16+
source guides
docusoaps & reality tv
National Library
contents

THE CONTENTS OF THIS PDF CAN BE VIEWED QUICKLY BY USING THE BOOKMARKS FACILITY

INFORMATION GUIDE STATEMENT ...................................................... i
BFI NATIONAL LIBRARY ................................................................... ii
ACCESSING RESEARCH MATERIALS ........................................... iii
APPROACHES TO RESEARCH, by Samantha Bakhurst ....................... iv

INTRODUCTION ............................................................................... 1

GENERAL REFERENCES

BOOKS ........................................................................................... 2
JOURNAL ARTICLES ................................................................. 4
PRESS ARTICLES ......................................................................... 8

CASE STUDIES

THE FAMILY ................................................................................. 8
SYLVANIA WATERS ................................................................. 9
BIG BROTHER (SERIES 1 & 2) .................................................. 10
POPSTARS .................................................................................. 13
DRIVING SCHOOL ....................................................................... 14

TABLE: TOP 10 UK DOCUMENTARIES ON TELEVISION 2000 ............. 14

Compiled by: Nicole Fries
Ayesha Khan
Erinna Mettler
David Sharp

Design/Layout: Ian O’Sullivan

Project Manager: David Sharp

© 2000 BFI National Library, 21 Stephen Street, London W1T 1LN
16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.
BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

www.bfi.org.uk/filmtvinfo/library

BFI National Library Reading Room Opening Hours:

Monday
10.30am - 5.30pm

Tuesday
10.30am - 8.00pm

Wednesday
1.00pm - 8.00pm

Thursday
10.30am - 8.00pm

Friday
10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

BFI National Library
British Film Institute
21 Stephen Street
London
W1T 1LN
Tel. 020 7255 1444

www.bfi.org.uk/filmtvinfo/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

www.bfi.org.uk/filmtvinfo/library/visiting
Accessing Research Materials

Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

www.bfi.org.uk/filmtvinfo/services/research.html

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

Other Sources

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library
Colindale Avenue
London
NW9 5HE
Tel. 020 7412 7353
Email: newspaper@bl.uk

www.bl.uk/collections/collect.html#newsBL
Approaches to Research
by Samantha Bakhurst

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn’t directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate about how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types Of Research

Primary: This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don’t necessarily assume something is a fact because someone on a website says it is. Some websites will be “official” but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:


Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.
introduction

Over the past few years’ people could be mistaken for thinking that we have become a nation of voyeurs. Where once we looked to (still popular) soap operas to see representations of our lives on screen, we now have Reality TV and Docusoaps; programmes about real people, but just as compelling as any soap opera. At their most popular programmes such as THE CRUISE and DRIVING SCHOOL were attracting 11-12.5 million viewers and making stars out of their participants.

Definitions for both Docusoaps and Reality TV have in the past been relatively difficult to pin down and attempts to define these genres are only now being addressed. Both stem from the more traditional ‘fly-on-the-wall’ or observational documentary: people-based, capturing events as they unfold in front of the cameras, with little analysis of what is happening. The focus is on “the personal and intimate” (1). With Docusoaps however, any social commentary is displaced by its need to entertain. The name ‘Docusoaps’ was a term of derision used by journalists, who saw this brand of factual television contaminate “the seriousness of documentary with the frivolity of soaps” (2). However, they turned into ratings gold for TV companies – low cost programming that was popular with viewers.

The definition of Reality TV has changed over time. Originally used to describe programmes that showed how the emergency services worked, the term has now been expanded to include: Talk Shows, Docusoaps and ‘construct-ed’ documentaries (Castaway, Big Brother etc.). Though these elements may sound disparate they are “unified by the attempt to package particular aspects of everyday life as entertainment” (3). As an example, Big Brother “provoked conversation, argument and intense investment on the part of its audiences. This fascination proved to be the basis for the first truly international new TV genre of the twenty-first century” (4).

With this 16+ Study Guide we have aimed to bring together books, journal articles and press articles from the holdings of the BFI National Library about Docusoaps and Reality TV. With the journal and press articles, especially we have tried to highlight some of the programmes that have made an impact and in some cases caused controversy.

While we have aimed to be as complete as possible, there are bound to be some omissions as this is a topic that is only now being studied from a more academic point of view. A search on the internet will yield plenty of ‘fan’ sites (mainly US), but very few official sites. The ones that exist are only useful if the programme is being transmitted at the time of searching. An indication, perhaps, that for many programmes (and their participants) it is a case of short-term notoriety rather than long-term popularity.

1) Buzzi, Stella. Observational (‘Fly-on-the-Wall’) documentary in The Television Genre Book (2001)
3) Dovey, Jon. Reality TV in The Television Genre Book (2001)
4) Dovey, Jon. Reality TV in The Television Genre Book (2001)
This timely report presents the results of a survey undertaken by the Broadcasting Standards Commission into peoples’ concerns about what is shown on television and their attitudes towards regulation. Though classed as a research working paper the surveys produce many interesting findings. Though only a small part of the report there is a section on what they call ‘Fly-on-the-wall documentaries’ and the participants right to privacy. The findings were interesting in that on the whole people thought that by agreeing to participate in such ventures members of the public had forfeited their rights to privacy.

In this book Bruzzi attempts to provide a new look at documentary and provide a theoretical framework for the study of non-fiction film/broadcasting. Included is a chapter on Docusoaps titled ‘New British observational documentary – Docusoaps’. In this chapter the author discusses how Docusoaps developed out of observational documentary, some of the programmes that popularised the genre and how the developing technology has enabled filmmakers to interact and present their subjects differently. An engaging account that will be useful to anyone studying the genre.

This book reflects on British television genres as a whole, in the section dealing with documentaries, there are pieces on both Docusoaps and Reality TVOL. Giving an intelligent introduction to the genres, with useful and relevant case studies as examples i.e. BIG BROTHER. The contributors also attempt to give definitions of the terms used and overview of the issues surrounding both genres (such as authenticity). An essential read for anyone studying or interested in learning more about Docusoaps/Reality TVOL.


This is the transcript of a conference that was held at the National Film Theatre on Friday 13th May 1994. The subject ‘Real people’ refers to people who appear on television but who don’t make their living from television. This encompasses everything from game shows to current affairs programmes and docusoaps. The various discussions examined why real people were increasingly appearing on television and what it says about society, through to the impact it has on television programming strategies. Though not strictly about docusoaps and reality tv, these discussions cover and explore the bigger phenomenon of which they are a part.


As the title suggests this book focuses on what it calls “television reality crime programming”; exploring it as a genre, including, why the programmes exist and what effect they have on the audience. The book also covers broader topics such as crime and the media, and other issues to do with race, gender and the fear of crime. Though biased towards America, it does feature a chapter on CRIMEWATCH UK.
THOUGH THIS BOOK EXAMINES THE MORE SERIOUS DRAMA-DOCUMENTARIES IT IS STILL WORTH LOOKING AT AS IT EXPLORES THE HISTORY OF THE GENRE AND HOW IT HAS HAD TO CHANGE. IT ALSO CONSIDERS SOME OF THE MAJOR ISSUES FACING DOCUMENTARY IN THE 1990'S, ISSUES THAT ARE ALSO RELEVANT TO DOCUSOAPS. THOUGH EXAMINING BOTH FILM AND TELEVISION, THIS DOES HAVE A SECTION ON THE REPRESENTATION OF REALITY.

LANGER, John

IN THIS BOOK, LANGER ARGUES THAT IN HIS WORDS THE NON-EVENTS (I.E. Accidents, Celebrity lifestyles, “Heroic acts of humble people... reversals of fortune and the weather”) THAT MAKE UP THE NEWS CANNOT BE EASILY DISMISSED, ESPECIALLY IN LIGHT OF ITS POPULARITY AMONGST VIEWERS. LANGER'S SCOPE INCLUDES THE BROADCASTING TRENDS TOWARDS PROGRAMMING REALITY TV THOUGH THIS SECTION CONCENTRATES ON MAINLY THE UNITED STATES AND Australia. HE TAKES IN THE VIEWS OF PEOPLE OF DIFFERING AGES AND SOCIAL CLASS WHEN EXPLAINING ATTITUDES TOWARDS REALITY TV PROGRAMMING. THOUGH LANGER OFFERS A MORE POSITIVE POINT-OF-VIEW WITH REGARDS TO THE GENRE THAN MOST, HIS ARGUMENTS TEND TO GET LOST IN THE THEORY.

LEWIS, Claire and DAVIS, Kelly

THOUGH THIS BOOK IS OSTEINLSSLY FILLED WITH QUOTES FROM THE PARTICIPANTS FROM THE 7 UP TO 35 UP PROGRAMMES IT MISSES AN OPPORTUNITY TO GO BEYOND THAT AND EXPLORE HOW THEY FEEL ABOUT APPEARING IN THE PROGRAMMES DURING THE DIFFERENT STAGES IN THEIR LIVES. HOWEVER, THERE ARE INTERVIEWS WITH THE PROGRAMME MAKERS ABOUT HOW THE PROGRAMMES CAME INTO BEING AND IT OFFERS AN INSIGHTFUL AND INTERESTING LOOK AT WHAT COULD BE CONSIDERED ONE OF THE PIONEERING PROGRAMMES OF THE REALITY TV GENRE.

MCQUEEN, David

THIS CLEAR, EASY-TO-READ BOOK OFFERS A GOOD STARTING POINT FOR THOSE STUDYING DOCUSOAPS AND REALITY TV. THIS BOOK EXAMINES THE MAJOR TELEVISION GENRES AND OFFERS A SUMMARY OF THE DEBATES AND CONCEPTS THAT SURROUND TELEVISION AT PRESENT. WHILE NOTHING SPECIFIC IS SAID WITH REGARDS TO DOCUSOAPS AND REALITY TV, THE CHAPTER ON DOCUMENTARY IS APPLICABLE FOR THE ISSUES RAISED, ESPECIALLY WITH REGARDS THE CONCEPT OF “REALISM”.

NICHOLS, Bill

THIS DETAILED AND COMPREHENSIVE BOOK EXAMINES THE NOTIONS OF ETHICS AND OBJECTIVITY IN-DEPTH. THOUGH THE DISCOURSE IS VERY THEORETICAL IT DOES PROVIDE INTERESTING IDEAS USING THE FRAMEWORKS USUALLY USED FOR EXPLORING NARRATIVE FILMS. BOTH FILM AND TELEVISION ARE COVERED, BUT AGAIN DOCUSOAPS AND REALITY TV ARE NOT MENTIONED. HOWEVER, THE IDEAS COVERED IN THIS BOOK COULD BE APPLIED TO ANY STUDY OF THE TWO AS WELL.

PAGET, Derek

THIS BOOK IS AN EXCELLENT INTRODUCTION TO THE GENRE. IT OFFERS A DEFINITION OF THE GENRE AND REVIEWS ITS HISTORY AND DEVELOPMENT ON BOTH BRITISH AND AMERICAN TELEVISION. THE BOOK EXAMINES HOW SUCH PROGRAMMES ARE PRODUCED, HOW THEY WORK WITHIN THE LAW AND THE CODES AND CONVENTIONS THAT EXIST WITHIN THE DRAMA. IT ALSO NOTES HOW SUCH PROGRAMMES CAN ALSO OVERSTEP THE MARK. THOUGH THERE ARE SOME GOOD CASE HISTORIES THIS STEERS AWAY FROM THE LIGHT-ENTERTAINMENT PROGRAMMES THAT ARE MORE A FEATURE IN THIS COUNTRY (E.G. DRIVING SCHOOL AND AIRPORT). THIS IS A RELEVANT AND EXTREMELY INFORMATIVE BOOK.

RITCHIE, Jean


SCANNELL, G.P.

THIS PAPER EXPLORES THE FORMATIVE YEARS OF TELEVISION AND HOW PROGRAMME MAKERS HAD TO FIND WAYS OF PRESENTING SOCIAL CONTENT WITHIN WHAT WAS STILL AT TIMES AN EXPERIMENTAL AND TECHNICALLY RESTRICTED MEDIUM. SCANNELL ARGUES THAT INSTITUTIONAL (I.E. THE BBC) IDEOLOGY HELPED SHAPE THE SOCIAL VALUES AND ATTRIBUTES OF BROADCAST OUTPUT AND HOW DIFFERING DEPARTMENTS ATTITUDES “LED TO DIFFERENT KINDS OF PRODUCTION PRACTICE IN TERMS OF FORM AND CONTENT” WHEN PRESENTING SOCIAL REALITY. THIS WELL-WRITTEN AND HIGHLY INFORMATIVE PAPER IS STILL WORTH READING FOR THE HISTORICAL CONTEXT IT PROVIDES FOR TODAY'S DOCUSOAPS AND REALITY TV PROGRAMMES.

SCHLESINGER, Philip, DOBASH, R. Emerson, DOBASH, Russell P. and WEAVER, C. Kay

THIS BOOK CONTAINS THE FINDINGS INTO A SURVEY ANALYSING THE RESPONSES OF WOMEN TO VIOLENCE ON TELEVISION, IN PARTICULAR MEN'S VIOLENCE TOWARDS WOMEN. A VARIETY OF PROGRAMMES WERE USED IN THE STUDY INCLUDING CRIMEWATCH UK. THE AUTHORS DESCRIBE THIS PRO-
programme as 'participative' television in that not only could it be seen as factual programming, but also of using some of the devices of crime fiction in order to entertain and hold its audience. The negative conclusions the report presents highlight some of the problems with these sorts of programmes.

WINSTON, Brian
Lies, damn lies and documentaries.
British Film Institute, 2000. iv-v; bibliography: index.

In this book Brian Winston, presents two arguments about documentary film and video-makers. Firstly, against documentary maker's who abuse their position by misleading their audiences and for duping those whom they involve in their projects. Secondly, he presents an argument against regulators who attempt to curtail the documentary maker's right to free expression. Presented in three parts, Winston starts by giving an overview of the current situation and in particular the scandals that have arisen in recent years with particular programmes. When looking at the role of the regulators, Winston looks at the legal background to regulation and the need to balance "socially necessary controls and the demands of freedom". Finally, the third part on the documentary maker's looks at the balance between free expression and ethics. This intelligent and thought-provoking book presents many potentially complex arguments in an easy to understand style. Also contains many relevant examples from recent years ranging from The Connection, Daddy's Girl to more populist programmes like BIG BROTHER and VET'S SCHOOL.

WINSTON, Brian
Claiming the real: the Griersonian documentary and its legitimations.

The stated aim of this book is to re-examine the history of the documentary, in light of technological changes in filmmaking and TV production, and how issues such as image manipulation affect the status of documentary making. A very academic work, but useful for setting the relatively new genres of Docusoaps and Reality TV in the wider context of the documentary, from which they derive.

journal articles

DOCUSOAPS

BROADCAST
4 May 2001, p. 5
Docu-soap stars forfeit right to privacy
Short article on the Broadcasting Standards Commission’s recent research about privacy issues relating to participants of fly-on-the-wall documentaries.

TELEVISION
Making Markers for History, by Louise Bishop
Report from a Royal Television Society workshop on documentary filmmaking and reality TV featuring a profile of Paul Watson, maker of THE FAMILY, who was being interviewed. Contains his views on the current state of television documentaries and programmes such as BIG BROTHER.

BROADCAST
11 August 2000, p. 13
C4's Big Brother is a psycho coup
Using the success of BIG BROTHER as an example the article briefly discusses the differences within what is now being termed as ‘reality TV’ including ‘fly-on-the-wall documentaries’, ‘docusoaps’ and game shows.

INTERNATIONAL DOCUMENTARY
November 1999, pp. 55-56
Docusoaps: Dirty Laundry on the Air, by Carol Nahra
Using the introduction of the term ‘docusoap’ into the Oxford English Dictionary as a starting point the article analyses the common ingredients that make the genre, such as its narrative structure and the treatment of its subjects. Discusses the critics’ fierce reac-

BROADCAST
2 July 1999, p. 22
All washed out, by William Phillips
In-depth analysis of the television ratings for 50 docusoaps on UK networks over the past five years. Includes table with statistics giving audience figures, ratings share and timeslot.

TELEVISION
Vol.36. No.2. April 1999, pp. 15-16, 21
A tricky business, by Roger Graef
Documentary maker Roger Graef discusses the influence over recent years of documentary filmmaking on the programming schedules. Analyses how ratings and economic factors are impacting on the quality and the way documentaries are made.

TELEVISION
Vol.36. No.2. April 1999, p.23
Truth or dare, by Peter Fiddick
Report from a panel discussion about the proposition that ‘Television does not tell the truth’. Taking part were the editor of PANORAMA, the director of production for BBC Production, an ex-MP and the editor of the Guardian. Includes paragraph on documentary soaps specifically.

TELEVISION
Vol.36. No.2. April 1999, p. 27
The history makers, by Louise Bishop
Discusses whether the increasing number of docusoaps is spelling the end of serious television history citing COLD WAR as an example.
A job, some stars and a big row, by Andrew Bethell

Discusses the docu-soap formula including its production cost per episode. Using a number of series over the past two years as examples the author analyses why they have proven so popular with audiences. Includes table with statistics giving programme titles, production companies, audience numbers and ratings share. Also features several companies individually, including respective heads of factual programming.

TELEVISUAL
March 1999, pp. 45-46

Places and faces, by Ed Waller

Article focusing on the search for locations and places suitable for filming docu-soaps. Using AIRPORT and THE SHOP among others as examples, it discusses the reservations companies might have against letting film crews in and how best to come to an agreement.

BROADCAST
23 October 1998, pp.16-17

Time to move on, by Tim Dams

In-depth analysis of how docu-soaps seem to be gradually evolving into more hybrid programmes. Citing several industry experts the author argues that the popularity of docu-soaps has helped factual programming burst into the mainstream despite hostile press coverage.

BROADCAST
23 October 1998, pp.16-17

Docs in danger, by Peter Dale

Channel 4 commissioning editor for documentaries Peter Dale believes traditional documentary making is in danger as young talents are busy making docu-soaps, which place more importance on entertaining rather than enquiring.

SIGHT AND SOUND
Supp. Medialwatch
March 1999, pp. 14-15

EUROPEAN MEDIA BUSINESS AND FINANCE
Vol.8. No.20. 5 October 1998, p. 6

BBC looks to cut costs and move genre on

Report from the debate at the ‘Sunny side of the Doc’ event in Marseilles where the BBC signalled a shift in its docu-soap policy by trying to move the genre on and look at more serious issues. Gives average production cost figures of docu-soaps in comparison with those of light entertainment programmes.

EUROPEAN MEDIA BUSINESS AND FINANCE
Vol.8 No.20. 5 October 1998, p. 6

Docusoaps begin to leave British shores

On the success of British docu-soaps abroad, mainly in France, where several BBC series have been shown with great success.

CREATION
October 1998, p. 6

J’accuse: the Documentary Dinosaurs, by Jeremy Mills

Executive producer Jeremy Mills argues the case for changes in documentary making. As docu-soaps have introduced a new generation of viewers to factual programmes he argues that documentary makers should embrace the challenge of making more popular programmes instead of accusing docu-soaps of ‘dumbing down’.

TELEVISUAL
October 1998, p.9

Drama into docu-soap won’t go

Short article discussing the fact that docu-soaps are stealing primetime programming slots, which were previously occupied by sitcoms.

TELEVISION
Vol.35. No.7 October 1998, p.8-12

Brain surgeons from hell, by Andy Hamilton

In-depth analysis of how television is creating entertainment pro-

EUROPEAN MEDIA BUSINESS AND FINANCE
Vol.8. No.20. 5 October 1998, p. 6

BROADCAST
24 July 1998, p.5

MPs oppose C4 docu-soap on Parliament, by John Lewis

MPs vote overwhelmingly to veto a Channel 4 bid to film a docu-soap believing they were going to be denied editorial control and emphasis would be on entertainment rather than information.

BROADCAST
3 July 1998, p.5

Investigation launched into docu-soaps

Short article announcing that the Broadcasting Standards Commission is to launch an investigation into docu-soaps to make sure they are not taking advantage of people featured.

TELEVISION
Vol.35. No.5 June/July 1998, pp.18-19

Fine lines, by Nick Radlo

Report from INPUT, an international television conference, where subjects discussed included narrowing the dividing lines between documentary and drama and the rise of reality TV. One particular issue of concern was the accusations of falsification made against certain docu-soap programmes.

SIGHT AND SOUND
Vol.8. No.4 April 1998, p.33

Docusoap: truth or dare?

Citing DRIVING SCHOOL as an example the article discusses the constructed narrative of docu-soaps and accusations of falsification, which have discredited the genre recently.
**TELEVISION**
Vol.35. No.3 April 1998, pp.16-17

**Getting real**, by Louise Bishop

In-depth article on the rise of docu-soaps. Discusses the narrative element of the genre, technological improvements that have had an impact on documentary filmmaking generally and criticism surrounding manipulation and reconstruction.

**DOX: DOCUMENTARY FILM QUARTERLY**
No.16. April 1998, pp.8-9

**The Mad, the Bad and the Sad**, by Victoria Mapplebeck

Analyses the increasing popularity of docu-soaps and Britain’s obsession with social caricature. The author argues that there has been a shift from issue-based documentaries to factual entertainment based on a simple formula. Citing THE FAMILY, SYLVANIA WATERS and DRIVING SCHOOL as examples she illustrates the changes in documentary filmmaking concluding that victims have become the TV icons of the nineties.

**BROADCAST**
20 March 1998, p.10

**Lambert airs worries over docu-soap cash**

Speaking at the Production Show MODERN TIMES editor Stephen Lambert voiced fears that the ratings success of docu-soaps will result in increasing demands for bigger appearance fees.

**BROADCAST**
20 March 1998, p.1

**C4 set to scoop Parliamentary docu-soap**, by Claire Handley and John Lewis

Pending final clearance C4 will produce the first fly-on-the-wall documentary about the House of Commons. Following intense negotiations C4 was given preference over the BBC.

**SIGHT AND SOUND**
February 1998, p. 35

**Voyeurs from Hell**, by Ray Cathode

“Cathode” discusses the gradual shift in factual programme making away from the socio-political documentary tradition towards the pseudo-realism of real-life observational filmmaking. He argues that this is due to a change in the relationship between the people filmed and the camera. Personality has become the defining virtue of a documentary subject. As a result of the ratings success, TV channels are eager to attract peaktime audiences for factual series at a minimal cost.

**RADIO TIMES**

**So you want to be a docu-soap…?**
by Tina Ogle

Article looks at the celebrity status of three people featured in docu-soaps, namely Mo from DRIVING SCHOOL, Jeremy from AIRPORT and Trude from VET’S IN PRACTICE. Also discusses what makes such people into stars.

**TELEVISION**
Vol.34. No.9 December 1997, p.23

**Facts and ratings**, by Nick Radio

Report from the Sheffield Documentary Festival on the growing success of factual television and the pressure on broadcasters to deliver ratings on lower budgets. Summary of Arts minister Mark Fisher’s keynote speech and reactions from industry experts.

**TELEVISION INTERNATIONAL**
No.1. November 1997[sic], pp.14, 16

**Real life: real ratings**, by Ross Biddiscomb

The author discusses the success of recent British fly-on-the-wall documentaries and asks if they would work in the US. He gives a short overview of the genre’s history, citing THE FAMILY among others, and analyses the circumstances that helped its success in Britain. Includes production cost estimates for the US market.

**CONTINUUM**

Fly-on-the-wall documentarists: a dying breed?, by Richard Kilborn

Kilborn discusses the origins of the Fly-on-the-wall genre, which lie in the Direct Cinema and Cinema Vérité movements. He then analyses the body of work of Paul Watson and Roger Graef, who have made important contributions to observational documentary in the last two decades. Finally, he discusses the present state of the genre and how it might develop in the future.

**RADIO TIMES**

**Would You Let Cameras into your Homes?** by Alison Graham

In an article discussing why ordinary people agree to be part of a documentary, mention is made of the MODERN TIMES programme, QUALITY TIME, MAN SEeks WOMAN and the series THE HOUSE and SYLVANIA WATERS. Focuses particularly on criticism regarding the editing of such programmes.

**DOX: DOCUMENTARY FILM QUARTERLY**
No.6. Summer 1995, pp.24-27

**Being there**, by Richard Kilborn

Report from the special fly-on-the-wall session at the Sheffield International Documentary Festival. Discusses the difficulties of agreeing on a definition of the term. Analyses the key issues raised: how interventionist is this form of filmmaking and how is control exercised over what gets filmed and shown. Illustrates the widely diverging views of the documentarists themselves.
REALITY TV

MEDIA INTERNATIONAL AUSTRALIA
No.100. August 2001, [whole issue]

New Television Formats, by Gay Hawkins and Jane Roscoe (theme editors)

Whole journal issue devoted to new television formats, which are predominantly reality-based. Article titles include ‘Real entertainment: new factual hybrid television’, ‘Webcam sites: the documentary genre moves online’ and ‘Real new formats of television: Looking at BIG BROTHER.

MEDIA WEEK
27 April 2001, p.3

Reality bites with sponsorship, by Mari Jones

Short article on sponsorship deals for reality-based television shows citing BIG BROTHER and POPSTARS as examples. Includes figures for various deals.

TELEVISION BUSINESS INTERNATIONAL
January/February 2001, pp.26-31

Up for the Prize, by Marie-Agnès Bruneau

Analysis of the cost of reality programmes across Europe including figures for prize money, production costs, format and licensing fees. Programmes cited among others are BIG BROTHER, WHO WANTS TO BE A MILLIONAIRE AND THE MOLE. Includes a short summary of ‘Television 2000’, a recent study by the German company IF published in their series ‘European Key Facts’.

INTERNATIONAL DOCUMENTARY

The British Invasion: “Big Brother’s” Bigger Brother is an Englishman, by Carol Nahra

The author argues that over the year 2000 the US and the UK broadcasting markets have arrived at a common ground regarding reality-based television programmes. The usual stream of exports of American formats abroad has been reversed and US broadcasters are turning to the UK for new ideas. Includes a short look at UK programmes, particularly BIG BROTHER, PADDINGTON GREEN and CASTAWAY.

TELEVISION

Edinburgh 2000, by Sue Griffith and Louise Bishop

Report from this year’s television festival. Includes short articles on various aspects relating to reality-based programmes such as: profile of several people who shot to fame after being the subject of a docuseries or other reality-based television programmes and a discussion about the influence of television critics.

TELEVISION AND NEW MEDIA

Fearful and Safe: Audience Response to British Reality Programming, by Annette Hill

In-depth article discussing the concern many critics of reality programmes have voiced that audiences may not be able to tell the difference between reconstruction and reality. Hill argues that much of the criticism displays an elitist attitude toward popular television and the viewing public. Little audience research on the subject has been done in this country and what has been done does not support the critics’ view. Contains analysis of the findings of the BFI Audience Tracking Study.

TELEVISION BUSINESS INTERNATIONAL
January/February 2000, pp.44-51

When is a format not a format, by Marie-Agnès Bruneau

It seems that currently every type of programme has the potential to be turned into a format sale. Boundaries between traditional genres such as game shows and factual programmes are becoming blurred creating new hybrid formats. Includes the views of several industry experts on how the format business has changed over the past five years and how they see its future development.

BROADCAST
18 September 1998, pp.16-17

Time for a reality check, by Meg Carter

On the potentially problematic use of CCTV footage in reality television programmes. Issues discussed are the participants’ invasion of privacy and their consent. Includes comments by several commissioning directors on the existing industry guidelines regarding the subject.

DIRECTORS GUILD OF AMERICA MAGAZINE

Reality Television, by David Geffner

On the challenges facing directors involved in reality-based television shows and new opportunities opened up through their increased popularity. Although focussing on the American market the article gives useful information from a director’s point of view.

JUMP CUT
No.41. May 1997, pp.102-109

Political economy of Reali-TV, by Chad Raphael

Although focussing mainly on the US market the author also discusses the international spread of the genre and the process of formatting and licensing reality programmes abroad. He analyses the economic factors in the US that led to the increased number of reality shows being produced and discusses their common production practices.

EUROPEAN JOURNAL OF COMMUNICATION

‘How real can you get?’: Recent developments in ‘reality’ television, by Richard Kilborn

In-depth analysis of reality programmes at the time. Kilborn defines the genre in terms of recording technique, dramatized reconstruction methods and programme packaging. He goes on to discuss the origins and spread of reality programming in the US and in Europe, the role new technology
has played in its increased popularity and the criticism it is facing over its production methods. He concludes with a chapter on the ethical issues raised by such programmes.

**DOX: DOCUMENTARY FILM QUARTERLY**
No.2. Summer 1994, pp.28-29

*Home truths: 'reality programming' as television mutant*, by Leigh Casey

Fervent attack on reality programming arguing it is manipulative, cheap and sensational. Casey dismisses claims that reality shows bring the audience nearer to the real world.

**THE LISTENER**
29 November 1990, pp.37-38

*The Revenge of the Real*, by Jay Rosen

One of the earliest critical assessments of reality programming at a time when the first American shows started to be shown on British television. It discusses the viewer’s sense of reality when watching television and how reality-based shows are influencing their perception.

### press articles

Each TV series has its own microfiche of reviews in the BFI National Library.

**THE FINANCIAL TIMES**
10 January 2001, pp.18

*The Myth Of Reality TV*, by Christopher Dunkley

Looks at POPSTARS and THE MOLE, which will both be airing in the same week, discussing them in depth and placing them in the historical context of reality TV.

**THE DAILY TELEGRAPH**
19 July 2001, pp.20

*Yes These Shows Are Exploitative, Says Mr. Big Brother*, by Tom Leonard

Interview with John De Mol, who created BIG BROTHER and numerous other reality TV productions. He discusses why he thinks people try out for the show, and his new venture another reality TV programme called BLIND FAITH.

**RADIO TIMES**
11 July 2001, pp.57-58

*Looking Back at THE FAMILY*

A selection of readers’ letters, some dealing with general issues, others with rather minute details of the programmes. The selection is fairly evenly balanced, and presumably represents some of the feelings the programmes caused.

**LISTENER**
27 June 1974, pp.820-21

*Did THE FAMILY rock the boat?* by Paul Watson

Following transmission of the final episode of what turned out to be a controversial series, the producer answers some of the critics. Some examples of the comments and attitudes, racist and more general, are included.

**CASE STUDIES**

## The Family
*(BBC 1974)*

### journal articles

**RADIO TIMES**
Vol.240. No. 3123. 17 Sept 1983, p.15

*A Family Affair*, by Renate Kohler

Coinciding with the repeat showing of the fly-on-the-wall documentary THE FAMILY the author meets star of the series Margaret Wilkins who updates her on what the various family members have been doing over the past ten years.

**SIGHT AND SOUND**
Vol.44. No.1. Winter 1974/75, pp.48-49

*Approximately themselves?* by Philip Purser

Article in response to Colin Young’s assessment of the programme (reference below) discussing further the issues raised by him.

**RADIO TIMES**
20 June 1974, pp.14-15

*End of that family affair*, by Bel Mooney and Hilary Macaskill

As the final week of the series arrived, producer Paul Watson, Johnny Speight and Eric Prytherch gave their thoughts on the programme.

**LISTENER**
4 April 1974, p.437

*THE FAMILY*, by Paul Watson

The producer of the series describes how the participants were selected and gives useful background to the making of the programme.

**RADIO TIMES**
28 March 1974, pp.9,13 & 46

*The family that stars together sticks together*, by Jenny Rees

Article introducing what turns out to be a highly controversial series, quoting Margaret Wilkins. “This is where the Wilkins’s live” is a diagrammatic cutaway of the house, showing the family living arrangements which may help clarify the set-up.

**SIGHT AND SOUND**
Vol.43. No.4. Autumn 1974, pp.206-11

*THE FAMILY*, by Colin Young

In-depth assessment of the programme and analysis of the reviews and criticism it received. Includes comparison with its American counterpart AN AMERICAN FAMILY.
press articles

NB. Page numbers not available on most press cuttings from the time of original broadcast.

THE DAILY TELEGRAPH
12 March 1974, pp. n/a
BBC Serial Stars Real People, by Richard Last
One of the first reports on the series, printed three weeks before the first episode. It explains the format the series will take and how it will be filmed. Has comments from producer Paul Watson on why he chose the Wilkins family over all the others who were auditioned.

THE SUNDAY TIMES
7 April 1974, pp. n/a
Family At War, by Peter Lennon
In-depth review of the series, which looks at possible audience reactions to it.

THE SUN
26 May 1974, pp. n/a
How Our TV Family Pay The Price Of Fame, by Alix Palmer
Article written three weeks into filming, which comments from Mrs Wilkins on how her family are coping with all the attention plus quotes from their local MP and members of the public.

THE DAILY MAIL
20 June 1974, pp. n/a
True, People Do Prefer A Bit Of Make Believe, by Martin Jackson
Report form the “wedding” episode of THE FAMILY, which provides audience comments and viewing figures.

NEW SOCIETY
27 June 1974, pp.772-773
Skeletons On The Box, by Roger Graef
Documentary filmmaker, Roger Graef, discusses THE FAMILY in relation to his own work and the 1972 US series AN AMERICAN FAMILY. Looks at possible reasons for such intense public and media reaction to the series, especially the use of cinema-verité camerawork.

THE DAILY TELEGRAPH
1 July 1974, pp.n/a
Are You Sitting Uncomfortably? by Sean Day Lewis
Retrospective review of the series THE FAMILY. Published just after the last episode, the piece looks at the critical and public response and the logistics of filming the programme.

Sylvania Waters (BBC/ABC 1993)

journal articles

METRO
No.98. Winter 1994, pp.14-23
The Federal Republic of Sylvania Waters, by David Rowe
The author discusses the response to the Australian docu-soap SYLVANIA WATERS during its UK screening and analyses the resulting discourse in both countries about national cultural identity. Includes quotes from newspaper reviews and comparisons with NEIGHBOURS and HOME AND AWAY.

SCREEN
SYLVANIA WATERS and the spectacular exploding family, by Jon Stratton and Ien Ang
In-depth analysis of how family life is portrayed on television in the Australian docu-soap SYLVANIA WATERS. Being an initiative of the BBC in coproduction with the ABC the authors discuss the differences between British and Australian soaps comparing them with the ‘real-life’ SYLVANIA WATERS. Cited as examples are NEIGHBOURS and the early British docu-soap THE FAMILY.

TELEVISION
I'm Paul Watson. Trust Me, by Louise Bishop
Under the heading ‘Real Life Soap’, Watson talks about a number of his projects and series, with SYLVANIA WATERS taking some prominence. He says, “There is no point
simply going out to take the piss out of society”. You can make up your own minds.

RADIO TIMES
22 May 1993, pp.34-35
Housewife’s Choice, by Sally Brompton
Article published mid-series perhaps to promote the programme, and suggests that its “star”, Noeline Baker is achieving cult status despite varying opinions of her back in Australia. We also learn that she expected a far higher fee than was in fact paid.

TELEVISION TODAY
22 April 1993, p28
Now It’s The Real Australia
A brief piece appearing the week the UK run of the programme started, which gives a little of the background to the selection of the family involved, and – clearly forgetting television history – that THE FAMILY (see elsewhere) had ever been made. Rather surprising since Paul Watson was involved in both productions.

TV TIMES
Vol.149. No.16. 17 April 1993, p.17
Meet Laurie and Noeline, by Adrian Furness
Short article introducing the members of the family featured in SYLVANIA WATERS, which starts its run on BBC1 that week, and which is compared by the author to THE FAMILY screened in Britain 19 years earlier.

press articles

THE INDEPENDENT
25 July 1992, pp.13
TV Family Saga Offends Sensitive Australians, by Robert Milliken
Short report on the reaction of the Australian public to the series SYLVANIA WATERS, when broadcast for the first time on National TVOL. The main complaints are that they are an atypical Australian family, which conforms to the British stereotypical view.

THE TIMES
26 September 1992, pp.12-13
Down Under Done Down? by Jane Wheatley
Full description of the series and its characters. Shows how the producer, Paul Watson, made the documentary in the style of a soap. Discusses the audience and media reaction to the programme.

THE SUNDAY TELEGRAPH
7 March 1993, pp.25
Aussies Cringe At Far From Super Housewife, by Trevor Fishlock
Gives an overview of the series just before it is broadcast in Britain. Looks briefly at what has happened to the family since the show was broadcast in Australia.

THE SUNDAY TIMES
24 April 1993, pp.25
City Lights, by Jane Wheatley
Looks at the level of fame achieved by Noeline Baker since the show was broadcast in Australia.

MAIL ON SUNDAY
(YOU MAGAZINE)
9 May 1993, pp.15-17
Who’d Be A Housewife Superstar? by Maggie Anderson
Interview with Noeline Baker on how her life was affected by the series.

THE DAILY TELEGRAPH
27 August 1993, pp.13
Bitten By The Fly On The Wall, by Mich Brown
Interview with Noeline and Laurie on how they feel the makers of SYLVANIA WATERS betrayed them.

TIME OUT
3 November 1999, pp.190
Aussie Rules KO, by Alkarim Jirani
Preview of the programme RETURN TO SYLVANIA WATERS, which was made by Sky Television six years after Paul Watson’s series was broadcast.

Big Brother Series 1 & 2
(Channel Four, 2000 & 2001)

BROADCAST
17 August 2001, p.35
Big Brother Storms out but Fails to Beat Last Year, by Philip Reevell
Ratings analysis for the week including the BIG BROTHER finale, giving Channel 4 a massive 48% share.

TV Guide
5 October 2000
Big Brother, by Mari Jones
Ratings analysis for the week including the BIG BROTHER finale.

SIGHT AND SOUND
Vol.11. No.8. August 2001, p.8
Mirror, Mirror, by John Ellis
Comparison of reality shows BIG BROTHER and SURVIVOR. The author analyses why BIG BROTHER was a success in the UK while SURVIVOR bombed, when in the US it was the exact opposite.
The author tries to account for the phenomenal success of the BIG BROTHER series.

The series has attracted the biggest response to an interactive television show ever recorded even surpassing ITV's Wimbledon interactive service.

Ratings analysis for the week with BIG BROTHER continuing to dominate the minority Top 30 (BBC2, Channel 4 and Channel 5).

Capital Radio Group has bought the exclusive rights to broadcast BIG BROTHER audio highlights underlining the multitude of media involved with the programme.

Short article on the start of BIG BROTHER 2 and the technical difficulties experienced by E4 on the first weekend.

Short ratings analysis for the week the second BIG BROTHER series started, almost matching the first series’ debut.

Report from a recent discussion between Conrad Green, series producer of Channel 4’s BIG BROTHER, and Jeremy Mills, his opposite number of BBC1’s CASTAWAY on the reality TV genre and its future.

Profile of Conrad Green, executive producer for the second series of BRIGHT BROTHER, who previously worked on POPSTARS as series producer and as series editor on the first BRIGHT BROTHER series.

The author reports from a Royal Television Society workshop devoted to BRIGHT BROTHER, the television event of the summer. Among the people cited are Yvonne Taylor who co-ordinated the press campaign at Channel 4, Dan Chambers, commissioning editor, Paul Coulesant from Bazal, a senior producer on the show and Jason George of Victoria Real, who was involved with the website.

Article discussing various aspects of the BIG BROTHER format including genre, realism, representation and celebrity.
RADIO TIMES 9 September 2000, pp.22-23

...and goodbye Big Brother, by Frances Lass

Prior to the UK series finale the author briefly profiles winners and memorable characters of various other countries’ versions.

TV TIMES 9 September 2000, pp.24-25

BIG BROTHER – It's only a Gameshow, by Rebecca Fletcher

Prior to the UK finale the author chronicles the series highlights.

TELEVISUAL June 2000

I Spy..., by Ed Waller

Prior to the UK start of BRIGHT BROTHER the author discusses the new format particularly the importance of establishing a presence on the Internet by using web cameras.


Is Britain Ready for BIG BROTHER?, by Tristan Davis

Radio Times introduces its readers to the new format in the run-up to the start of the UK version. Includes comments from executive producer Ruth Wigley and a discussion about the reactions to the show in the Netherlands, Germany and Spain where it aired earlier.

BROADCAST 17 December 1999, p.10

World View: Jos Havermans in Amsterdam, by Jos Havermans

Comments from the Netherlands where the first series of BIG BROTHER is about to finish. The author briefly introduces the new reality-based format to the UK readership and reports from negotiations Channels 4 and 5 are currently undertaking to bring it to the UK.

press articles

THE TIMES 30 June 2000, pp. 10

Minimal Comfort, Rejection and No Privacy? I’ll Take It, by Paul McCann

Series editor, Conrad Green, discusses the selection process for BIG BROTHER. With comments from a psychologist working on the programme.

THE GUARDIAN 9 August 2000, pp.15

Watching It, by Jonathan Freeland

Looks at the formula of BIG BROTHER and how the viewer’s position has become more interactive.

THE GUARDIAN 11 August 2000, pp.40-41

Real Lives, by Emma Brockes

Looks at the media’s treatments of Nick Bateman while he was still in the house.

THE GUARDIAN (Weekend Magazine) 7 July 2001, pp.26-38

Stars In Their Eyes, by Jon Ronson

Published during the airing of BIG BROTHER 2, Jon Ronson follows the exploits of the original housemates for a period of nine months after the series finished. He talks to several of the housemates and the agent assigned to look after their careers.

THE GUARDIAN G2 16 July 2001, pp.16-17

Hi I’m Big Brother, by Merope Mills

Goes behind the scenes at the BIG BROTHER house with the technical staff. Looks at how the programme is filmed and edited and who is the voice of BIG BROTHER.

THE FINANCIAL TIMES 20 September 2000, pp.20

It’s All-Downhill From Here, by Christopher Dunkley

Discusses BIG BROTHER as populist entertainment and the implications it has for the future of programming.


Watch With Brother, by Germaine Greer

A short social history of the Reality TV phenomenon. Discussing BIG BROTHER in depth, and earlier programmes such as NICE TIME, broadcast in 1968 and presented by Greer herself. Looks at why the contestants participate and why audiences watch.

THE EVENING STANDARD 30 June 2001, pp.19


Discusses the sexual content of Reality TV shows like BIG BROTHER, both in the UK and abroad, and the psychological effects it may have on the viewing public.
THE INDEPENDENT (REVIEW) 24 July 2001, pp.8

Big Brother, Big News, Big Business, by Naomi Marks

Investigates the way in which the tabloid newspapers have increased their circulation by using stories and campaigns related to BIG BROTHER.

THE INDEPENDENT ON SUNDAY 29 July 2001, pp.5

Now For The Interactive Online Soap Opera, by James Morrison

Looks at the interactive aspects of BIG BROTHER, giving details of what money was made and the voting figures.

THE INDEPENDENT 28 July 2001, pp.5

4.2 Million Vote Brian Winner Of Big Brother, by Matthew Beard and Cahal Milno

Report on the final episode of BIG BROTHER, which speculates on the future for the finalists and gives brief details of what has happened to the contestants from the first series.

Popstars (ITV 2001)

journal articles

TELEVISION

May 2001, pp.16-17

ITV Plays Pop, by Louise Bishop

Report from a Royal Television Society event examining the making of POPSTARS. The panel was chaired by Matt Wells (Guardian) and consisted of Claudia Rosencrantz (controller of network entertainment at ITV), Justin Gorman (producer on the series), Sarah Doole (head of development at Granada Enterprises) and Ian Johnson (LWT press office).

popstars winners - Hearnsay

TELEVISUAL

February 2001, pp.29-30

Reality Bites, by Jon Creamer

Profile of Nigel Lythgoe, one of the jurors on the POPSTARS series, and his views on the future of entertainment television.

BROADCAST

23 February 2001, p.31

POPSTARS Outperforms All but Heartbeat and soaps, by Philip Reeve

The finale of POPSTARS was the ninth most popular programme of the week behind only soaps and HEARTBEAT registering 12.36 million viewers and a 42% share.

MEDIA WEEK

12 January 2001, p.2

T&T to Sponsor Popstars Debut, by Mari Jones

ITV closes a £2 million sponsorship deal before the series is screened. ITV expects it to be a huge hit particularly with the 16 to 34 age group, which it hopes to attract.

MEDIA WEEK

13 October 2000, p.1

ITV Hopes for Hit from Popstars, by Mari Jones

Introduction of the concept for POPSTARS with which ITV hopes to replicate the success of Channel 4’s BIG BROTHER.

press articles

THE GUARDIAN

2 December 2000, pp.9

After Big Brother, Reality TV Goes Pop, by Matt Wells

Preview article on the series, which has yet to be broadcast. Gives details of what format the show will take and compares it to the original Australian version that was broadcast earlier in the year.
The Independent Review
February 2001, pp. 1-2

Pick Me, Nigel Please! by Deborah Ross

Interview with Nigel Lithgoe, controller of Entertainment at LWT and one of the judges in POPSTARS, about his role on the show and how his career has progressed.

The Times
3 February 2001, pp. 9

by Paul McCann

Report on possible violations of the ITC’s programme code in regard to promotion of the band from POPSTARS. On the eve of the show that will announce the 5 winners it looks at the possible implications of launching a band and surrounding merchandise from the privileged position of a hit TV show.

The Observer
4 February 2001, pp. 7

POPSTARS Hits The Big Time As Nigel Picks Famous Five, by John Aldridge

Looks at the viewing figures for the revelatory episode and compares the programme to BIG BROTHER.

The Independent
6 February 2001, pp. 5

Choreographed To The Eyeballs, POPstars Face A Baptism Of Fire, by Thomas Sutcliffe

Report from the first, and highly controlled, press conference for the newly founded pop group.

The Guardian
19 March 2001, pp. 7-8

POPSTARS, by Ian Johnson

The shows press officer presents his diary of memorable moments from before the show was broadcast to the release of the first single.

Driving School
(BBC 1997)

Television standards, but objects to tabloid print journalists policing the truth issue, when they themselves are accused of misinterpretation.

Radio Times

If at first you don’t succeed, by Alison Graham

Profile of Maureen Rees and her driving instructor Paul who are featured in the BBC’s fly-on-the-wall documentary DRIVING SCHOOL. Maureen will go on to acquire celebrity status when the series is shown.

Driving School

(BBC 1997)

Journal articles

Televisual
April 1999, p.90

The absolute truth... by Mark Fielder

The author believes that the adherence to absolute truth in docu-soap making has caused a loss of entertainment in these programmes. He acknowledges that the lack of quality of many of these docu-soaps has lowered

Top 40 UK Documentaries on Television - 2000

<table>
<thead>
<tr>
<th>Programme</th>
<th>Channel</th>
<th>Audience (m)</th>
<th>% share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Garages from Hell</td>
<td>(ITV)</td>
<td>11,532</td>
<td>43</td>
</tr>
<tr>
<td>2  I Don’t Believe it</td>
<td>BBC1</td>
<td>11,249</td>
<td>38</td>
</tr>
<tr>
<td>3  Airport</td>
<td>BBC1</td>
<td>10,662</td>
<td>44</td>
</tr>
<tr>
<td>4  David Beckham Story</td>
<td>(ITV)</td>
<td>10,545</td>
<td>43</td>
</tr>
<tr>
<td>5  Down to Earth</td>
<td>BBC1</td>
<td>9,979</td>
<td>39</td>
</tr>
<tr>
<td>6  Big Brother</td>
<td>(CH4)</td>
<td>9,454</td>
<td>49</td>
</tr>
<tr>
<td>7  Police, Camera, Action</td>
<td>(ITV)</td>
<td>9,348</td>
<td>34</td>
</tr>
<tr>
<td>8  Soap Secrets</td>
<td>(ITV)</td>
<td>9,152</td>
<td>38</td>
</tr>
<tr>
<td>9  Vets in the Wild</td>
<td>BBC1</td>
<td>9,001</td>
<td>33</td>
</tr>
<tr>
<td>10 House Moves from Hell</td>
<td>(ITV)</td>
<td>8,942</td>
<td>37</td>
</tr>
</tbody>
</table>

Source: TARIS UK Television and Video Yearbook 2001