensitive description of the developing sexuality of a teenage girl as she strives for independence, supported by her mother and brother, and thwarted by her father. Perhaps the clearest portrayal of independent women is in a programme imported from America, "Hill Street Blues". Two leading characters, a lawyer and policewoman, have strong individual personalities and are presented as the equal of men. Many light entertainment programmes continue to rely on comic stereotypes of women in the seaside postcard tradition. Women do read "The News" and share in the interviewing and presentation of "Nationwide". One of the three popular presenters of "Tomorrow's World" is a woman, and the scientific or technological items in the programme do not seem to be allocated to presenters on the basis of any supposed sex bias. Though there are women on the production teams of both "Panorama" and "World in Action", there are currently no female reporters.

Many young people seem aware of the restricted role allocated to women, particularly in fictional programmes:

"Women on TV are always beautiful and well-dressed, such as Sue-Ellen from "Dallas". If anybody kidnaps or threatens them, someone always comes to the rescue. Women are portrayed as weak and defenceless people." (14 year old girl.)

"Women are sex objects on telly. Example: men are never seen in the nude but women are." (14 year old boy.)

OLD PEOPLE There seems considerable under-representation of old people, with little sense that their age and experience are deserving of attention or respect. They are caricatured as senile in "Emery", "Whoops Apocalypse" and "The Kenny Everett TV Show"; an elderly mother-in-law is presented as selfish and cantankerous in "We'll Meet Again", and in news programmes and "Nationwide" they appear most often as victims or problems. Overall, the opportunity to show the valuable contribution which old people can make to society is being lost.

CHILDREN AND ADOLESCENTS The main image of children and teenagers emerging from news and current events programmes during the viewing period is one of trouble and conflict: the violence of young children in a Toxteth school, for example, or black teenagers' expectations of police violence and corruption. On the other hand a "World in Action" film on young people in Northern Ireland presents them as resilient, hard-working and coping in a very mature way with the civil disturbances there.

Children, like everybody else, are there to be manipulated in "Dallas". In "Hill Street Blues" their capacity for violence and cruelty is exposed, but often set in the context of adult neglect and urban deprivation. Some of the problems involved in growing up are explored in "We'll Meet Again", but play no part in "The Dukes of Hazzard".

'Smart' young people take part in "Family Fortunes"; more exotic young people are enthusiastic participants in "Top of the Pops", which is the most popular of the selected programmes with young people, watched by more than one in three. It presents a cheerful, colourful picture of young people of various ages and races enjoying themselves, with much stress on exotic lighting, clothes and make-up. Its appeal to young people is varied:

"I like "Top of the Pops" because one it annoys my dad and two I can get absorbed into it and forget the world problems and my problems." (Sixteen year old boy.)

"It is a cheerful, musical and colourful programme. They play some good music and you can see the group or singer at

the same time which isn't the same as listening to the radio. There are also some good videos that are shown. You can keep track of the latest music and there is a lot of dancing and you can also see the latest fashions that they are wearing. You can sing and dance along with it if you are alone." (Sixteen year old girl.)

PEOPLE WITH HANDICAPS The handicapped appeared in the programmes only occasionally, and then as figures either of fun or of menace - or both. The hunchback in "Whoops Apocalypse", the mysterious limping man in "Emery", and a one-eared man in "The Kenny Everett TV Show" are three examples. (The second example seems in direct contravention to the BBC's guidelines on "The Portrayal of Violence in TV Programmes", p.25: "The use of physical disabilities in association with "bad" characters who may employ violence is almost certainly to be avoided.") We particularly regret the absence of positive images of handicapped people on television because many children are not familiar with handicapped people and may assume the popular stereotype, based in literature and films, which links physical abnormality with behavioural aberration. Occasional coverage in current affairs programmes and an item in "Tomorrow's World" which deals with artificial limbs may provide young people with more information, but may tend to confirm a restricted view of handicapped people as "a problem". An attempt is made in "We'll Meet Again" to show the difficulties a man faces in the early stages of disability, having been wounded in the war. His failure to cope with simple things causes tension, and both his need for independence and the responsibilities thrown onto his family, especially the effect upon his wife's conscience, are shown.

UNEMPLOYMENT The unemployed appeared mostly as statistics in news and current events programmes. In human terms television does not yet seem to be reflecting current changes in society, let alone approaching them positively. The emphasis in the situation comedy "Shelley" is not unnaturally on the more light-hearted aspects of outwitting the system rather than on a genuine exploration of the difficulties to be faced.

ETHNIC MINORITIES AND VIEWS OF FOREIGNERS Representation of ethnic minority groups in the programmes viewed was sparse. "Crossroads" included as regulars a West Indian car mechanic and an Asian businessman, and described some of the problems they face. Blacks appeared in small roles only in "Minder": a dishonest car dealer, and a gang boss's henchman during the viewing period. They played no part in "Dallas" or "We'll Meet Again", though it is apparently a matter of history that there were no blacks in the US Air Corps based in Britain during the Second World War. By far the most positive and comprehensive stance was taken in

"Hill Street Blues", in which a multiracial police force is seen to serve its multiracial community: one of the black policemen, a leading character in the programme, is seen to be both more articulate as a human being and more effective as a policeman than his white colleague.

Young people of all nationalities mix apparently unselfconsciously in "Top of the Pops" but elsewhere in light entertainment programmes the picture is bleak. "Emery" included an episode in which the two detectives are confronted by drunken, black savages engaged in voodoo and eating cockroaches. "Let's get back to civilisation", said Emery at the end. "Whoops Apocalypse" mocked Islamic law, and "Mind your Language" included a rather ambivalent sequence in which an Asian fails to recognise his own voice because it sounds like a foreigner's. No black families were featured on "Family Fortunes" during the viewing period.

Black newsreaders and interviewers are involved in BBC news, ITN, and "Nationwide". There are none in the reporting teams on "Panorama", "World in Action" or "Tomorrow's World". "Police" included a chilling sequence in which an officer described to a class of trainees the supposed racial characteristics of ethnic minority groups. The overall impression gained from news items involving ethnic minority groups was negative, with the focus frequently on conflict rather than any possible contribution they might be making.

"Mind Your Language" depends for its humour upon the premise that foreigners' language, dress, manners and beliefs are humorous together with their inability to understand English properly. There is no explicit suggestion that the British or their language are superior. Elsewhere stock caricatures abound: Italians in "Emery" are shifty, greasy and unreliable; the recurrent Frenchman, a sort of cross between Charles Boyer and Maurice Chevalier, brings romance to "The Kenny Everett TV Show"; stupid Irish are everywhere; a solemnly efficient German policeman in "Minder" relentlessly pursues his man; and "Whoops Apocalypse" provides a galaxy of different foreign stereotypes. By far the most intensive coverage is of Americans, mainly, of course, through imported American programmes such as "Dallas". "We'll Meet Again" attempted a range of American characters, perhaps too many for the time available. Overall, in drama and light entertainment the treatment of foreigners is crude and unsympathetic, all too often sowing the seeds of stereotypes or confirming them.

Against these fictional representations, news and current events programmes provide much factual information, and many contacts with foreign statesmen and their peoples: "World in Action" reported on human conflicts in Guatemala. "Panorama" included an investigation of the real state of affairs in Afghanistan and interviews with Mr Mugabe of Zimbabwe and Mrs Gandhi of India.

In summary, there was a distinct under-representation in the selected programmes of the groups we studied, with too few positive and realistic images of them made available. There was little suggestion of the part they were playing, or might play, in contemporary society, and such treatment as there was in the selected programmes tended to reinforce stereotypes, or link members of these groups to a problem. In giving insufficient coverage to these groups, television is not only giving a distorted view of the society in which it operates; it is also missing opportunities to provide a richer, more varied coverage of human experience and restricting itself to too narrow, well-worn and sometimes trivial a view of life.

REGIONAL DIVERSITY It was unfortunate, too, that the most detailed exploration of regional diversity amongst the programmes viewed was in a programme which does not reflect contemporary life: "We'll Meet Again", based in East Anglia. There did not seem much attempt to reflect the culture of ethnic minority groups: indeed, "Mind Your Language" may be counter-productive in this. "The Gaffer" in its title and in the flavour of its humour reflects an unspecified area of the North, and "Minder" also attempts through dialect and wit to establish a strong London atmosphere. Weekly general slots and daily "Nationwide" slots are available for viewers to see their own local programmes, but it would be interesting to know the degree to which this arrangement precludes regional items from being shown nationally. Certainly we were disappointed by the apparent lack of diversity in the programmes viewed, and by the strong bias towards the South and particularly London as the source of programme materials.

VIEWS OF THE FUTURE As for the future, "Tomorrow's World" carried to young people a strong message that science and technology are making the world a better place. Its viewing figures of one in five young people are impressive and as a "taster" programme covering 7 items in 25 minutes, it seems excellent. The amount of time allotted allows no more than a brief exploration of the subject so that it is not possible, for example, to describe the social implications of the development. The items are shared between one female and two male presenters, and their approach is cheerful and informal rather than didactic. Attractive and striking visual aids are included, and an atmosphere of suspense and fun is created through the "live" presentation of the greater part of the programme. What this

format makes difficult is conveying a sense of the relative importance of each item, and, often, suggesting to the programme's large audience where it might seek more detailed information. The vast majority of pupils enjoy "Tomorrow's World" and find it interesting.

The other programme viewed which looks to the future was "Whoops Apocalypse". Its cynical assumption that world leaders are mad and that therefore nuclear war is inevitable certainly painted a depressing picture. Some of us feel that nuclear disaster is not a proper topic for comedy, but those who accept that it may be felt that in spite of some clever ideas and funny one-line jokes, the programme relied too heavily on crude caricature and displayed an ambivalent and rather sick fascination with the violence it portrayed. With no hint of amendment or reform, it lacked satirical bite.

4. CONCLUSION

(a) In the programmes viewed there was a high level of professional and technical excellence and much of the output of BBC and ITV was interesting and entertaining. It is important to bear in mind the quality and acceptability of much of British television, particularly when concentrating on that which is controversial or anxiety-provoking. It is also important, particularly for teachers, to avoid falling into the trap of conferring greater value per se on programmes which set out to educate and inform than on those whose primary aim is to entertain.

(b) Having said that it became clear in the course of discussions with producers and others working for the BBC and ITV companies that there was little agreement among them about the wider educational influence and possibilities of television. Producers often assumed that any discussion of the educational role of the programmes was an attempt to press them into taking a more didactic stance in their productions. This defensiveness militated against a thorough examination of how programmes of all kinds make available to young people images of the world and in this sense, and often more directly, disseminate information and opinions as well as relaying particular attitudes and values. For a minority of children the products of television may be the main source of significant influence on the way in which their images of certain groups develop: for example, the images of black people built up by those children who never meet blacks in real life.

(c) Despite the work and efforts of the BBC's weekly Programme Review Boards, the regular studies of audience reaction carried out by both BBC and IBA, and of the various advisory groups, there was relatively little evidence among producers of a concerned awareness of just how powerful an influence their programmes may be on the

lives of young people. In both the BBC and ITV companies too often it was assumed that if teachers were interested in the educational impact of television then schools programmes must be their main concern. It is not possible to separate the responsibilities to educate and to entertain into such self-contained boxes. Yet it seems that programme makers often do so. As a consequence they fail to recognise or act upon the conflict and continuity between the duties to educate and to entertain. It is this failure to link the two that causes concern to teachers, parents and others. For many outside the professional world of television there is a worrying and obvious contradiction between, for example, the exploration of crime, violence or the causes and consequences of war in programmes intended to educate and inform, and the treatment of these same themes in television drama and light entertainment. There is a desire for balance and some consistency that for most people falls far short of anything that could be described as censorship. But there should be at the least a clearer recognition among those in television at all levels that just as entertainment should not be missing from that which is primarily educational, education does not stop just because a programme is described as a play, a feature film or light entertainment.

(d) The imminent arrival of Channel 4, the present video boom and the potential of cable television all underline the urgency with which those working in television must consider their role with reference to children. Already through video clubs young people can have regular access to material which would be unacceptable to many adults; many young people now have access to video recorders which enable them to replay television material however often and at whatever time they choose; American research suggests that the more television channels that are available to young people, the more restricted becomes their taste as they become less likely to try something "new". How will broadcasters respond to these future developments, and how high a priority will their educational responsibilities have? In the past producers have too often used the lack of clear and consistent research evidence about the effects of television on young people as an excuse for their avoidance of such questions.

(e) Schools, too, must review their responsibilities with reference to young people's experience of television. The fact that most children between five and fourteen spend more time watching television than they do working in a classroom underlines the magnitude of the part which television plays in their lives. There are few aspects of life about which television does not pass on messages to young people. Teachers now know what many of their pupils do in their leisure time, insofar as much of the evening is spent in the common experience of watching the same programmes on television. There are obvious opportunities for teachers to

share some of this experience and to put it to constructive use in the classroom. It may be that the nature of the medium makes certain sorts of presentation almost inevitable: the drama series is drawn to 'soap opera', with social context and depth giving way to tortuous personal relationships; the complex industrial dispute is reduced to a personal confrontation between representatives of two extreme positions; previous success and public expectations lead comedy towards stereotypes of character and plot; the normal routine is ignored, the colourful, unusual or controversial is highlighted. It must certainly be part of the educator's responsibility to explain these pressures to young people. In some schools, both primary and secondary, considerable attention has been given to the discussion of television programmes seen at home. Bodies such as the British Film Institute's Education Department and The Society for Education in Film and Television have been offering advice and in-service training to teachers for many years, and a small number of secondary schools have courses in media studies which may lead to public examination at CSE or O level. Both the BBC and ITV have themselves put on television programmes for schools which looked critically at their network programmes, although the present copyright position which among other things makes it illegal for schools to record evening television programmes for subsequent educational use in the classroom is a considerable handicap. But specialist courses in media studies are not enough: all teachers should be involved in examining and discussing television programmes with young people.

(f) The vast majority of young people's viewing takes place at home and this lays considerable responsibility on parents to control the amount and nature of the viewing, and to discuss what young people have seen. This is no easy task because young people often have different interests from adults, and in quite properly seeking to cater for those different interests, specific programmes are aimed at particular age groups.

(g) Parents and teachers have common concerns about the impact of television on the views and attitudes of young people. The debate about these matters tends to be confined to public confrontation between those taking up extreme positions in respect of particular programmes. There is an undoubted need for arrangements at appropriate levels to enable programme makers, teachers and parents to explore together their different but related responsibilities in understanding better the impact of television upon the young and seeking to ensure that it is a positive and constructive influence.

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- Mr Ian Young, Headmaster, Hedworthfield Secondary School, South Tyneside.

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QUESTIONS TO BE ASKED OF PROGRAMMES VIEWED

1. What picture emerges from the programme of:
- | | |
|-----------------------------|-----------------------------|
| a) families and family life | g) different social classes |
| b) women | h) homosexuals |
| c) ethnic minority groups | i) handicapped people |
| d) old people | j) the police |
| e) children and teenagers | k) foreigners |
| f) the unemployed | |

Evidence may come from direct representation of people in these groups, or from others' reactions to / comments about them.

2. What clues are given which might contribute to a young person's definition of a hero? or of a successful person? are heroes set in a convincing social context? are there stereotypes of successful people?
3. What is the range of circumstances in which authority is challenged in the programmes? How are conflicts, physical and / or verbal, resolved? what are the attitudes conveyed (by writer, producer or characters) towards resolution of conflict by physical violence?
4. Does the content of the programme reflect the regional, cultural and religious diversity of Britain? What information is given about these topics?
5. What picture of the future is given to young people in terms of the world of work, the impact of science and technology, the possibility of social change, environmental issues?
6. What information is given about people involved in politics and about the political process generally at local, national and international levels?
7. NEWS AND CURRENT EVENTS SUPPLEMENT

In addition to the questions above, please also consider these with reference to programmes viewed:

- a) How was the separation of fact from comment handled?
- b) Was "balance" achieved? If not, in what ways was the programme distorted? If there was debate, was the form of debate appropriate?
- c) What were the roles of the BBC / ITV presenters? If an interview took place, what was the interviewer's attitude to the subject(s)?
- d) What were the roles of the external experts/spokesmen/interviewees?
- e) Was too much / about the right amount / too little time given to the issue? What effect did pressure of time have? Should the total amount of time have been allocated otherwise?

NOTES

1. These questions are offered as a guide only. Please do not feel bound by them. Important general themes, such as relationships (including sexual relationships), are very relevant.

2. Please classify the strength of your opinion by making a note as follows after each comment on the report sheet:

3. strong view

2. normal opinion

1. tentative judgement

DATE

PROGRAMME TITLE

COMMITTEE MEMBER

WHIP

(please circle)

3 2 1

1. Groups (please specify by letter)

2. QUALITIES OF HERO/SUCCESS

3. ATTITUDES TO AUTHORITY/CONFLICT/VIOLENCE

4. REGIONAL DIVERSITY

5. PICTURE OF FUTURE

6. ARGUMENT/ PRESENTATION OF ISSUES

7. POLITICS

8. SUMMARY (please circle if appropriate)

Superficial and trivial	1	2	3	4	5	perceptive and in depth
traditional and accepted	1	2	3	4	5	new and challenging
easy to understand	1	2	3	4	5	hard to understand
sympathetic and friendly	1	2	3	4	5	unsympathetic and hostile
wide, mass interest appeal	1	2	3	4	5	narrow, minority interest and appeal
a good programme of its kind	1	2	3	4	5	a poor programme of its kind

9. ANY OTHER COMMENTS

DATE

PROGRAMME TITLE

COMMITTEE MEMBER

WHIP

(please circle)

3 2 1

NEWS AND CURRENT EVENTS SUPPLEMENTARY REPORT SHEET

1. Fact / Comment

2. Balance

3. Presenters

4. External guests

5. Time

6. Other comments

THE PROGRAMMES

The programmes selected for viewing by the Committee were:

Drama

- a. "Crossroads", Central. Three times weekly, 6.30 pm.
"Crossroads" is a long-established serial based on a motel in the Midlands. It deals with the personal and professional lives of the motel's owners, staff, guests and local community, and is watched regularly by over 25% of the UK population; its audience contains many young people.
- b. "Dallas", BBC1. Saturday, 9.00 pm.
"Dallas" is a weekly American serial based on the Ewings, a family of oil tycoons.
- c. "The Dukes of Hazzard" BBC1. Saturday, 5.15 pm
Two teenage boys, a girl and their elderly uncle are the heroes of this American comic drama series.
- d. "Hill Street Blues". Most ITV companies. Monday, 9.00 pm.
"Hill Street Blues" is an American series set in a New York police precinct.
- e. "McClain's Law". BBC1. Friday, 9.25 pm.
"McClain's Law" is a traditional American police series.
- f. "Minder". Thames. Wednesday, 9.00 pm.
A crime series, featuring two central characters, Terry and Arthur, and normally set in London.
- g. "We'll Meet Again". London Weekend. Friday, 9.00 pm.
"We'll Meet Again" is a serial based on the arrival of US airmen in an East Anglian community during the Second World War.

Light entertainment

- a. "Emery". BBC1. Tuesday, 8.00 pm.
This series of "Emery" is different from Dick Emery's previous shows in that it takes the form of a comedy serial, with Emery and friend as detectives hired to find six missing persons.
- b. "Family Fortunes". Central. Friday, 7.00 pm.
A quiz which is one of the most popular programmes of all, particularly with younger children and older people. It features a contest between two families, the skill involved being to guess as accurately as possible what other people have answered to questions put to the contestants. Success is rewarded with both cash prizes and a range of consumer goods.
- c. "The Gaffer". Yorkshire. Thursday, 8.30 pm.
"The Gaffer" is a comic series built around the talent of Bill Maynard who plays the boss of a small, run-down light engineering firm.
- d. "The Glamour Girls". Granada. Tuesday, 8.00 pm.
"The Glamour Girls" is a situation comedy featuring two young women, of contrasting characters, who work for Glamgirl Ltd and are required by their boss to promote a variety of products or ideas.
- e. "Kenny Everett Television Show". BBC1. Thursday, 8.00 pm.
The programme is typically a series of comic sketches, many featuring Everett in a variety of disguises; there is also pop music and dance.
- f. "Mind Your Language". London Weekend. Saturday, 6.15 pm.
The basic scene for the comedy series "Mind Your Language" is a language school, and most of the humour derives from the foreign pupils' inability to speak the English language.
- g. "Shelley". Thames. Thursday, 9.00 pm.
"Shelley" is a situation comedy based on the life of a young unemployed man, his wife and their baby.

- h. "Top of the Pops". BBC1. Thursday, 7.20 pm.
"Top of the Pops" is based on currently successful records of pop music. Some of the groups involved mime their records to the studio audience, others have pre-recorded their music on video.
- i. "Whoops Apocalypse". London Weekend. Sunday, 10.00 pm.
"Whoops Apocalypse" is a situation comedy serial describing the final stages of our world before it is overtaken by nuclear catastrophe.

News and Current Events

- a. Early Evening News. BBC1. Weekdays, 5.40 pm.
ITN at 5.45. ITV. Weekdays, 5.45 pm.
- b. Nationwide. BBC1. Weekdays, 6.25 pm.
- c. Panorama. BBC1. Monday, 8.10 pm.
- d. World in Action. Granada. Monday, 8.30 pm.

Science/Features

- a. Tomorrow's World. BBC1. Thursday, 6.55 pm.
A typical programme includes seven short items, two on film, five live in the studio, about aspects of technological, medical, scientific or environmental progress.
- b. Police. BBC1. Monday, 9.55pm.
The documentary series "Police" recorded the work of the Thames Valley Police in a style known as "cinema verite".

Broadcasting
ge. F. M. Munt-

PRIME MINISTER

TELEVISION AND THE SCHOOLS

In my minute to you of 8 January I told you of my concern about the impact of television on school children. I proposed to ask HM Inspectorate to convene a group of teachers from a variety of schools to study, in co-operation with the BBC and the IBA, the values and images of adult life and society presented to school children by a selection of popular adult television programmes. The group has now completed its work: I enclose a copy of its report to me. I have sent it to the Home Secretary, telling him what I have in mind and have had his comments. The purpose of this minute is to consult you, as I undertook to do, about my proposals for the next steps in handling the report.

with
FM
8/12

In my judgement the report is a modest but serious piece of work on a matter which merits more thought and discussion. The teachers did not constitute a representative sample in any statistical sense, but they were a balanced group, as is explained in the Introduction to the report; and they were selective in the programmes they chose for study (partly for practical reasons and partly because the programmes selected were those most likely to be watched by school pupils). The report is impressionistic, therefore, rather than a sociological study - and none the worse for that; it gains from the fresh and direct way in which the group dealt with their remit. The report is obviously relevant to some of our thinking about family policy; like any such document, it could be misinterpreted or discussed in a slanted way, but to the dispassionate reader it offers a basis for some useful action both educationally and politically.

The main messages of the report are that those responsible for adult television programmes have not taken sufficient account of the effect which those programmes have on the attitudes of children and

young people; that teachers generally do not take television sufficiently seriously in their teaching; and that parents should carry an important responsibility in guiding and controlling what their children view.

The first of these messages might be challenged by some people in broadcasting, who necessarily have to meet at once a number of conflicting objectives and who are under multifarious pressures which indeed are likely to intensify in consequence of the rapid expansion of the video-cassette market and of developments in cable television. I am bound to bear in mind that among the duties imposed on the broadcasting authorities by Parliament is the duty to educate: at the same time it is (as the Home Secretary has stressed to me) not for Ministers even to appear to be transgressing those authorities' independence or to be telling them how to do their job.

My proposals for action are:

- i. I should have an informal discussion with the Chairmen and some Governors of the BBC and IBA jointly about the report, both as a matter of courtesy and to share with them my reaction to the study and my proposals for new contacts between teachers and broadcasters.
- ii. The report should then be made public, and be made readily available within the educational community. It would be made clear that the report was not a Government or Departmental statement but that the views expressed in it were those of the group only.

Subsequently, in relation to the report's three main messages as described above -

- iii. We should consider the creation of new means for discussion between teachers and broadcasters: the existing consultative network, both for the BBC and IBA, is concerned with educational broadcasting but might be

adapted; in addition it seems necessary to find new means of contact at a more local, working level.

- iv. The report might be used in the course of initial and in-service training of teachers with a view to helping them to handle in the classroom, and to exploit educationally, the responses of pupils to what they view, and to take these into account in fostering effective school-parent links.

- v. Informed public discussion should be encouraged of parents' role in relation to what children view: this topic could, for example, be referred to in Ministerial speeches concerned with the values of our society.

In all of this, the public presentation of the report would need to be carefully handled. No excessive claims would be made for the work; rather, it would be presented as a modest piece of enquiry, sponsored by the DES and HM Inspectors, and no apology needs to be made for the committee's straightforward approach.

I should be glad to know whether you are content with the way in which I propose to handle this matter. Copies of this minute go to the Home Secretary and to the Secretaries of State for Northern Ireland, Scotland and Wales.

Department of Education and Science.

7 December 1982



Broad casting
✓ M.D.

DEPARTMENT OF EDUCATION AND SCIENCE
ELIZABETH HOUSE, YORK ROAD, LONDON SE1 7PH
TELEPHONE 01-928 9222
FROM THE SECRETARY OF STATE

22 January 1982

The Rt Hon William Whitelaw CH MC MP
Home Secretary
Home Office
50 Queen Anne's Gate
London SW1H 9AT

Dear William.

TV AND THE SCHOOLS

In your minute of 13 January to the Prime Minister you draw attention to certain potential pitfalls in connection with the forthcoming study which I described in my minute of 8 January to her. I am very conscious of these pitfalls and I think I can reassure you about certain aspects.

The study will not try to measure the effect of certain programmes on school children. It will seek to answer the more limited, but nevertheless important question, (on which no research evidence is available from other sources) of what picture of life and the world comes over to schoolchildren through the programmes selected for study.

The study proposals will be fully discussed with the BBC and IBA, and Her Majesty's Inspectors have begun the necessary discussions. The study can only succeed with the co-operation of the broadcasting authorities which, I am glad to say, is forthcoming on this occasion as on the last. My people will certainly be glad to keep yours informed of progress.

When the results of the study are published, it will, I think, be easy to avoid the suggestion that it is the Government which is judging the programmes in question. The study will give an account of the views and opinions of teachers and pupils about these programmes and the picture they give. The function of HMI will be to put together these views in a coherent account. I envisage that the findings of the study would be discussed with the broadcasters before publication.

I take entirely your point about the need for caution if, following publication of the study, I am minded to build on the study at the political level. If I were so minded, I would certainly want to consult you and other interested colleagues.

I am sending copies of this letter to the Prime Minister and the Secretaries of State for Northern Ireland, Scotland and Wales.

Leon

Keith

11 15 1

SECRET 55



DSG
Broadcast

10 DOWNING STREET

From the Private Secretary

13 January 1982

The Prime Minister has seen your Secretary of State's minute of 8 January about the impact of television on school children, and the Home Secretary's comments on it, set out in his minute of 13 January.

She is very pleased to learn of the proposed new study and she is confident that your Secretary of State will pursue it in the light of the comments that the Home Secretary has made.

I am sending copies of this letter to John Halliday (Home Office), Muir Russell (Scottish Office), John Craig (Welsh Office) and Stephen Boys-Smith (Northern Ireland Office).

M. A. PATTISON

Mrs. Imogen Wilde,
Department of Education and Science.

DSG



Prime Minister

Mr Whitehead has some hesitations about the proposed study, but no doubt Sir Keith will proceed with these points in mind.

Yes Mr. (what?) M.P. 13/1

Prime Minister

I have seen with interest the minute of 8th January from the Secretary of State for Education and Science outlining his proposals for a study of the impact of television on school-children.

As the Secretary of State recognises, there has been a good deal of past research effort in this field, by the broadcasting agencies themselves and by independent social scientists, and on the whole the results have been inconclusive - no doubt because of the intrinsic difficulty of establishing the hypotheses that such research must seek to test. I would not wish to stand in the way of the further efforts in this direction which the Secretary of State proposes. But there are three comments that I wish to make at this stage:

- (1) I do think it important that the study proposals should be fully discussed with the B.B.C. and I.B.A. - as so far, I believe, they have not been. Neither body will be slow to criticise the results of a study which it judges to have been unsoundly based. I should also be glad for the D.E.S. to keep my own Department in touch with progress, in view of my responsibilities both for broadcasting matters and for research in cognate areas.
- (2) I see that publication of the results is envisaged, and I do not quarrel with that. However, careful thought will need to be given to the presentational aspect: a report of a study carried out in part by civil servants, and published under the Government imprimatur, which evaluates the content of television programmes runs the risk of infringing the constitutional position by which programme content is the responsibility of the broadcasting authorities and is not the subject of comment from government.

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- (3) A similar point arises on para. 6 of the Secretary of State's minute, where he speaks of seeking "to build on the study at the political level". I need not point out the dangers if the content of broadcast programmes becomes a matter of political controversy.

I am sending a copy of this minute to the Secretaries of State for Education and Science, Scotland, Wales and Northern Ireland.

WIL

13 January 1982

13 JAN 1962



010
PRIME MINISTER

Prime Minister 2

very pleased about the proposal for new study

Sir Keith Joseph proposes a further study of the impact of TV on children. You will be interested to see the damning conclusion of the last study at A.

WM
8/11

I am concerned about the impact of television on school children. Although children's television and school programmes are often of a high standard, for many children the work of the schools is probably being hampered by the content and quality of much that children view during the long hours they spend watching other programmes.

2 Television imparts knowledge, although this may be of little value to children if it is received passively and without explanation from, or discussion with, parents and other adults. But my main concern is with the influence of television upon the development of attitudes and values among the young. I am interested both in attitudes to sex and violence, which have perhaps aroused most public concern, and in the whole range of other values in our society. Much of the research evidence on the impact and influence of television is inconclusive, but it seems implausible that television should be an effective advertising medium but an ineffective vehicle in shaping attitudes in other fields.

3 I shall be promoting a modest study, making use of a small number of teachers, and based on the work that led to the attached report "Teachers and TV" which was written in 1978. This report contains a survey of the viewing habits of the children in the schools involved, the teachers' comments on a number of popular programmes and the reaction to these of the children they taught. It has some important and worrying things to say that are still valid today. But largely owing to personnel changes it had only a slight follow-up and a limited impact. It is now somewhat out of date in the programmes on which its discussion was based. Moreover it was limited to BBC programmes.

4 The further study I have in mind would be carried out by teachers from a variety of schools in cooperation with the BBC and IBA. As on the earlier occasion, HMI would play a substantial part in it. Its brief would be to view for a period of time a group of the most popular television programmes. On the basis of this it would comment on the extent to which these programmes impeded or helped the work of schools and teachers in developing positive values and attitudes in their pupils. The outcome of this work would be discussed with television officials and producers, teachers and education authorities and then published so that it became available also to parents.

5 Such an exercise will, I believe, be useful not only in helping the broadcasters to see the effect of some of their popular programmes, not least on a section of viewers whom they probably do not have in mind when they make them; but also in encouraging a more informed public debate on some very serious issues which need to be ventilated.

6 The exercise would be free-standing, as a piece of practical research. When we have the report we can also consider whether, so far as England is concerned, we should seek to build on it at the political level. For example it would be possible, in speeches or otherwise, to draw attention to what emerged from the study; to follow it up with the Chairmen of the BBC and IBA; and to encourage parents (in conjunction as necessary with the schools) to take a closer interest in what their children view and to help them, by discussion, to use it as a positive influence in the formation of values and attitudes. I will consult you and other interested colleagues when we have the report.

7 I am sending copies of this minute, and the enclosures, to the Home Secretary and to the Secretaries of State for Scotland, Wales and Northern Ireland.

KJ

8 January 1982

Department of Education and Science

TEACHERS AND TV COMMITTEE
REPORT

TEACHERS AND TV COMMITTEE

SECTION 1

1. Following a luncheon between Sir William Pile and Mr Ian Trethowan, then head of BBC television, it was proposed that a group of teachers representing different parts of the country and working with different groups of children should consider various popular television programmes together with HMI so that they might discuss them with BBC television producers.
2. From the outset it was decided that the committee would not be involved in an exercise directly concerned with the issues of sex and violence on television, although their attention was drawn to these areas because of the nature of childrens' viewing habits. The overriding aim was to watch a representative group of popular programmes to see how, if at all, they portrayed different groups of people (black, handicapped etc), different regions (north, south, Glasgow, Birmingham etc), and different areas of ordinary life (industry, business, schools etc). As the committee got under way a second possibility emerged which was to build up a picture of what programmes were actually watched by the pupils in the schools of committee members during one agreed week - 22-28 January 1977. (The analysis of pupil viewing appears in the appendices to this report).
3. The survey of children's viewing habits was done in two sections. The pupils aged 5-8 were not asked if they had watched specific programmes but teachers discussed the previous day's television each morning with the children and noted each programme that was mentioned. The survey of pupils between 8 and 18 years was more formalised, making use of a specific questionnaire.

PUPILS IN 5-8 AGE RANGE

4. Four schools submitted returns of viewing patterns for children in the 5 to 8+ age range. The approximate numbers of children involved were as follows:-

SCHOOL	NUMBER OF CHILDREN INVOLVED
Henwick Junior School (ILEA)	55
Bedelsford Physically Handicapped (Kingston Upon Thames)	33
Wargrave Piggott Junior School (Berks)	40
Richard Atkins Infants School (ILEA)	117
	<hr/>
Total	245
	<hr/> <hr/>

The returns indicated an enormous range of programmes which young children could name. However care should be taken not to assume too readily that to be able to name a programme necessarily indicated that viewing had taken place. It did however indicate that television programmes were very much a part of young children's lives. Whether or not they viewed the programmes that were obvious favourites, most children seemed to be developing quite a large TV vocabulary. It is interesting to speculate on whether there is any other class of things (eg animals, vehicles, radio programmes etc) which would stimulate anywhere near as many responses?

Some ability to talk about a TV programme did not necessarily indicate that a young child actually watched it. A teacher remarked that her six year old son was familiar with TV characters such as Kojak although he had never seen the programme concerned. She commented that trailers for later programmes occur at the end of children's viewing time, and that this could give a superficial knowledge of programmes that were never seen by the child.

It must also be a temptation to children to want to wait up for those programmes to occur. A recent article in the Observer by a mother with several young children commented on the fact that after her eldest child went to playgroup he began to adopt the "bionic" cult, and later passed on an adulterated version to his three year old brother.

The point is that teachers and TV producers should try to obtain a realistic understanding of the way that television permeates the lives of young children whether they are viewers or not. They should be careful to avoid facile judgments about children's late night viewing, or simply assuming that they sit mindlessly in front of a TV for long hours. The influence of TV is much more complex than that.

The uncertainty (of the validity) of the children's responses to the question "What did you watch on TV yesterday?", and the different way in which the four schools concerned in this survey presented their results, made it difficult to draw any concrete conclusions about percentages of children viewing different programmes. There was however a fairly clear indication of which programmes were most popular.

PUPILS IN 9-18 AGE RANGE

5. Six schools were involved. Two were 11-18 co-educational comprehensives - one in London, one in Manchester; one was a rural 11-18 secondary modern school; two were special schools - one for physically handicapped pupils and one a residential school for acutely deprived pupils; and one was a Berkshire junior school where only the older pupils were involved in the survey. (Initially Winchester College was involved but owing to other pressures the Head was unable to undertake the extensive viewing and reporting that the survey called for and had to withdraw from the project.)

6. The survey produced a complete picture of the week's programmes and the numbers of pupils watching them. Overall some 1,500+ pupils were involved. The following picture emerged of numbers watching at different times during the evening and of the most popular programmes viewed.

SATURDAY (total 1,554)

MOST POPULAR PROGRAMMES:

Viewing up to 9pm	1,300 (84%)	BBC 1 Starsky & Hutch	- 1109 (71%)
Viewing at end after 10 30pm	500 (32%)	BBC 2 Swap Shop	- 905 (58%)
		BBC 3 Jim'll Fix it	- 755 (49%)

SUNDAY (total 1,548)

MOST POPULAR PROGRAMMES:

Viewing up to 9pm	690 (45%)	ITV 1 Doctor on the go	- 921 (59%)
Viewing at end after 10 30pm	530 (34%)	ITV 2 Moses	- 775 (50%)
		ITV 3 Ghosts of Motley Hall	- 649 (42%)

MONDAY (total 1,556)

Viewing up to 9pm 1,300 (84%)
 Viewing up to and after 10 30pm 110 (7%)

MOST POPULAR PROGRAMMES:

ITV 1 Charlie's Angels -1009 (65%)
 ITV 2 Cuckoo Waltz - 798 (51%)
 ITV 3 Coronation Street - 702 (45%)

TUESDAY (total 1,537)

Viewing after 9pm 720 (47%)
 Viewing up to and after 10 30 pm 80 (5%)

MOST POPULAR PROGRAMMES:

ITV 1 6 million Dollar Man - 754 (49%)
 ITV 2 Robins Nest - 653 (42%)
 ITV 3 Dave Allen and Friends - 598 (39%)

WEDNESDAY (total 1,514)

Viewing up to 9pm 1,100 (73%)
 Viewing up to and after 10 30pm 200 (13%)

MOST POPULAR PROGRAMMES:

ITV 1 Benny Hill Show - 790 (52%)
 BBC 2 Pheonix and the Carpet - 538 (35%)
 ITV 3 Coronation Street - 501 (33%)

THURSDAY (total 1,545)

Viewing up to 9pm 910 (59%)
 Viewing up to and after 10 30pm 500 (32%)

MOST POPULAR PROGRAMMES:

ITV 1 Get Some In - 750 (48%)
 BBC 2 Top of the Pops - 618 (40%)
 ITV 3 Little House on the Prairie - 570 (37%)

FRIDAY (total 1,536)

Viewing up to 9pm 937 (61%)
 Viewing up to and after 10 30pm 500 (33%)

MOST POPULAR PROGRAMMES:

ITV 1 New Avengers/
 Bionic Woman - 765 (50%)
 ITV 2 Sale of the Century - 525 (34%)
 ITV 3 Another Bouquet - 469 (30%)

7. Several interesting factors emerge from these figures. First is the fluctuation in numbers viewing on different nights of the week, with Saturday and Monday attracting the highest numbers followed by Wednesday and Friday - this is clearly due to the attraction of particular programmes and to the variation in ITV regional programme schedules.

8. It is also interesting to note the differences in late viewing figures as Saturday, Sunday, Thursday and Friday attracted 30%+, whilst on Monday and Tuesday the percentage dropped as low as seven and five respectively. The programmes watched did not appear in the three most popular for each day but on Saturday BBC1's "Match of the Day" and "Parkinson" attracted large numbers of viewers; on Sunday, BBC1's "That's Life" seemed to have been the main attraction plus ITV's Movie of the Week. Thursday night late viewers were attracted by a BBC regular, "The Good Old Days" and an ITV Special programme, "The Pop Awards"; on Friday the ITV series "Another Bouquet", plus late night films on both channels, drew largish audiences.

9. On four nights of the week American purchases drew the largest audiences - "Starsky & Hutch" (BBC), "Charlie's Angels" (ITV), "Six Million Dollar Man" (ITV) and "Bionic Woman" (ITV). These American detective/police crime series attract much criticism because of their alleged violence and sexual content. Of all of these programmes, BBC's "Starsky & Hutch" was the most popular, followed by ITV's "Charlie's Angels". ITV's "Another Bouquet" also contained a great deal of sexual intrigue (incest, seduction etc) and marital violence.

10. Other popular programmes were largely comedy series such as "Benny Hill" and "Get Some In" or soap operas such as "Coronation Street" and "Little House on the Prairie". Surprisingly only two programmes specifically produced for children appear in the list of the most popular programmes; "Swap Shop" and "The Pheonix and the Carpet".

11. Overall, the survey revealed that a lot of television viewing takes place and that children are unaware of the way in which it may be influencing their thinking. They seem to have simple demands of programmes, namely that they should be funny or exciting.

12. Appendix C contains a short report by the Asian member of the committee giving a brief, snapshot view of some Asian attitudes to television. It is interesting that there is little difference between the favourite programmes of the Asian youngsters and the overall picture.

SECTION 2

REPORTS ON INDIVIDUAL PROGRAMMES AND SERIES VIEWED BY THE COMMITTEE

The programmes viewed and commented on regularly during the Spring term 1976 were:-

1. 'Tomorrow's World' BBC 1.
2. "The Waltons" BBC 1.
3. "Play for Today" BBC 1.
4. "The Sunday Classic Serial" BBC 1.
5. Situation Comedy BBC 1.
"Mr Big"; "Porridge"; "Are You Being Served?".
6. "Wings" BBC 1
7. "Dr Who" BBC 1
8. "The Headmaster" BBC 2
9. "Starsky and Hutch" BBC 1.

1. TOMORROW'S WORLD BBC 1

This programme is set against an ITV situation comedy and during the week in which pupil viewing figures were collected over three times as many pupils watched the ITV comedy as watched TOMORROWS WORLD. However those who watched it, teachers and pupils, were relatively enthusiastic.

Teachers liked it because it presents science and technology in an understandable way. One teacher commented:-

"The writers must be exceptional because they write it in such a way that complete non-scientists can follow the gist of each item while scientists can enjoy by being able to see more in each topic."

Another felt that science and technology were shown to be important influences on the lives of people and the choice of material produced a wide range of interest and involvement. It was pointed out that the programme often had a strong nationalistic basis and was one of the few spots on television to emphasise Britain's role in world technology. This was not felt to be overdone and jingoistic as the series often gave a realistic view of world competition and of technological advances elsewhere.

It was also pointed out that throughout the series an attitude of caring for one's environment is strongly portrayed and the responsibilities of all people are pointed out.

There is one woman presenter and all the teachers welcomed this as it showed that women are as capable as men of dealing with technology and the often complicated details involved. There was some division about the particular woman in the programme as some teachers felt her to be a "poor choice" in that she could put a lot of girls off science because she came across as "too elite, square and 'jolly-hockey sticks'".

The pupils who viewed the programme realised that it was not aimed solely at them and yet felt that a great attempt was made to involve them through the range and choice of material but, particularly, by simplifying the presentation without seeming to talk down to them.

2. "THE WALTONS" BBC 1

"The Waltons" is a series of programmes purporting to show the life of an American family during the Depression of the 1920-30's. The series is not at all historically convincing and there could even be some doubt about the accuracy of the scenes, (eg the hospital episodes). The emphasis is strongly on the family as a unit and the series constantly underlines the importance and value of family life. The characters fit a mould and produce a pattern that is too predictable to be realistic.

The general effect is of an imaginary family living in a vague American context. Under the guise of their inherent goodness and the supposed morality of their time, we are presented with a constant re-inforcement of morals and attitudes which are no longer accepted without challenge.

Members of the Committee saw the way in which the Waltons portrayed family life, and the definition of roles, as being the most important aspects of this series. Members were however divided as to how they personally reacted to the series, and after talking to other adults and children it seems that the division is fairly general.

A. THE PRO-WALTONS

Pro-Waltons saw the programmes as a cosy escape from reality. They felt it was a welcome change to see a family being nice to one another. They liked the predictability of each episode and the certainty that everything would turn out all right in the end. They viewed as a child would listen to a fairy story and found it relaxing, safe and undemanding. They thought many children would find a happy refuge from reality in watching the programmes.

B. THE ANTI-WALTONS

Anti-Waltons saw the programmes as syrupy, unreal, and transparently predictable. They were cynical about the "goody-goody" ways of the Waltons and unable to watch them without being critical of their unreality. They felt many children would see no likeness to their own lives in the episodes and would not therefore be able to identify with the members of the family.

The pro-Waltons would probably like to see our own society peopled by Waltons, with united families, respectful and loving children and crises that are always happily resolved. Anti-Waltons probably see themselves as being much more up-to-date in their attitudes, able to accept that life isn't like that, and aware of the influence that fantasy masquerading as fact can have on other people.

Adults watching "The Waltons" perhaps reinforce their own pre-conceived notions of what family life should be. It is not easy to see what young children would get from the programmes, and the impression was that they are not exciting enough to interest children below the age of puberty. Some teenage boys, and particularly girls, may be interested in "The Waltons" in the same way that they enjoy teenage comics. They may test their own developing ideas of relationships against the behaviour of "The Waltons".

"The Waltons" probably have little immediate influence on children's day to day lives, but their very existence may serve to reinforce some traditional assumptions. These underlying assumptions are the implicit message which "The Waltons" relentlessly transmits. The message would seem to be that a "good" family is stable, and white, and works for its living. The work they do is clean but satisfyingly masculine. The male of the species is superior to the female but not aggressive. Children know their places and accept them. Single, childless and business women are, in a subtle way, not quite acceptable. Non-white people barely exist.

3. PLAY FOR TODAY

The plays seen in this series during the committee's viewing period were:-

"The Kiss of Death"; "Our Flesh and Blood"; "Do as I Say";
"Spend, Spend, Spend"; "A photograph" and the six plays in the
"Fathers and Families" series.

The varied nature of the plays made general comment difficult except for the group of plays by John Hopkins collectively entitled "Fathers and Families". These six plays had a tenuous link and were variously concerned with the exploration of the relationships between a small group of fathers and their families and mistresses. The plays were middle-class in their setting and much of the action took place in London. The situations ranged from the plight of an unmarried mother attempting to retain her child, her career and her 'trendy' friends to that of the middle-aged father with grown-up children who was unexpectedly declared redundant.

In the 'Fathers and Families' series and several of the other plays family relationships featured largely. In the main the family was shown as a source of stress and conflict. The conflicts explored ranged from those between parents and children to husband and wife confrontations. Women were several times shown sympathetically in their role as mother, but were less sympathetically presented outside that role when mistresses or working women. This unease in placing women was in part a reflection of the obvious concern of some of the plays with an exploration of the changing role of women in present day society. Especially notable in this respect were the plays "Our flesh and blood", "Do as I say" and "Mother Song". In the first of these the young married couple had clearly planned the conception of their first child and husband and wife wished to be together during the birth of the child. In "Do as I say" the young housewife was raped, a scene without overt violence or sexuality, and in questioning her own reactions to this event and those of her husband and friends she seriously reappraised the traditional view of a women's place but failed to find satisfactory alternatives. "Mother Song" was one of the "Fathers and Families" series and the central character was the ex-mistress of one of the main male characters in the series. She had become pregnant and the play explored her feelings and behaviour as she sought to keep her baby and retain her old life-style. In exploring her attempt to do this the play showed many of the dilemmas facing modern women at a time of change when the attitudes of and to women are confused and ambivalent.

The "Play for Today" series did not feature highly in the viewing pattern of school aged pupils. Nonetheless it is an important contemporary series as it frequently seems to latch onto current concerns and social shifts. Judging from the plays seen by the committee the most common causes of current concern were the state of the family in Western society and the changing role of women. The consensus view of the family, as reflected in the plays seen, was one of breakdown, conflict and stress brought about by changing social patterns and individual mores: a stark contrast to the nostalgic security of "The Waltons". Women were also shown under great personal stress as new pressures for self-fulfillment and of the strong survival of traditional expectations about women as mothers and mistresses battled for supremacy at both personal and communal levels. Perhaps too frequently the consequence was defeat and disillusionment, or at best an emotionally crippled continuity.

4. THE SUNDAY CLASSIC SERIAL

During the committee viewing period three serials were shown. Only one of these was viewed in its entirety as the other two overlapped the viewing period at beginning and end. The serial viewed in its entirety was "Rob Roy". At the beginning of the period four episodes of the six part serialisation of "Anne of Avonlea" were viewed and one part of "Nicholas Nickleby" came in the last week.

"Anne of Avonlea"

Four of the six episodes of this serial fell into the survey period. It was felt, in the main, that the story appealed to girls, some of whom found it compelling viewing.

The historical period was reasonably accurate though perhaps sentimentalized and fairy-tale in quality. One member expressed the view that the background could be confusing to many children since the "time" factor might elude them, and their knowledge of America may only provide such points of comparison as "The Waltons", "Starsky and Hutch" and "Kojak".

Certain social views were established during the series and might influence the children watching - most notably the importance of stable and lasting relationships, the value placed on marriage and family life, the approval given to high standards of moral conduct, and the emphasis on tolerance, understanding and neighbourliness in a small close-knit community.

"Rob Roy"

The whole story, (six episodes) was viewed by the committee. Comments from members were conflicting. On the one hand it was felt that the play was badly written, the storyline confused and the dialogue obscure, and that unless children had some notion of the historical background they would have found the story incomprehensible. On the other hand another member felt that Scott's story was well portrayed, and that while North v South attitudes were rather stereotyped and children might be left with the clear impression that all Highlanders were

"wild and savage", explanations were given of the causes of their conditions, and the historical detail was both clear and accurate.

The significance of these conflicting comments may perhaps be drawn from the fact that the first stems from members working with the infant age group, whereas the second stems from those working with the Secondary age group. This raises the question of the audience aimed at during this peak family viewing time.

"Nicholas Nickleby"

Only the first episode came into the survey period. First impressions left with viewers were of a clear storyline in a period setting, and a secure family unit. The Nickleby family were established as a strong unit who seemed likely to face up to and cope satisfactorily with the hard times that had come to them.

Final Comments

The family Classic Serial is now a well-established part of Sunday viewing. It falls at a time when many families are at home and likely to be viewing together. Perhaps this is both the advantage and disadvantage of the programme. The serials must appeal to a wide age range and must also be capable of interpretation at many different levels. In the main this is achieved, though possibly the major appeal is to a middle class audience.

5. SITUATION COMEDY - "MR BIG", "PORRIDGE", "ARE YOU BEING SERVED": ALL BBC 1

The situation comedy slot at 8pm on Friday evening is a big attraction for young people although in some ITV regions it was set against "The New Avengers". In the week in which pupil viewing figures were kept "The New Avengers" attracted many more viewers as did "Bionic Woman" the ITV offering in other regions.

During the Committee's viewing period three situation comedy series appeared in this slot. They were "Mr Big", "Porridge" and "Are you Being Served?". Reaction of the teacher viewers varied from series to series.

"Mr Big"

This series was built around a family of small-time criminals. The family consisted of Mother and Father and daughter and son-in-law. The characters of the members of the family were very stereotyped and predictable in that father saw himself as the boss and the master mind of the gang but was ineffective and incompetent. Mother was the real boss and organiser; daughter was a sex-symbol and stupid and the son-in-law was childishly simple-minded. Needless to say in view of the characterisations they were an extremely unsuccessful group of criminals.

Teacher and pupils were very critical of this series first and foremost because few found it at all funny. The teachers were overwhelmingly critical of the support the series seemed to give to small-time, petty crime. Shop-lifting, stealing from employers and hotels and confidence trickery were all shown as things to be laughed at. One teacher commented, "I am left with the strong impression that 'playing the dole' is acceptable and that shop-lifting is a way of life. Everyone is dishonest so why bother and for the successful criminal, crime pays." This type of criticism of the series was general but so also was the criticism of the excessively stereotyped nature of characters and life. The family were Cockney, working class, waitresses were brash and common, bank-clerks middle-class and gullible, women were nearly always in subordinate roles and were naggers or dumb sex-symbols. An Italian waiter was a Mafia-type with a strong accent and greasy appearance. Minor characters conformed to sex and class stereotypes. Teachers reported that although younger pupils realized that the situation was very much exaggerated they felt it right that crime should be associated with London and other big cities and that "common people" with working class accents were more likely to be criminals. This latter view was particularly strong in middle-class suburban and in rural areas.

"Porridge"

This series is set in a prison and revolves around the constant battle of wits between prisoners and between prisoners and prison-officers. Like all situation-comedy there is a fair degree of stereotyping, particularly of the prison officers. Nonetheless in the central character of Fletcher there is much more subtlety than

is usual in situation comedy. He is a cynical, worldly wise recidivist who knows all the tricks of prison life. Despite this he is loyal and genuinely concerned to help his young cell mate survive prison life and keep away once released. He is a survivor but not always a clear winner and as he shows in one of the programmes when he says "Bide your time, keep your nose clean and don't let the bastards grind you down" he has evolved a pragmatic approach to life that would be shared by many who were not and had never been in prison.

The teachers were aware that often values seemed to be supported that were antithetical to those generally supported by schools but the series was genuinely funny and several stated that despite all that happened "a strong feeling comes across that Fletcher is really good".

'Porridge' was very popular with pupils though the comments of some junior aged pupils reflected some uncertainties in that while they found it funny, one said "the characters are funny but I don't think they are good", another said "the serious part does not go with the funny part", and a third said, "I think the characters are funny. I think they are good, but I don't know why".

Being about prison life 'Porridge' gives very little opportunity for women to appear and the few that do from time-to-time tend to fit various stereotypes. One of the prisoners is black and interestingly comes from Glasgow, is called McClaren and has a Scottish accent. In comparison with the relative subtlety of the portrayal of the leading prisoners and their changing relationships, the picture of the prison officer is more stereotyped: the harsh military man, the soft, easily-tricked liberal and the governor harassed by the warders, the prisoners, the outside world and out of touch with reality.

"Are You Being Served"

This series is set in the clothing department of a large store and plays on the rivalries between a group of menswear salesmen, two ladies-wear saleswomen and the several representatives of management.

The teachers were generally worried about the effects of this series. Their particular concerns were about the vast amount of extremely personal insult most

of it taking the form of sexual innuendo. Much of this is about male homosexuality (Mr Humphries), female genitalia (Mrs Slocombe), and male promiscuity, (Mr Grace). One of the teachers while noting that the effeminacy of Mr Humphries became more obvious as the series progressed asked, "Should homosexuality be automatically funny?" and another teacher asked, "Have male homosexuals taken the place of mother-in-laws as automatic laugh raisers?". There was no doubt among the secondary teachers that the majority of their pupils would understand the DOUBLE-ENTENDRE of much of the dialogue, but opinion was somewhat divided about younger pupils. One teacher felt that most would pass unnoticed but others felt that even if remarks were not understood, the loud studio laughter at certain references must cause them to ponder the possible other meanings.

The picture of big store work that the programme gives is very odd in that there are very few customers and most of the action takes place outside store opening hours. However, it was generally felt that the exaggerated hierarchical relationships between management and staff, seniors and juniors was well done and often formed a sharp commentary on reality. There was some concern about the picture one programme gave of Germans. In pursuance of a sales promotion for German goods the staff were detailed to dress in Tyrolean costume. As well as leading to a great deal of sexual innuendo the following remarks were noted, "He'll be clicking his heels in a minute", "This place is like Colditz", "We did win you know", "Bullneck Kraut" and "You could dress up as Hitler". The only 'German' to appear in the programme had a very large mouth and shouted all the time.

The secretaries that appear are always somewhat stupid, scantily clad sex symbols and are usually poor at typing, shorthand and other office duties. There appears to be no black, nor Asian customers at Grace Bros store. The programme was popular with children even with quite young pupils. Most seemed to see the leading characters as very silly and funny. One boy thought they were good because "they were always late" whilst another thought the stories good because "they always have the fat man in".

Generally speaking it seemed that children were fairly unsophisticated in their demands of comedy. This was particularly true of the 8-10 range. Older junior and lower secondary pupils seemed more discerning in that they became aware of discrepancies and of such questions as why should something be funny, but were

unable to generalise about it. Older secondary pupils were able to be much more explicit about why things were funny and clearly picked up the sexual ambiguity, the discomfitting of authority and enjoyed the swearing that plays a large part in much situation comedy.

6. "WINGS" BBC 1

During the week in which pupil viewing was monitored relatively few watched "Wings". The comedy series on ITV at the time was "Doctor on the Go" and this competed with "Wings" and attracted over four times as many viewers.

'Wings' was a series based upon the Royal Flying Corps during the 1914-1918 War. The family connections of the central RFC characters drew in a considerable coverage of life in England for non-combatants and clearly attempted to show the social changes that the War initiated. Most of the teachers were excited by the prospects of such a series and comment on early programmes drew attention to the possibilities of imaginatively exploring war, the futility of war and the effects of total war upon social systems and personal relationships. In the event most were disappointed as the series developed. The scenes of war were limited, possibly by the fact that so few First World War planes were available and more and more of the action was confined to the home-based situations. Even in these it was generally felt that the possibilities for exploration of social change were lost and that the 'drama' of inter-personal relationships began to dominate. This shift of emphasis was seen as a decline into 'soap-opera' by some and parallels were drawn with the series "The Brothers" which had also moved further and further away from its base in a haulage firm and the world of work and commerce into the drama of personal relationships.

All the teachers felt that the theme of social class was dominant throughout the series and that, despite some interesting explorations of this theme, mainly through personal relationships, the series as a whole avoided the central issues and settled for neatness of resolution rather than reality. At the end it was felt by one teacher, who reflected the views of all, that, "Everything is nicely resolved with the classes carefully separated and the women about to be married to the "right" men".

The series seemed to try too much. It took on war and the relationships between fighting men; attitudes towards the enemy; the disillusionment as war became less and less like a game of cricket and increasingly murderous and the shifting relationships between officers and ordinary soldiers as the war progressed. It also tried to cope with the general break-up of the old order in Britain and in doing this showed the break down of established class barriers in a rural village and in London society. It touched upon the emancipation of women at society level and in factories and hospitals. Faced with the enormity of the task it degenerated into a somewhat sentimentalised story of personal relationships. The most general and serious criticisms were that the series was dramatically poor. It was regarded by all the teachers as painfully slow to develop and extremely predictable. The village 'rustics' came in for particular criticism in this respect. Consequently, the series failed to gain and hold interest and, despite its good intentions, did not seriously explore the many issues it raised.

According to the teachers pupil reactions were similar if less articulate in that there was too little action, particularly for the boys and the domestic and personal sequences were too long drawn out and unconvincing. Many of the pupils were interested in the glimpses the series afforded of a lifestyle that is gone and of social and personal attitudes now strange and bizarre but once common place. These insights applied to large generalised areas such as the class system and relations between men and women but particularly to 'snapshots' of times past such as men being shot for cowardice and that the early cinema was described as "a worse evil than drink - the darkness and men and women together!" But, for the pupils and the teachers it seemed that they were not drawn into the series and found the characterisation so unconvincing and the events so uninteresting that they were not prepared to generalise from the particulars they presented.

7. "DR WHO" BBC 1

'Doctor Who' has been running for about 15 years and has become an established feature of Saturday evening viewing for many thousands of families. Several generations of children have grown-up having this series as a part of their lives and it has become such an integral component of the common culture that to criticise it is almost out of the question. Broadly speaking it is still one of

the most popular programmes among children. It tends to produce strong reactions in that children either hate it or are addicted to it. Most seem to accept it at a level of fantasy and escapism though this varies from series to series depending upon the content. Many older children expressed concern about its suitability for younger age groups but thought it fine for themselves. The teacher viewers took it rather seriously in that they expressed some concern that it was shown at a peak time when children are often "left in front of the box" by parents. Some were worried that the plots were very complex and that much of the scientific jargon would not be understood. There was mention also that with the exception of the Doctor and his assistant scant regard for life was shown. On the positive side it was pointed out that the morality was always of the triumph of good over evil even if it was often as a result of "muddling through" and even though evil was never finally destroyed and would clearly appear in another guise on another day. It was felt good that social problems of greed, race and class and the struggle for power were shown to be evident in other worlds, that the universal dimensions may broaden a child's concepts of time and space and that technology was neither good nor bad but depended upon the actions and the motives of the controllers.

Those pupils who liked the series treated it as exciting and stimulating escapism. They tended to associate with the main characters particularly with their heroism and pioneering spirits. There was evidence of a great deal of re-enactment of the stories in play and of the telling and re-telling of the stories and the sharing of the best moments. The Doctor was a figure of security, all knowing and ultimately victorious but in a subtle way always vulnerable and open to the possibility of failure. One of the programme's addicts, a girl of eight summed up the feelings of many when she said;

"I like Dr Who. I enjoy the programme because of the clothes and the murdering parts.

I like the parts when it is something good and it ends and in the next programme it shows it again. When it starts me and my sister run to Mum and Dad and when we are not so scared we go back on the ground. We never run round the back of the suite, I have never missed the programme in the whole of my life I think."

The appeal is all there: the spectacular costumes and effects; the 'murdering parts'; the cliff-hanging serialisation; the fear and the family watching together.

For a number of children it was obviously all too over-powering and some were clearly very frightened by the programmes. Here is a typical reaction of one of those for whom the fear dominates, again an eight year old:-

"The only episode I watched was "The Robots of Death". Even then I sometimes would of felt better hiding behind the sofa. I think the Doctor is not the sort of programme for me because it gives me nightmares. The worst bit was when the Robots strangled people because it made me feel sick. I have watched different programmes of Dr Who but never a whole episode like "The Robots of Death". I am glad if I am able to turn the television off without being all that frightened like I used to be. Most of my friends like Doctor Who. I don't know why but I think it is one of my worst programmes. I think I am very glad when the television is turned off."

During the Committee's viewing period the Dr Who series was set in Victorian London and involved the characters in an Edgar Wallace type plot where the evil men were Chinese criminals. Teachers felt that this might be more frightening as it was set in a recognisable London and in a known historical period. There was some concern about the racial stereotyping of the sinister, evil Chinese and about the picture of slow-witted officious police. The womens role was to be subservient and submissive and men were clearly in charge, but this was acceptable in a Victorian drama. In other series women have had leading roles to play and the men have been the weaker brethren.

Despite the adult criticisms and those children who are terrified by it all, Dr Who for very large numbers of children and their families fills the sort of role that is described by this 11 years old boy:-

"Out of my family, six watch Dr Who and there are only six. Even my baby brother (4 years) watches it. He would not miss it for a packet of sweets or crisps. In all the Dr Who's he has a gimmick like the scarf, hat and jelly-babies in a bag. Sometimes when he is face-to-face with even a

monster he would offer a jelly sweet. All my family laugh at that.
Dr Who is the very best thing on the TV".

8. THE HEADMASTER BBC 2

This series of five programmes carried on the theme of a newly formed comprehensive school and its staff that had begun in an earlier "Play for Today". Very few pupils seemed to have watched the series but it was included in the committee viewing so as to assess how schools, pupils and teachers were presented by TV. The general reaction of an admittedly PARTI-PRIS and professional group was that the setting and the events were very realistic. There was constant praise for this aspect of the series. In fact this side of things was so well done and the presentation of the teachers at work and of the pupils was felt to be so stereo-typed and biased that the Committee were disturbed that the convincing nature of one aspect would cause lay-people to believe the rest must also be typical and true.

One of the teacher members of the Committee drew together the feelings of the Committee as follows:-

"It was felt by all the teachers that many of the situations were realistic enough but that the reactions of the teachers in the series to these situations were less than realistic.

The profession was shown in an unfavourable light - being a group of weary, demoralised people interested only in the next post with an allowance. Characters were too stereotyped - the Grammar School Teacher, the Comprehensive School teacher, the thrusting young Headmaster, "big brother" from the Education Office, and the busybody secretary who had her propensity for scandal made easier by being in the same room as Fisher.

The pupils similarly, it was felt, were not truly representative. In reality most of them do walk around the corridors in an orderly fashion. Additionally a school such as this would surely have had a larger number of coloured pupils. A pity also that it was an all boys school with the result that the only male/female relationships were between staff and their wives, or secretary and staff."

To sum up the comments of the Committee it seems fair to say that they were cheered initially by a school series that seemed to treat real and serious issues in secondary education. In the event they felt that an opportunity had been missed because the producers and writers chose to create such gloomy, dispirited and difficult teachers and pupils and to imply that these were typical. This aspect of the programmes was felt to be particularly damaging to the image of comprehensive schools in that it would give support to the antis, infuriate the pros and do nothing to give encouragement and support to all those who are working hard to build a new and ambitious system of secondary education.

9. "STARSKY AND HUTCH" BBC 1

The viewing figures for the week that was monitored showed that 1,109 of the 1,554 pupils watched "Starsky and Hutch". There is no doubt that it is an extremely popular series with both boys and girls. In addition to the series the actor who plays Hutch is also a pop singer and has twice had songs at the top of the pop charts. The series has developed a cult following in this country and girls in particular have become fascinated by the two central characters, especially by Hutch. To view the series unaffected by the cult hysteria is to see a fairly typical American detective series. Its popularity would appear to stem from its "all action" format. The story is of little importance and remains in the memory only fleetingly - in fact there appears to be a similarity at a basic level in all the plots - two statutory fights, with the outcome of the first less successful than the second, and a chase. It is difficult to see any justification for the degree of enthusiasm for this series in this American formula. Consequently, much must depend upon the appeal of the two central characters. As one of the younger members of the committee pointed out "American Cops on television are portrayed as much sexier, trendier and more exciting people than the rather mundane British counterpart". Although things may be changing as a committee member from Manchester indicated:-

"I think they, (Starsky and Hutch), have had some effect on our police force because we had two in our school wearing parka-jackets, jeans and plimsolls returning two pupils. They tried to give the same impression, ie the casual gum-chewing approach."

The relationship between the two policemen is central and is portrayed as close and mutually supportive, though not always smooth and friendly. As one committee member said it was more like a courtship or marriage at times in that whilst there was much good natured banter there was also tension and irritation at times from too much of a close partnership. For teacher viewers the themes were often disturbing dealing with such topics as rape, the ill-treatment of children, drug addiction, prostitution, homosexuality and, of course, murder. Violence too was a cause for much concern. There was a great deal of fighting and, as one member put it, "The main characters use their guns as pop groups use their guitars". American city life was seen as unrelievedly criminal and dangerous and women fulfilled fairly stereo-typed roles. The ethnic mix was quite exceptional when compared with British programmes. Society generally was clearly a mixture of black and white, European, Mexican and Chinese peoples. The police-chief is black as is another of the 'good' characters who appears regularly. Lesser characters were as likely to be black as white and the viewer was only occasionally made conscious of these distinctions. Once when confused by a white man with another black the police chief said, "I know we all look alike but" and another black character who made a slip in his English said, "The English language don't just belong to white people". Apart from such rare incidents the mixture of black and white characters was very natural and unselfconscious.

The pupils did not appear to consider the series at all violent. This may be because they have become innured to TV violence or that they do not view such programmes in realistic terms at all. Other factors may well be much more important to them, such as the idolising of the central characters by girls in particular. One fourth year girl was reported as actually crying and screaming when the character Hutch was in trouble or danger. The violence is off-set to some extent by the frequently good-natured banter between the two detectives, the strong sense of male comradeship and by the eventual triumph of good over evil. Despite these mitigating features, the series approximates to an adult, big-city world where the cops are involved, not with straight forward robbers, but with heroine addicts and pushers, pimps, prostitutes; sexual deviants and large scale organised crime and corruption. The impression left is that the victories of the two crusading policemen are isolated events in a world that is peopled by the greedy, the jaded and the corrupt who feed and grow fat upon the backs of the innocent, the old and the weak.

CONCLUSIONS

1. The committee's brief was to watch a representative group of peak-period TV programmes in order to assess what views of life came across to the viewer. In doing this the committee members were asked to have a range of particular questions in mind. These were:-

- i. What picture emerges of the world of work particularly industry and commerce?
- ii. How well is the multi-racial nature of our society represented?
- iii. How are women presented and do the programmes watched reflect the changing role of women in society and changing relations between men and women?
- iv. What picture of family life emerges?
- v. Is the regional diversity of Britain well represented?
- vi. Do particular groups of people appear in the programmes such as physically and mentally handicapped people, inner-city families, rural families, black adolescents, a range of professional people etc?

2. In preparing and planning its programmes the BBC must always bear in mind its responsibility under its Charter to entertain and educate. Clearly the balance between entertainment and education will be achieved across the whole range of the BBC output and not during a particular and limited period. Nonetheless, for large sections of the population the most popular peak-period programmes make-up the vast majority of their TV viewing. For some of those viewers and perhaps particularly the children and young people among them, the views of adult society implicit in the programmes may be influential in establishing attitudes, beliefs and expectations.

3. In the programmes watched by committee members the adult world of industry and commerce hardly featured at all. When it did, as in "Are You Being Served?" there was little evidence of any serious business being done in the department

store; the characters were bizarre and much more emphasis was placed upon the oddities of their characters and the hierarchical nature of their relationships than upon departmental store work and the possibilities for humour this might have provided. "Headmaster" was realistically set and the problems raised were those found in real-life secondary school re-organisation. However, being on BBC 2 at a peak-time for BBC 1 and ITV it was obviously regarded as minority viewing. It also suffered from peopling the school with what the committee felt to be an untypically gloomy, ineffective and grudging cast of teachers. "Tomorrow's World" redressed the balance a little in that its technological interest often led it into explorations of work and working conditions. Good as some of these explorations were the programme is about technology and concentrates on new developments and their possibilities and only incidentally upon people in work.

4. There were few reflections in the programmes viewed of the multi-racial make-up of present day British society. The characters in plays and situation-comedies were almost invariably white, European. The only exceptions were the one black convict in "Porridge", an occasional Arab in "Are You Being Served" (always a figure of fun), and black faces glimpsed in the background of some plays and some scenes in "The Waltons". The series that contained a more representative spread of ethnic groups was the American purchase "Starsky and Hutch". In this series black people played a wide variety of roles from week to week and any street scene invariably showed a very wide range of races. There was little evidence of offensive or dismissive attitudes towards other races and cultures but watching these programmes one could be excused for drawing the conclusion that Britain was a wholly white society. Many opportunities were missed for quite naturally showing something of the racial mix in society. Not a pupil or teacher in "Headmaster" was from an ethnic-minority group yet both these are comparatively common in city-centre schools. The city centre (London?), store of "Are You Being Served" has no black customers nor any black sales staff. Doctor Who meets creatures of all colours and types both good and evil, but whenever and wherever he meets humanoid creatures they are always caucasian types and even "Mr Big's" cockney underworld is virtually exclusively white. The large number of Asian, Chinese and black youngsters who watch TV regularly must feel that they do not exist so far as TV's most popular programmes are concerned except in American purchases. Whatever else may be said for or against the American Detective and crime series there is little doubt that they are the only top popularity programmes in which ethnic-minority viewers can see some acknowledgement of their existence.

5. There were some indications of the changing role of women in our society. Two of the presentors of "Tomorrow's World" are women and show that they can be as knowledgeable and informative about science and technology as men. One of Doctor Who's assistants is always a young woman and she is often the one to save the situation from disaster and clearly not the weak and swooning foil to the masculine hero. Again the American detective programmes seem to have made most conscious efforts to bring in women characters across a whole range of situations and they are often seen to be functioning effectively and capably in what some years ago would have been thought of as "men's work". Set against this relatively progressive picture is the stereotyping of women in situation comedies where they are attractive, sexy but stupid, or frowzy loud mouthed and vulgar or bossy and nagging. In "The Waltons" a woman's place is clearly in the home. The historical setting to some extent demands this, but it is hard to get away from the feeling that the wholly nostalgic atmosphere of the series suggests that life was simpler, more honest and better when people "knew their places". "Wings" attempted to address itself to the emancipation of women as one of the components of the scene of social change brought about by war. Whilst it showed some of the practical outcomes of emancipation such as factory work, greater sexual freedom and independence it eventually avoided the issues as posed by the central characters.

6. On the whole it was difficult to separate the implicit views about families and family life from those about women and their social role. Generally speaking the picture of family life that emerged from the programmes viewed ranged from the supportive, stick-together-through-thick-and-thin model to that of the suffocating and restrictive model. Examples of the supportive were "The Waltons", where family unity and strength was stressed time and time again and ranged across a more extended family than the present day nuclear family pattern, and "Mr Big" where the family of small-time criminals stuck together no matter how many 'disasters' this caused. In the "Play for Today" series "Fathers and families" the overriding impression was of internicine warfare where those families that survived did so almost as a conscious act of will and at great personal cost. Within this series was a complex and sympathetic study of an unmarried mother attempting to maintain contact with her career, keep her child and forge some fruitful points of contact with a society comprised overwhelmingly of single childless people or married couples. Families in "Wings" were seen mainly as the repositories of the old values and assumptions that made

life difficult for the young in a changed and changing world. Elsewhere families appeared by proxy in the 'my-wife-doesn't-understand-me' and "my mother-in-law" jokes of "Are You Being Served" and "Porridge". The general division seemed to be that the supportive, warm and extended families appeared in a somewhat nostalgic regretful way in programmes about the past such as "Anne of Avonlea" "The Waltons" and the rural family of "Wings". More modern views of the family and family life seemed to owe much more to Freud, Strindberg and D H Lawrence in the realistic/cynical sexual conflict model that was often presented. The one outstanding contradiction to this pattern was that given by Dickens in "Nicholas Nickleby".

7. The regional diversity of Britain was not well represented in the peak programmes viewed by the committee. The classic serial "Rob Roy" portrayed the romantic picture of Scotland and to some extent re-inforced the stereotypes of fierce Highlanders and somewhat cautious puritanical lowlanders, but this was unavoidable in following the original. The picture of rural life in "Wings" was unbearably slow and most of the villagers seemed to comply with the images of slow witted, stolid peasants and hearty, bucolic squires and gentry. London featured very prominently in the programmes. Victorian London was the setting of the "Dr Who" series although it was a view of nineteenth century that owed much to Edgar Wallace and the evil myths of Chinatown. All three comedy series were implicitly big-city oriented and London dominated. Mr Big and family were clearly Cockneys and much of the action revealed London Red buses passing by and other indicators that the capital city was the venue. The store in "Are you Being Served" was constantly being compared with Harrods, Selfridges or Lillywhites and seemed by implication to be in London. The school in "Headmaster" was in a deprived, run-down inner city area which if not clearly identified as London bore some striking similarities. Throughout the programmes the city dominated with the only rural setting being a part of "Wings". The American programmes were concerned with the big bustling city, (Starsky and Hutch), or with 1920's small-town life, (The Waltons). "Play for Today" sometimes moved away from London as in the Barry Hines plays about coal-miners set in Yorkshire, but during the committee's viewing period the "Fathers and Families" series was predominantly London based. Broadly speaking the view of city life that was emphasised was one of deprivation, impersonality, criminality, sharp-practice and a kind of jaded sophistication. Set against this the views of small-town or rural life seemed to emphasise the stereotypes of provinciality, small-mindedness and slow-wittedness.

8. There were few if any examples of other identifiable groups of people appearing in peak programmes. The society that people's the world of top TV programmes seems not to include handicapped people, except for the one-armed character in "Wings". Handicapped children who tend to watch a great deal of TV will have few opportunities of seeing people like themselves in the normal run of TV programmes. It seems they must resign themselves to appearing only as 'problems' in specialist documentary programmes or in such series as "Play for Today". The more serious programmes seem much more interested in people with social "problems", such as drug addiction, alcoholism and crime than in attempting to people their world with representative groups of people involved in life's activities. The comedy programmes, as was to be expected, contained many caricatured stereo-types of policemen, vicars, prison officers, bank-managers and foreigners. "Headmaster" seemed to settle for stereotypical characterisation in its presentation of grammar and secondary-modern teachers and a gloomily obvious stereotype of the split-site comprehensive school.

9. It is not too much a caricature of the truth to say that the implicit message of the programmes viewed was that the most interesting things in life happen outside the context of work and are to do with personal relationships rather than the business of earning a living and doing a good job. Women may be changing their role in society but they are still inferior to men. The interesting, funny and exciting things happen to and involve people who live in cities, do little work or actively avoid it, are never of Asian or Caribbean origin but are always white Anglo-Saxon, usually male. The stupid characters or those of lowest status tend to be working class and speak with a regional accent, or are foreigners or lower middle-class gullible, clerical workers.

APPENDIX A

RESULTS OF THE SURVEY OF THE VIEWING HABITS OF 5-8 YEAR OLD PUPILS

The total number of different programmes named by children on the days concerned varied between 29 and 46.

The most popular programmes were:-

SATURDAY

Tarzan	BBC	5 05 pm
Jim'll Fix It	BBC	5 45 pm
Dr Who	BBC	6 20 pm
Starsky & Hutch	BBC	9 00 pm
The Muppet Show	ITV	5 15 pm

SUNDAY

The Ghost of Motley Hall	ITV	5 05 pm
Moses the Law Giver	ITV	7 00 pm

MONDAY

Blue Peter (& Thursday)	BBC	4 40 pm
Batman & Robin	ITV	5 15 pm
Charlies Angels	ITV	9 00 pm

TUESDAY

6 Million Dollar Man	ITV	7 30 pm
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WEDNESDAY

The Phoenix & the Carpet	BBC	5 10 pm
Holmes & Yoyo	BBC	6 45 pm
The Goodies	BBC	7 10 pm

THURSDAY

Screen Test	BBC	5 15 pm
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FRIDAY

Crackerjack	BBC	4 45 pm
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These programmes were selected because they fulfilled two criteria:

1. At least one school named them as being most popular.
2. They were mentioned on the surveys sent in by all four schools.

APPENDIX B

TEACHERS & TV

PUPIL VIEWING FIGURES (8-18 YEARS AGE GROUP)

PUPILS 1,554

SATURDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	Mister Man	64			Plain Sailing	30
	Indoors and Outdoors	124			Fun Food Factory	60
	Multi-Coloured Swop Shop	905			{ Batman { Lone Ranger { Supersonic Set	228
10.30					Beatles	52
					Saturday Film	155
12.00	Grandstand	254	Cinema	119	World of Sport	329
			Play Away	43		
5.00	Tarzan	410	Horizon	46	News	80
	News	154	Taste of Britain	12	The Invaders	446
	Jim'll Fix It	755	Sight and Sound in Concert	31	New Faces	371
	Doctor Who	648			Celebrity Squares	340
	Saturday Film "The Iron Mistress"	530	M.A.S.H.	58	{ Yes Honestly { Saturday Movie	31 103
	Saturday Special (Mike Yarwood)	502			{ Rich Man, Poor Man { Track of the Cat	45 68

TEACHERS & TV

SATURDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	Starsky & Hutch	1,104	Film International	28	Larry Grayson	156
	News	261			Aquarius	19
	Match of the Day	512				
11.00	Parkinson	221	News		The Late Film	165
			Midnight Movie	124	Music for Guitar	6

TEACHERS & TV

PUPILS 1,548

SUNDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	Nai Zindagi	13			Link	1
	Bagpuss	85			Morning Worship	4
	The Sunday Gang	94			Choirs of the World	
	Economics	15				
	Zarabanda (Spanish)	12				
11.00	Worktalk	1			Musical Instruments	
	Trade Union Studies				Castaway	177
	Sunday Worship					
12.00	Your Move	22			Weekend World	56
	The 60, 70, 80 Show	50			Star Maidens	153
	Farming	33			The Beachcombers	299
	Other Peoples Children	18			The Protectors	70
	Front Page Story	59				
	ABC of Music	10				
	News					

TEACHERS & TV

SUNDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
2.00	Film	307	Rugby Special	20	Kick off Match	312
	Anne of Avonlea	326			Film "Space 1999"	372
					South Riding	96
					Muppets Show	190
5.25	Holiday	161	Open to Question		Ghosts of Motley Hall	649
6.00	News	70	News Review		News	71
	On the Move	62			Opinion	18
	Anno Domino				Moses	775
	Interview	8				
	Songs of Praise	23				
7.30	Wings	203	The World About Us	50	Doctor on the Go	921
	Film "Man without a star"	302	The Lively Arts	6	Movie of the Week "Returning Home"	380
			News			
10.00	News	64	People to People		Holding On	135
	That's Life	322	Sunday Cinema	76	Country & Western Music	30
	Film 77	41			To the Wild Country	40
	Reading the Signs	17				

TEACHERS & TV

PUPILS 1,556

MONDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
4.00	Play School	60	Signs of Trouble		Emmerdale Farm	353
	Touch Turtle	156			Clapperboard	403
	Jackanory	114			Children of the Stones	575
	Blue Peter	274			(Batman (Elephant Boy	267
	John Craven's News	227				
	Lizzie Dripping Again	440				
6.00	News	181			News	335
	Look North				Granada Reports	
	Nationwide	179				
7.00	Ask the Family	214	News	6	Opportunity Knocks	631
	Poldark	158	Wordpower		Coronation Street	702
			Newsday	3		
8.00	Panorama	41	The Master Game	44	The Cuckoo Waltz	798
			Max Bygraves Show	267	World in Action	229
9.00	News	42	Eleanor Marx	6	Charlies Angels	1,009
	Film	280				

TEACHERS & TV

MONDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
10.00			Age of Uncertainty	1	News at Ten	196
					{ Phyllis { Whats on Next { Wish you were here	103
11.00	Tonight	6	Play	4	Reports Politics	27
	Sky at Night	2	Late News on 2	2	Spyforce	99

TEACHERS & TV

PUPILS 1,537

TUESDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
4.00	Play School	49			Emmiedale Farm	401
	Dastardly & Muttley	259			Michael Bentine Potty Time	420
	Jackanory	145			Magpie	383
	The Apple of Discord	224				
5.00	John Craven's Newsround	221			This is Your Right	
	Country Search	230			Crossroads	534
	Magic Roundabout	41			News	311
	News	121				
6.00	Look North		News		Granada Reports	
	Nationwide	159	Zarabanda		Dave Allen & Friends	598
	Dad's Army	171				
7.00	The Waltons	290	Newsday	2	(6 Million Dollar Man (Hawaii 5 -0	754
8.00	Warship	76	Philpott File	13	Robin's Nest	653

TEACHERS & TV

TUESDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	News	57	Musical Time Machine	50	Play This Year,	342
	Play for Today	160	Man Alive Report	21	Next Year	
	Tonight	1	Punch Review	3	News at Ten	163
					City in a Dream - Whicker	75
11.15	Education Debate	2	Late News	4	{The Collaborators {Manhunter	69
			Old Grey Whistle. Test	25		

TEACHERS & TV

PUPILS 1,514

WEDNESDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
4.00	Play School	51			(Whose Baby (Mr & Mrs	344
	The Wombles	92			How!	437
	Jackanory	120			Pop Quest	436
	Great Grape Ape Show	485				
5.00	John Craven's News	25			This is Your Right	
	Phoenix & the Carpet	538			Crossroads	460
	News	136			News	216
	Look North				Granada Reports	
	Nationwide	168			University Challenge	
7.00	Holmes and Yoyo	428	News	2	This is Your Life	339
	Goodies	424	Trade Union Studies		Coronation Street	501
	Rosie	277	Newsday	1	Benny Hill Show	790
8.00	Kojak	179	Pro celebrity Golf	98	Disappearing World	93

TEACHERS & TV

WEDNESDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	News	77	One Man & His Dog	80	News at Ten	112
	The Secret War	200	The Velvet Glove	32	Wednesday Special	72
	Sportsnight	128				
11.00	Tonight	7	Arena Theatre	6	(The Prisoner { Police Surgeon	130
			Late News	6		

TEACHERS & TV

PUPILS 1,545

THURSDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
4.00	Play School	78			Rooms	6
	Astronaut	183			The Cedar Tree	198
	Jackanory	119			(Little House on {the Prairie	570
	Blue Peter	276			{The Frozen Limits	
	John Craven's Newsround	229			This is Your Right	
	Screen Test	438			Crossroads	493
	Magic Roundabout	174			News	253
	News	120				
6.00	Nationwide	156			{Local {Granada Reports	407
	Tomorrows World	205	News on 2		Get some in	750
7.00	Top of the Pops	618	Your Move Newsday	1	{Colombo {Quincey	456
	The Rockford Files	320	The Book Prog	1		
	Wildlife on 1	306	Just a Nimmo	17		
9.00	News	72	Archaelogy of Bible Lands	23	The Squirrels	555
					This Week	83

TEACHERS & TV

THURSDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
10.00	Good Old Days	200	The Key to the Universe	47	News At Ten	135
	Omnibus	28			*Pop Awards.	248
	Tonight	5			(What the Papers Say (Wish you were here	9
11.40	Figure Skating	38			The British at War	

* Variation in timing -
some areas 11.30 pm

TEACHERS & TV

PUPILS 1,536

FRIDAY

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
4.00	Play School	77			The Cedar Tree	225
	Roobarb	138			Siege of Golden Hill	379
	Jackanory	121			Magpie	324
	Lippy Lion	253				
5.00	Crackerjack	380			Crossroads	445
	Magic Roundabout	164			News	206
	News	126			Granada Reports	347
	Nationwide	152			*Kick Off	280
7.00	World of Disney	379	News on 2		Beryl's Lot	331
	Mr Big	218	Indoors Outdoors	23	Emergency	
	When the Boat comes in	172	Newsday	3	New Avengers	765
			The Spinners	13	Bionic Woman	
			Money Programme	2	Sale of the Century	525

TEACHERS & TV

FRIDAY (CONTINUED)

Time	BBC 1		BBC 2		ITV	
	Programme	No	Programme	No	Programme	No
9.00	News		Pot Black	137	Another Bouquet	469
	The Quest	393	Horizon (Blind)	41	News at Ten	184
	Tonight	51	The Roads to Freedom	2	(Rich Man, Poor Man (Police File	455
	Figure Skating	88	Leap in the Dark	15		
11.00	Film		Late News on 2	4	Friday Film	156
	"The Appointment"	72				

*Shown same time as
'Crossroads'

TEACHERS AND TV

SEVA KALSI

This report is based on the survey conducted by me - through my personal contacts in the Asian communities and at my college where I meet many Asian students. The interviews took place in an informal atmosphere - I conducted this survey without making my informants conscious about this exercise. It is, therefore, a very objective and unbiased survey:

I interviewed the following groups:-

- a. Asian Men and Women
 Asian = { Indian = Hindus and Sikhs
 { Pakistani) = Muslims
 { B Deshi)
- b. Asian youngsters = students over 17
 Boys and girls +7 to 14

General:

It was generally felt that absence of Asian participants on TV programmes is damaging and harmful reality.

It was also expressed strongly that if they show Asians on TV they always portray a very negative picture of Asian people and Asian Culture - my informant did mention 'The Gangsters' for evidence of such attitude.

It was most interesting to know that first generation Asians (parents) did not approve 'The World in Action' programme where three Asian young girls were shown who had left home. But the feelings expressed by second generation were very different from their parents.

Girls (both Indian and Pakistani) enjoyed the programme (The World in Action), approved it and agreed with the problems highlighted. Indian students did support

the programme, could see the depth of the problem, some did not approve of the Asian girls leaving homes. Muslim students didn't like the programme - they said "these girls are loose - they are a bad influence on our young people".

1. First generation: (Parents) A very large majority in this group (men and women) don't speak and understand English, so they haven't much choice of TV programmes.

95% of the male population watch 'Wrestling' on ITV - if Indian or Pakistani wrestlers are taking part then it becomes a programme of utmost significance and interest.

'Nai Zindgi Nia Zeewan' (Sunday BBC 1) is very popular with this group.

Reasons: a. It is in Hindustani

b. It gives a lot of information on current issues, about immigrants and also about the political developments on the Sub-Continent of India

c. It satisfies their need for Indian music and folk dances etc

They don't like programmes where sex and permissive attitudes are dominant:

- so
- i. they don't watch these programmes
 - ii. they don't watch them with their children
 - iii. they send their children upstairs and especially the girls
 - iv. they rebuke their children (grown ups as well) for watching these programmes

Second generation

Popular programmes:

- a. Top of the Pops
- b. Match of the Day
- c. Bionic Woman

- d. Six Million Dollar Man
- e. Dr Who
- f. New Avengers
- g. Cowboy films and cartoons

Many children watch a lot of television without much choice - most of them stay at home after school so they watch TV.

General observations:

- i. (More Indians own TV sets than Pakistanis
{ More Indians watch TV than Pakistanis
(More Indian men watch TV than Indian women

- ii. Asian parents' attitude:

Television is a bad influence on growing up generation

It propagates sex, violence and indiscipline

Children waste more time watching TV than studying

It is not good for Asian girls

- iii. Young Asians: Majority of the young people disagreed with their parents.

Seva Kalsi

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