

**EFFECTIVE FACTUAL TV CONTENT FOR YOUNG AUDIENCES:
EXPLORING NEW APPROACHES TO CREATING HISTORY
DOCUMENTARIES FOR 6 - 12 -YEAR - OLDS IN DIGITAL UK
TELEVISION**

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ABSTRACT

This interdisciplinary original research engages with the fields of TV documentary production, children's television, historiography, and the pedagogy of history teaching. From this large field, I am taking what is necessary for my research as a practitioner. The purpose of my practice-based PhD research is to create a teaching resource/guide to support the production of engaging children's TV history documentaries. It could be helpful to, and applied by students, filmmakers, commissioners, educators, and anyone studying documentary making.

My project explores how to develop an exemplar documentary/factual digital TV format, using elements drawn from successful factual children's TV programmes combined with some of my original ideas. I evaluate how effectively this exemplar documentary engages children, reflect critically upon the findings, and finally present a summary of insights in the field of children's TV history documentaries. The techniques exemplified in the film are relatively low-cost and are, in this respect achievable for the industry despite pressure on budgets. I chose to develop a history documentary programme since the Department of Education (September 2013) regard history as essential for helping children look to the past and connect it with the present, to gain an "understanding of Britain's past and that of the wider world.... [and] ... to understand the complexity of people's lives, the process of change, the diversity of societies and relationships between different groups, as well as their own identity and the challenges of their time." (History programmes of study: Key Stages 1 and 2 national curricula in England). I focus on children aged 6-12 years (CBBC target audience) and upon a specific topic—Viking's period (793-1066 AD) in their History Key Stage 2 curriculum.

I chose the Vikings period because it is on the school Curriculum, and it fits well with where I live since the area has a strong connection with Vikings of the past and what they have left behind for us to see in the present. Hence, I target local schools for using focus groups for audience research.

Acknowledgements

I am very grateful for the creative contributions of the student team from the animation department (University of Salford) that enabled me to produce my film with cartoon sequences. Special mention must also go to the international producers and directors I met on various Children's Film and TV events and interviewed for this research, and to children and staff of my two local primary schools for participation in audience research.

Special thanks go to my supervisor Dr Ursula Hurley who has supported me with so much patience and provided meticulous and rigorous guidance.

Finally, I would like to give special thanks and affection to my sons Timothy and Daniel for the great pleasure of working with them to make my film, and to my husband Graham who has always supported my artistic and academic endeavours with understanding and love.

With the oversight of my main supervisor, editorial advice has been sought. No changes of intellectual content were made as a result of this advice.

1. RESEARCH QUESTIONS/ OBJECTIVES /CONTRIBUTION TO KNOWLEDGE

The research address several gaps, which I describe below. Therefore, it will lay the formal foundations of, or at least contribute to, the broader knowledge about children's TV documentary film making, leading me to conclude the primary research question:

1. A) RESEARCH QUESTION:

- How to create a teaching resource to support the production of engaging children's TV history documentaries?

It is necessary to cover a wide area of knowledge and explore the following subjects to answer the main research question.

RESEARCH SUB-QUESTIONS:

- What are child-cognitive characteristics and children's engagement preferences by age groups with TV and digital programming on single and multi-platforms? (to choose which platforms to put my film on theoretically)
- How important is historical accuracy in educational documentaries compared with historically themed feature films? (historical accuracy is a relevant and highly debatable subject internationally among history films production teams and audiences of all ages).
- What children's factual TV programmes made in the UK in the past were considered successful, and why?
- What production elements in existing children's TV programmes do production teams use to make children's programmes engaging to watch?
- How can the identified production elements be combined with elements that I bring to make a model history documentary attractive for children at Key Stage 2?
- With an educational purpose, will this history documentary be interesting for the target audience to watch, and what will children learn about Vikings from this film?

This project contains three main components, the first of which is a practical one. The three are:

- making an original documentary programme
- a written critical element reflecting on my film
- evaluation of the documentary, researching responses from child audiences

As an experienced filmmaker, I created an original documentary for children in the UK. It is important to note that the completed film is not the ‘end-product’ for a TV company to broadcast but *a research tool*, a working model to analyse and learn what works, what does not, how to make a history documentary for children and research young audiences using this film.

My film **‘BACK TO THE VIKINGS’** can be watched on <https://youtu.be/iE7Jen1nSWQ>; Logline, Film Synopsis and Script placed in Appendix E. Alongside this practical work, my critical investigations will interrogate the accurate representation of history in documentary format.

1. B) MY BACKGROUND AND WHY I AM QUALIFIED TO INVESTIGATE A SOLUTION

I am a TV journalist and a filmmaker with 40 years of experience in the TV industry, producing TV content in different genres for adult and family audiences for the main TV channels in Russia and internationally. My professional experience includes: working as a journalist and Head of Broadcast for national news, directing TV programmes and live multi-camera broadcasts, directing TV pop music performances, music videos and commercials, as well as producing, scriptwriting, camera, editing and presenting. I have specialised in documentary films for many years. I won a professional Royal Television Society award in the UK for my documentary film **‘Displaced’**, as a Best Regional Current Affairs Programme. Also, from 2006 as an educator with the academic rank – “docent” (in Europe, equivalent of “associate professor”), I worked in some of the best film and TV Universities in Moscow, notably as a Dean of the Journalism and Scriptwriting Department in The Institute of Cinema & Television in Moscow, where I created and taught several educational courses, and supervised students’ diplomas and film courses in various genres. I was responsible for all the Institute’s international projects and a representative of the Institute at the International Association of Film and Television Schools (CILECT), regularly attending and presenting to congresses and international teaching conferences. Recently, I have delivered specialist modules that I created for the MA programmes at Moscow State University of International Relations (MGIMO) and the national Russian film school - The Russian State University of Cinematography (VGIK). I am a regular Judge and Member of various international students’ film festivals worldwide, and Russian language editor and co-translator of several leading UK and USA academic textbooks about film, television and radio.

I believe that my well recognised professional and academic experience give me the standing of an expert practitioner/teacher in film and television. From this position, I am qualified to provide an expert opinion about different aspects of film production. I designed the chapters in this research paper, sequentially posting all the information that I, as a filmmaker, felt that I needed to find to create my film for a child audience and thought would be helpful for my students to learn about the process of making children's documentaries, to fill the gap that I describe below.

1. C) THE ISSUE I HAVE NOTICED IN MY PROFESSIONAL PRACTICE. THE GAP IN KNOWLEDGE

Once completed, this research will be used as a teaching resource because there appears to be a gap in teaching materials/guidance for the next generation of industry professionals on how to produce documentary TV content specifically for a child audience. If any exist, I have not found them in five years of carrying out this research.

The British Library's EThOS site, for example, offers only a few dissertations about different aspects of children and TV. None are relevant to production. I only found research dedicated to the environment, understanding Web advertising, geographically-specific children's theatre drama, parents co-viewing of television with their preschool children, and primary-aged children and TV as a shared space including *Children, television and the environment* (1996), *Chinese children's understanding of TV and Web advertising* (2015), *Children's drama: technical and educational approaches to the development of TV and theatre drama in Oman* (2002), *Parental scaffolding behaviours during co-viewing of television with their preschool children in Taiwan* (2014), *Television as a shared space in the intercultural lives of primary aged children* (2003) (<https://ethos.bl.uk/SearchResults.do>, 10.11.2018). I did not find any academic or industry teaching books, and I found hardly any other written material to support an area of practical study for producing visual content specifically for a child audience, either in English or Russian languages. Below, I will explore why this is so. This knowledge exists, but I find it has become commercially sensitive. Children's TV production and broadcast companies are competing for audiences (not only with each other but other broadcast platforms). They do not share their production secrets outside of their organisations. Also, it is understandable that production teams are busy making content, and it is not their job to write down how they do it. Periodically, children's content makers meet each other at professional conferences and programme festivals dedicated to content. Still, it is expensive to participate in these events, and they are typically exclusively

for the people who are ‘members of the club’. However, with the help of a Santander Award, I attended events where I participated in several workshops run by children’s content makers and gathered information that I found relevant to my research. I also took the opportunity, while I was there, to conduct some very illuminating one-to-one interviews with some of the senior children’s content makers.

For practical reasons, audience research is also commercially sensitive and a narrow, specialised field of business. Big production channels, like CBBC, have research teams in-house. What they cannot research themselves they commission from external, independent specialists in child audience research such as ‘Kids Insights’, ‘Dubit’ or ‘ChildWise’. They do not use universities. The production companies, together with marketing companies, also buy off-the-shelf research reports from them. The cost of an off-the-shelf research report might be as much as £2280 (<http://www.childwise.co.uk/reports.html>) or even higher for bespoke research commissioned by a specific company. So, for students and academic researchers, this information is impossible to access for free. Sadly, practitioners who specialise in child audience research do not share information about how exactly they do it. I contacted several audience research companies, asking for advice and if it was possible to observe one of their research sessions. My requests were never answered. When I attended conferences and festivals, I also learnt from speaking to various children’s TV channel employees that it is company policy to keep their commissioned research results to themselves and not share them with anyone outside their organisations or publish them. I heard the same from CBBC researchers when I visited their MediaCity department with other Salford students. As a part of their policy to restrict access, I was not allowed to see any of their research data.

So, given all these obstacles, it was extremely hard to get any relevant written material about practical aspects of production for child audiences. I have had to collect it mainly verbally from children’s TV content producers by talking to them informally and recording their speeches at various events. Any material included in the thesis from these conversations has appropriate ethical approval and the knowledge/permission of those practitioners with whom I spoke.

1. D) WHAT MY RESEARCH AND PRACTICE INTEND TO CONTRIBUTE

My observations of key children’s programme producers and directors’ backgrounds, seen at the Sheffield’ Children’s Media Conference’, International children’s TV festival ‘Prix

Jeunesse' in Munich and other events, show they come to work for children directly from documentary or drama departments for adult audiences. They have had to "learn on the job" to discover how to make children's TV; they have not benefited from specialist higher education practical courses in this field. So, this PhD research provide unique material that will help practitioners.

This research will feed directly into creating original undergraduate and postgraduate academic study courses on making TV programmes and documentaries for children at the Russian Film Schools where I teach. As indicated earlier, the research is desirable and original because there are no graduate courses in Russia that teach how to make films and factual programmes specifically for child audiences, nor hardly any degree courses in the UK dedicated to children's content production. So, as well as contributing an original film, I will share the knowledge I gain from this research and transfer this, together with my filmmaking skills, by teaching students how to make documentaries and TV programmes for children. It will also aim to impact students and their educators.

I also noted that very few original films for children have been made in Russia since the country changed its name and the communist era ended. The children's TV content is dominated by big production players, such as Disney and Netflix. I hope that future practical teaching courses, based on my research will inspire filmmakers from any country to produce more national video content for child audiences. Finally, this research will offer an original contribution to both the field of television studies and practice-based knowledge for academics, filmmakers and anyone studying documentary making.

1. E) DEVELOPMENT OF HYPOTHESES TO INFORM THE PRACTICE-BASED WORK

My hypothesis: There is a gap between the dated, classical history documentary programmes for children (e.g. *Vikings*, BBC2), which could do with refreshing, and history purely for entertainment (e.g. *Horrible Histories*, CBBC). This offers a place for an original format. It will combine the best elements of existing and past children's factual TV programmes and introduce new ideas to create an original programme that I hope children will find interesting. The BBC2 Learning Zone site (www.bbc.co.uk/programmes/p01bb49s) shows history documentaries for children to support the curriculum in history for Key Stage 2, such as those by archaeologist Neil Oliver (*Vikings*, 11.10.2012), Raksha Dave (*Ancient Voices*, 19.03.2012), historian Bettany Hughes (*Roman Voices*, 14.11.2013), and Dr Joann Fletcher (*Ancient Egypt – Life and Death in the Valley of the Kings*, 30.04.2013). I find they all use a classic format of filming adult historians/archaeologists used as presenters on location and

voice-over commentaries about objects or scenes. I agree with a critic of the programme in *The Telegraph* newspaper, writing about the BBC2 *Vikings* programme for children, when he says, “Nothing moves and television needs movement, or it might as well be a photo album that accompanies a radio programme” (Wilson, 2016).

I am working from the premise that presenting factual history programmes must be fresh and entertaining to visually seize children’s attention, keep hold of it, and then communicate, if it is to compete successfully with all the other entertainment available for a young audience. A good example is the CBBC’s *Horrible Histories* series, based on Terry Deary’s books, which made history highly entertaining with some educational content. Nevertheless, not all teachers are happy about *Horrible Histories*, despite the popularity of the series among children. Some feel it concentrates too much on frivolous information and deals with serious issues too flippantly, “dumbing down” the subject. Jennifer Smith (2015, 3 February) wrote that giving students books which make light of themes, according to history instructor and research fellow Robert Peal of the think tank Civitas, encourages them to laugh at the past rather than reflect on it. The multimillion dollar text and audiobook series *Horrible Histories*, according to Mr. Peal, is to blame for the decline in standards.

In accepting the judgement that learning history is necessary, the primary objective of the research is to explore an exemplar approach to creating an effective documentary/factual digital TV programme for a young UK audience (6-12 years of age) that will generate interest in the subject among them. Observing the CBBC site, I find that the most popular children’s programmes are in different formats to documentaries (CBBC, 2014). Children vote for their favourite programmes on this page. The most popular is the oldest, the magazine format programme *Blue Peter* (10380). Following *Blue Peter* comes the fiction series *The Dumping Ground* (10206), the art show *The Dengineers* (7000), a reality show *Got what it takes?* (5069), and an acting entertainment show, *Horrible History* (4433). The popular documentary series format programme *My Life* (2140) is behind others, but ahead of the entirely factual *Newsround* programme (1566). According to the CBBC site, fact-based programmes *Blue Peter*, *Newsround* (include *Newsround special*), *Horrible Histories* and the documentary series *My Life* are among the most-watched by children. It was useful to know that I have made the right choice of documentary format to create as a promising and in-demand format.

Therefore, a few long-running and successful BBC children’s factual programme formats were analysed, such as *Blue Peter*, *Newsround Specials* and *Horrible Histories* as the

most popular history TV formats. Also, I looked at the CBBC series of documentary programmes *My Life*, plus some other examples of a history TV documentary and reality programmes for children, such as ‘time-travel’ and ‘re-enactment’ content that was popular some time ago. Research information has enabled the determination of a hypothesis to design the structure and delivery of an exemplary programme, that should effectively grab and hold a young audience's attention. It has informed the design of the film production and incorporated a mix of elements that this research has identified as successful, and allowed me to try some new ones that I plan to create and then test their effectiveness on a child audience.

2. METHODOLOGY AND INITIAL FINDINGS

I employed mixed methodologies to tackle the research question and progress the research aims, such as practice-based and desk-based research, face-to-face semi-structured qualitative interviews and online quantitative surveys. In the written element of the thesis, clear and straightforward language is used with professional TV broadcasting terminology to make it easy for TV practitioners, students, filmmakers, commissioners, and educators to read and understand. So, this is intended to be a unique guide for them, keeping in mind that:

Many media professionals do not see the point of academic audience research (unlike ratings), which takes years, and is often written in jargon which they feel that nobody else can understand (Davies, 2001, p.242).

Meanwhile, as a filmmaker and educator, I have structured the chapters of this research paper according to my research steps, taking each subsequent action intuitively, following the principle of "what else do I need to know to make films for children" and what I believe will be useful for my students to know about the production process for making children's documentaries.

2. A) PRACTICE-BASED RESEARCH: MAKING THE FILM

The main focus of this practice-based research was making the film, where I aimed to combine successful production elements that I researched and established, with some of my original ideas, mainly in the post-production stage, to reach the target audience. I brought to the mix my practical experience of making films for family audiences. The final title for the film I have chosen is “Back to the Vikings” (the working title was “My Life as a Viking”). I am not dealing with the technicalities of my craft – I can do all of this, but it is not the point of the

research. This PhD aims to create new knowledge in the area of teaching non-fiction film production for child audiences. I will claim that the act of filmmaking itself, combined with research, is creating new knowledge:

Practice and research together operate in such a way as to generate new knowledge that can be shared and scrutinised. Stated simply, practice-based research is an original investigation undertaken in order to gain new knowledge, partly by means of practice and the outcomes of that practice (Candy & Edmonds, 2016, p.1).

Film production, together with the written supporting practice exegesis, are two parts of the same practice where, according to Barrett and Bolt, “exploration of artistic research demonstrates that knowledge is derived from doing and from the senses” (Barrett & Bolt, 2007, p.1). In my case, the process of making a film is a part of a research methodology where the progression of an idea may change it or give birth to new ideas. Repeating this process may result in a ‘perfect’ film, but perfection is not so necessary for research as originality.

Moreover, creating a film is crucial to my PhD, as the process gives insights from making and evaluations. Such insights include what elements work and what do not in the context of my film, that would be very difficult to get without practice involving, which is why this research must be practice-based at its core. One cannot judge and test these factors without having a film to show an audience of children to get their feedback for analysis. The outcome of this will produce original educational material for students, filmmakers, commissioners, and educators. Thus, the process of making the film itself creates new knowledge.

I will do that by the following practice as a research model (Nelson) in which the act of filmmaking is the practice. New knowledge will also be generated by the practice itself, which is the final film, and the analysis of the source productions. Following Nelson’s model, the chart below (Figure 1.) illustrates how these mixed research methods interact with each other, effectively showing the intimate and co-dependent relationship between “know how”, “know that”, and “know what” (Nelson, 2006, p.114). The practice of making a film is “know how”, my tacit and embodied practitioner knowledge; a combination of desk and field research create a conceptual framework “know that” with traditional theoretical and cognitive-academic knowledge. The critical reflection “know what” is my output from audience research as a part of my field research and explicit knowledge as a practitioner. So, all of these components together create new knowledge – a combination of theory and practice as a ‘dynamic model’ with mixed mode research and mixed mode practices. It includes a

conceptual background and framework, my previous knowledge as a practitioner and the critical reflection emerging through the constant finding by making film and audience research.

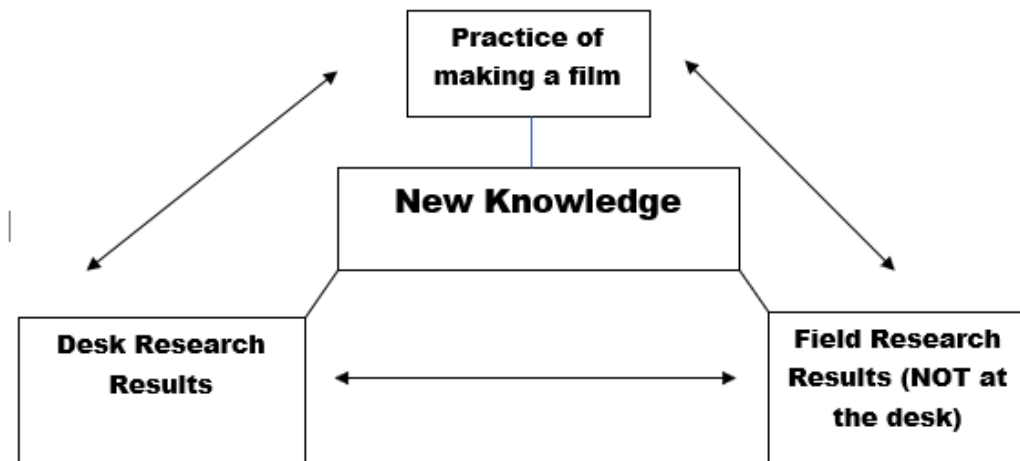


Figure 1. Dynamic model

To make my film educational, to support the school programme about history, I expanded upon the requirement of the national curriculum to educate children aged 7-10 years old about the Viking period: what they learn now, taking into consideration how the curriculum has changed in recent times and in which direction it seems to be going (history programmes of study: key stages 1 and 2 national curricula in England). These changes are illustrated in the table in appendix A (Schools History Project, 2014), so on pages 2-3, specific battles like resistance by Alfred the Great and Athelstan, first king of England were also specified in a new curriculum. However, it is not only about fighting! Part of the film's originality is that it looks at all aspects of daily life rather than the significant, dramatic events.

2. B) DESK-BASED RESEARCH

This section discusses the methodology used, justifying why and how desk-based research was undertaken and presenting the study's findings. Initially, desk-based research was conducted into the history of children's factual TV programmes in the UK. The purpose of doing the research was to explore how and why factual programming for children came about and how the design of those programmes has developed over time. It has given a historical context to my aim of producing an original factual history programme for children and helped identify successful production elements used in the past, some of which I can adapt for my

film. However, first, as far as I decided to make my educational film about a history subject, I argue that it is essential for children to learn about the past to engage with the present and future, using children's opinions from different sources (desk-based research). As the Department of Education (2013) says:

A high-quality history education will help pupils gain a coherent knowledge and understanding of Britain's past and that of the wider world. It should inspire pupils' curiosity to know more about the past. ... History helps pupils to understand the complexity of people's lives, the process of change, the diversity of societies and relationships between different groups, as well as their own identity and the challenges of their time.

The success of the BBC's *Horrible Histories* series has shown that presenting history as entertainment engages children and helps them remember factual material better. Dingwall (2012), in online Daily Record newspaper, points out that the creator of the original series Terry Deary claims that *Horrible Histories* even inspires children to learn history further: "Students and kids come to me and say they are going to Oxford or Cambridge to study history because of my books". Otherwise, history is not always an easy subject to learn and can sometimes be regarded as dry and uninteresting:

The way it was usually presented in school; it is more about the rote learning of dates (which does serve a purpose) than anything else. There is no joy of discovery. There is no human connection. There is no relevance to them that they can see. There is no "fun" (Blair, 2014).

Or

In school, history is often dry and unreliable, a mass of isolated dates and dull, lifeless stories. They are asked to memorise rather than engage, to study rather than learn (Wooten, 2014).

According to Pollard and Triggs (2000), "Children in Key Stage 2 commented that they disliked history because of the weight of information presented to them which they had to learn" (Robinson & Fielding, 2007, p.14). For example, here are some children's opinions about History learning from Pollard and Triggs' research:

In History, we're doing about the olden days, which I don't find very exciting (Theresa, Year 6, St Anne's).

With history, it is a lot of cutting and sticking into our books. And then you have to write a lot, and it is hard to remember (Kim, Year 6, St Bede's).

Yojana Sharma observing results of The Historical Association's (HA) survey and supporting the points from Pollard and Triggs:

In state schools, however, history suffers a perception problem. We've been worried for some time that history has always been seen as hard. There is a lot of reading, and other subjects are more immediate, offer a quick fix (Sharma, 2009).

I have found the details of what history teachers may teach about the Viking period in "The National Curriculum Handbook for primary teachers in England" (2013). Teachers have to follow point 9 in the Viking period, "An overview study of how British society was shaped by the movement and settlement of different peoples in the period before the Norman Conquest and an in-depth study of how British society was affected by Roman and Anglo-Saxon and Viking settlement". In notes for point 9: "An overview study could consider significant themes across the period, for example, government and religion, patterns of settlement, farming, social structure, trade and everyday life. An in-depth study could consider details of the effects of the arrival and settlement by one particular group of peoples – for example, the Vikings – and include, where appropriate, significant events and the role of individuals." The curriculum does not regulate what supporting material (films, videos, radio, internet sites and other) teachers must use or exactly how to build the lessons. So, teachers have total flexibility in this matter – they can give pupils additional materials to see what will complement and support the theme.

Keeping in mind that the primary purpose of this film is to be a *teaching tool* to provide a resource for industry practitioners, students and educators, at the same time I have chosen to make an educational film to support the National Curriculum, which, in theory, could be used by local teachers to supplement their lessons. I then conducted audience research during a class lesson where children watched my film as part of their education, and received feedback from their teachers about it from the educator's point of view. Feedback can be more prosperous as the film contains local history elements and is maybe more engaging with local children. The recent HBO series *Vikings* (although for adult audiences) is evidence of the continuing appetite for this period. Vikings past and present are also found in re-enactment groups who live as Vikings; the groups are from today's world, and they retreat into the past to live like Vikings, without anything modern, without telephones, TV, computers and internet. They immerse, for the period of their stay in reproduced Viking camps and villages, into life as close as possible to how it would have been for the Vikings of old. In my film, stories are told about Vikings patterns of settlement, farming, social structure, trade and everyday life. And a story about my village as a Viking settlement in the North West of

England will suit another curriculum line as “a local history study”; therefore, I think my film will supplement the school curriculum well as a subsidiary impact.

2. C) INDUSTRY RESEARCH: THE RECENT CHANGES IN TELEVISION PROGRAMMING FOR CHILDREN IN THE UK

I conducted desk research (online) and field research by attending external conferences including “Children’s Media Conferences” in Sheffield (2015 and 2016), “Children’s Global Media Summit 2017” in Manchester; “The Story of Children’s Television” conference – University of Warwick (2015), International children’s TV festival “Prix Jeunesse” in Munich (2016, 2018), and “Cinekid for Professionals” Industry seminar and conference (forum) 2018 in Amsterdam. I was looking there into the recent changes in television programming for children in the UK (multi-platforming and financial aspects). It helped me to understand how changes affect educational content. My travels with the children to make the film would also be an essential part of field research.

The main aim of my work is to build the teaching resource based on the conventional TV format, and I do not have to place my film onto any platform for broadcast in reality. However, I claim that filmmakers must target specific platforms for possible broadcasts before writing the script as a practitioner. It helps to understand which formats are acceptable there and on which platforms their programme idea can be pitched to comprehend what particular needs commissioners ask filmmakers to follow. So, it is beneficial for this PhD research and educational purpose to learn what UK TV channels and other digital platforms broadcast educational content specifically aimed at supporting the school curriculum, and to investigate where I could place my film in theory. To know this, I also have to look at children’s engagement with digital programming on single and multi-platforms.

In the early stage of my research, I found that a BBC report about factual CBBC programmes (BBC Trust Consultation on Children’s Services, 2013) did not mention any educational programming going forward into the future. I investigated this further and discovered that BBC Learning and BBC Learning Zone departments no longer exist. Commissioning of educational documentaries to support school curriculums was stopped following cuts to the BBC’s budget. However, the site BBC2 Learning Zone is still available online; it contains short clips from previously made full-length documentaries on various history subjects made before 2015, but with no fresh material since then. Otherwise, the only educational resource

for children, and aimed at the school curriculum with updated material, became BBC online site 'Bitesize', a study support service for school-age students from Key Stage 1 to Key Stage 3 designed to help them in both schoolwork and exam revision. The Bitesize Key Stage 2 History Vikings section uses short animations and thirty-six fragments of old documentaries (mostly 30 sec. - 2 min.). However, since this research project started at the end of 2014, neither the BBC nor ITV have produced new history documentaries to support the school curriculum.

This information led me to look more closely at the changes imposed on the BBC by OFCOM. According to OFCOM's Public Service Broadcasting Review (2015), spending on first-run UK children's programmes has fallen in real terms from £103 million in 2008 to £88 million in 2014. In part, this has been triggered by declining audiences because young audiences are also spending less time watching public service broadcasts, and increasingly using Twitter, Facebook, Google, YouTube, and other media. But the Government's White Paper report "A BBC for the future" (2016, p.12), concluded: "BBC should provide specialist educational content to help support learning for children and teenagers". So, the BBC keeps its original mission: to 'inform, educate and entertain'. This finding prompted further investigation of how the BBC is rising to the challenge, like a traditional British children programmes broadcaster. Some articles (Bays& Haywood, 2015; Ehren, 2015; Dredge, 2016; Stocks, 2016) help me understand how quickly the media landscape for children has changed. Currently, children have a vast choice – more than 32 dedicated children's channels in the UK. The BBC shows 24 hours a day across CBBC and CBeebies, and most of the content is made in the UK. To compete with other popular media, the BBC's Children's television has changed a lot over the last few years, since moving to digital output. They launched CBBC for children aged 6-12 and Cbeebies for those under 6; iPlayer channel 'VOD' (Video-On-Demand) just for children and two YouTube channels for a young audience were introduced in 2016. The BBC launched *BBC iPlayer Kids* in April 2016; they report that a third of 'show requests' to its main IPlayer app was for children's programmes. The BBC has suggested they might open up *iPlayer Kids* to other providers. Additionally, the BBC started to produce APPS to complement their programmes, placing them on the BBC Bitesize platform. For instance, there are key statistics about the CBBC digital target audience: 69% of 0-12's watch videos and clips online (this is 81% for 10-12's), the CBBC online product has around one million unique browsers each week (BBC, 2018), which shows how the scene has changed from children watching programmes only on

television to them watching on multi-platforms, on other digital devices as well, or instead of, a TV.

My latest findings demonstrate that the commissioning for factual, educational content is changing to support more video. The BBC document *Development Priorities for 2020-21* shows that CBBC would commission programmes for multiple platforms (linear, digital – including social), such as iPlayer, website, Instagram, Twitter, Facebook and the Buzz app. They are looking for new ideas “like *Horrible Histories* which can take highly relatable factual content and bring scale and entertainment to the subject”. Also, for 2020-2021 CBBC (audience 6-12 years old) continued commissioning single documentaries formats 30 minutes long (as my film format and duration), for the linear platform, as the still watchable and successful duration for non-fiction programmes (BBC, 2019). From 2018 ‘Learning Zone’ was rebranded to the ‘BBC Teach’ platform, moving all class clips there with Teacher Notes and Curriculum Notes. And now BBC Teach advises that they are “interested to hear new ideas that can help with our commitment to provide quality teaching resources” (BBC Teach, 2019). These findings suggest that my film, in theory, also may suit the BBC Teach format.

TV is still playing a significant role for children, but according to a presentation of the Discovery research group in CMC 2016, TV is seen by children as just another screen. However, Emily Keaney from OFCOM informed the audience of CMC 2016 that, in 2014, 64% of children age 6-11 years old still preferred to watch their favourite TV programmes on TV when they broadcast. The remaining 36% shared between: 7% short video clips on YouTube and news sites (include those through social networking sites); 12% TV or films on DVD and Blu-ray; 5% downloaded or streamed TV or films (paid-for), e.g. ‘Lovefilm’, ‘Netflix’, ‘I Tunes’, ‘Blinkbox’; 5% on-demand/catch-up TV or films (free), e.g. ‘BBC iPlayer’, ‘4oD’, ‘Sky On Demand’; 8% recorded TV (programmes stored on your personal/digital video recorder).

So, children are increasingly watching television programmes on other devices: Childwise Monitor research “Connected kids 2015” informed that 66% of 7-16s own a smartphone; 45% of 5-16s own a tablet. According to OFCOM research, 99% of children age 5-15 in 2014 watched TV on a TV set; in 2015, the number dropped to 96%. However, in 2014, 38% of children watched TV programmes on other devices and, in by 2015, the number had grown to 45% (Keaney, 2016). Ofcom report (November 2015) says 75% of 5-15-year-olds use tablets. The percentage of them watching TV programmes on tablets has

increased from 20% in 2014 to 27% in 2015, and the number who watch TV on mobile phones increased from 11% to 15%. This development pushes children's TV channels to focus more on apps. Similarly, iPlayer requests to the BBC from handheld devices have increased from 29% in 2012 to 59% in 2014. These findings suggest that, in theory, my film may be formatted for BBC iPlayer or BBC YouTube channels.

Commercial channels for children are also expanding into multi-platform – *Sky Kids* was launched in 2004. Netflix has a dedicated *Kid Mod* in its app. Amazon is commissioning original TV programmes for its app. In contrast, Disney has done the same for its TV archive, and 'Toons TV' has an app for a network of animations. 'Hopster', as a new online channel in the UK for pre-schoolers, offers simple educational games for subscribers. Now children can see their favourite BBC programmes on Facebook and Twitter pages and a new page on the platform, 'Pinterest'.

YouTube is a top favourite website for children of all ages. It is where children search out information and other online material – 300 hours of videos are uploaded to YouTube every minute. In March 2015, 42 of YouTube's top 100 channels were aimed at children and generated 10.3 billion views that month alone, according to online-video industry site Tubefilter's chart. Only two belong to traditional brands, Disney and Lego; 20 were toy-unboxing and review channels run by YouTubers. "But as new technologies come and go, the fundamental principles of what engages children remain static – children will always look for an element of play and entertainment in any new technology of media they adopt" (Ehren, 2015, p.78).

All these findings demonstrate a new reality where modern children now have a great choice of video content to watch on significant numbers of platforms. Professional TV channels with big-budget productions compete for audience attention with low budget family home productions run by amateur parents-vloggers on YouTube when their little son or daughter open a Kinder-Surprise or a new toy. The quality of the video is often not necessary anymore – content with play and entertainment is the main thing. Everyone can start a YouTube channel for a child audience for no cost, and nobody can control this market. It is a good time for independent filmmakers – they can choose not to target big broadcasters anymore for an audience. This information has shown that I have a choice not to format my film to the requirements of any particular TV channel, and I can use all the methods and tools quite freely.

2. D) QUALITATIVE RESEARCH

FACE-TO-FACE QUALITATIVE INTERVIEWS WITH TEACHERS

Local schoolteachers were used to guide the film content in terms of local History information. The possibility of child audience research with all seven Primary schools was discussed when I had the opportunity to speak with teachers informally. Four teachers and two teaching assistants for children age 7-10; and two Headteachers all together were involved in various conversations. A topic guide was used for this exercise, not a rigid questionnaire, using prompts to cover the areas to be explored. This guide was based on the topics covered by the quantitative Key Stage 2 History Teachers' Survey 2015 (see Appendix C). I asked teachers about the visual material they use currently for teaching children, especially the History subject.

Findings of this research:

- They rarely use any CBBC channels material, as there is a shortage of new programmes for teaching purposes.
- They look for material from different YouTube channels. Still, the searching process occupied a lot of time. When something is found and used, it is inconvenient because it is necessary to control screenings in class to be ready to switch the screen off when commercials appear that are unsuitable for children to watch.
- All local schools subscribe annually to a commercial cross-curricular digital learning service for teachers and pupils called 'Discovery Education Espresso'. This service supports the National Curriculum. It is updated weekly and provides multimedia content with short videos, interactive games and news stories. It is safe to use and works for a school. Short clips are updated often (which teachers find particularly beneficial) and cover some history areas.
- Teachers are always looking for new visual material (clips, new films including documentary and other TV formats) that may complement their lessons because there is a shortage of films and programmes available for this. So, local schools expressed interest to use my film for educational purposes. Moreover, all agreed it would meet their needs for supporting their teaching of the Vikings part of the history curriculum.

It is not the purpose of this research to make the film available for schools. However, filmmakers need to know if schools require this documentary film format (and not just short clips or any other existing digital formats they may use). They need to know that there is still

a point in producing history documentaries for schools and that it is possible to do so on a small budget like mine.

SEMI-STRUCTURED INTERVIEWS WITH INDUSTRY PROFESSIONALS

A few books describe the history of children's television programmes in the UK in general, and a few memorabilia books about the BBC's *Blue Pete* have been published. This material mainly explores how children watch television, but little was found that addresses how programmes are produced, especially for the 2-16-year-old demographic. So, the only way to obtain information about how they make the programmes is by interviewing the programme-makers – this is why I used interviewing as a part of the methodology. As previously stated, I wished to identify the creative and technical production elements among children's non-fictional programmes and especially documentaries that programme-makers feel make their programmes attractive to young viewers. The intention was to use the best of these to suit the film, melding them with elements of my creation to make an original children's history documentary. I decided to perform interview-based research – structured and sound-recorded interviews with industry professionals. It is the only way to get information on how to make programmes for children.

For the qualitative field research, structured open questions were used to interview senior industry professionals at several conferences and festivals. However, the population of these kinds of programme-makers in the UK is small because only the BBC made factual and educational children's TV in this country, so I had to use whoever was available and willing to participate. That led to interviews with TV professionals from different countries (mostly face-to-face, using a sound recorder) to form a definite view of what elements are crucial to making successful children's factual/documentary programmes. I found an advantage in using this international perspective, as it may potentially deliver many ideas and information to consider.

Keeping in mind that I wanted to get usable information, not just data that is “nice to know”, I framed five qualitative questions. I chose qualitative questions because I intended to “discover and explore” (Nelson, 2000), not to quantify the data. Interview, as a research methodology, has advantages and disadvantages. Ideally, I would have chosen face-to-face interviews as this method allows the interviewer to follow up answers by probing for more information that explains the initial response from the interviewee. However, I initially put off this route with the BBC interviews because the first contact suggested that the people I wished to speak with

would likely be too busy to spend the time. So, I contacted them by email, introducing myself and the research and inviting them to write a few lines to answer five open questions on a semi-structured questionnaire. But while this method was intended to save time, the results were mixed because some did not respond. One gave up very sparse information, but another insisted on a face-to-face interview – the interviewee said it would save her time if she could speak, not write, her answers. So, I adapted the questionnaire, changing it into a qualitative interview “topic guide”. Of course, this allowed an in-depth exploration of her responses and finding rich data. The downside is that I had a considerable amount of recorded interviews that needed transcribing for analysis. However, this interview proved productive and I conducted other interviews with the BBC personnel using the same technique.

I used an identical topic guide when interviewing children’s programme-makers from other countries, choosing producers/directors /commissioners and heads of TV channels who deal with factual/documentary for children content. I was able to meet them at ‘Prix Jeunesse International’ in Munich 20-25 May 2016 and 25-30 May 2018; in CMC conferences in Sheffield 1-3 July 2015 and 5-7 July 2016, in ‘Cinekid for Professionals’ Industry seminar and conference (forum) 23-26 October 2018 in Amsterdam (Holland). I attempted to interview creative members of the *Newsround* programme, but they did not respond to any of my approaches. Otherwise, I interviewed vital children’s programme-makers – winners of festival prizes for their TV programmes from the UK, Israel, Holland, Russia, Sweden, Slovenia, Japan (NHK), Chile and Ireland Eire (RTE) to have good world representation.

A list of interviewed participants and dates:

Rebecca Sandiford – Producer, BBC Music Day Commissioner, Former Producer of BBC Learning (Manchester) 1.07.15

Morven Mackenzie – Executive Producer for *My Story* – Cbeebies, (Scotland) 6.07.16

Stephen Plunkett – Executive Producer, Independent Commissioning, RTE, (Ireland) 6.07.16

Avinoam Damari – Programmer/Director/Producer, Head of Programming Children & Youth Department, Israeli Educational Television (Israel) 21.05.16

Ian-Willem Bult – Producer, Director and scriptwriter/trainer, Chief Editor of WADADA News for Kids; Head of Children, Youth& Media on Free Press Unlimited, (Netherlands) 22.05.16

Marie Lundberg – Children’s programmes maker, documentary filmmaker and TV Producer, Svenska barnprogram (Sweden) 23.05.16

Metka Dedacovic – Producer, Head of the Children and Youth Department, Slovenian public service broadcaster RTVSLO (Slovenia) 26.05.18

Mitsuaki Furuya – Senior Producer, Youth & Educational Programmes Division, Programme Production Department, National Broadcasting Corporation NHK (Japan) 23.05.16

Marieke Van Oostrum – Manager, Producer and Developer for Nickelodeon North (Germany) 24.05.16

Paula Gomez – Journalist, Documentary filmmaker, International Emmy Kids Awards winner, Executive Producer for MI CHICA Producciones, (Chile) 24.05.16

Soledad Suit – Director, Department of Cultural and Educational TV on National Television Council of Chile, (Chile) 24.05.16

Sannette Naeye – Producer on Cinekid Film, Director of Television and New Media Festival for children and young people *Cinekid* (Denmark) 23.10.18

Galina Suranova – Director of TV programmes for children (Channel One, Moscow), National ТЭФФИ prize winner, Lecturer of Multi-camera shooting in GITR (Moscow, Russia) 25.10.18

Maria Vodenko – Editor-in-Chief for the Russian version of educational children programmes “Sesame Street”, Dean of Scriptwriting and Film Critics department in VGIK (Moscow, Russia) 23.10.18

The full interview texts can be seen in Appendix D.

Central questions for children’s TV professionals used are:

- What production elements, creative and technical, made your programme interesting for children to watch? [Question at Q2 are particular prompts to encourage respondents to expand on their answers to Q1]
- What components make your programme different from ones made for adults in all three stages: pre-production, production and post-production?
- What audience-grabbing technique did you use in your programme? How did you keep the child audiences’ attention through the programme? (PROMPT) Anything else?
- Did you use any innovative elements or ideas in your programme, and if so, what? (PROMPT) Anything else?
- What do you hope children learn from the programme? (PROMPT) Anything else?

The primary purpose of the questionnaire/topic guide is “to identify the production elements, both creative and technical, among children’s non-fictional programmes and especially

documentaries that programme-makers feel make their programmes attractive to young viewers”, and this is the first question. The design of the subsequent questions in the questionnaire/topic guide prompted the interviewees to draw out more detailed information to support their answers in Q1. In some cases, those immediate questions were unnecessary where interviewees followed through, covering those particular areas in the prompts as they answered in Q1. Additional Qs 3-5 were used to add information if respondents did not cover these topics themselves, answering previous questions.

After completing the interviews, the next stage was to analyse the recordings and identify production elements that work for children. I have achieved 14 recorded interviews and transcribed them for a complete analysis. Doing this requires double-spacing and wide margins for making notes and ease of reading, as recommended (Gillham, 2001). It proved to be a slow process, especially the extended interviews with foreign professionals in the English language, and I did not always instantly recognise words as they spoke from the recordings of the discussions. Once completed, there are two methods for analysing the data. The first is Gillham’s, and this requires working from the printed transcriptions. It entails going through each transcript and marking only relevant material I find within them with a highlighter, with a maximum of two transcripts a day. Illustrative quotations were among those highlighted as these enriched the data with the voice of the real people behind it. The next stage was to organise the data by going back through the transcripts, derive a set of category headings for each question, and then assign statements about identical elements to a category. The categories are entered onto a grid with the names of, or some other unique code for each respondent – see Figure 1 below. Specific quotations can be entered into the boxes if a large enough sheet of paper is used.

The transcripts of all interviews placed in this report are valuable and original educational material itself with the potential for publishing them, perhaps in a book or online, after the PhD, to share the insights more widely. But for quickness, to identify the best production elements, it is possible to complete the grid by listening straight off the recordings of the interviews without writing time-consuming transcripts. A similar method is to use a Spider Gram instead of the grid – see Figure 2 (Personal Communication). I propose using this method because I like the convenience it gives for annotating the categories with quotations in handwriting – it is quicker than typing inside a grid box.

Respondents	Categories						etc.
	1	2	3	4	5	6	
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
etc							

Figure 1

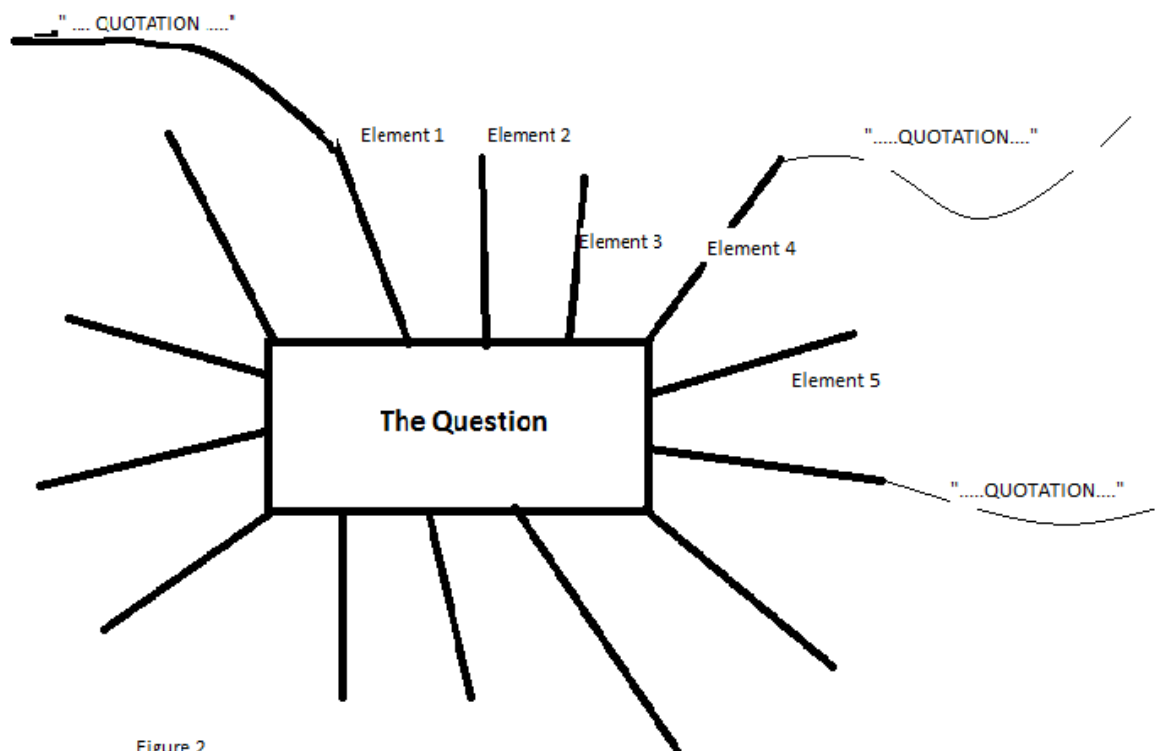


Figure 2

Looking at these interviews, I am struck by how similar the respondents' answers were. Initial findings, based on interviews with professionals who have extensive practical expertise in making programmes for the target audience, are as follows:

For attracting audience attention, programmes-makers use:

- Visual humour, often controversial and silly
- Animation elements
- Bright colours – studio design, costumes, props (for particularly younger children)
- Script simplicity
- Positive and visually appealing main characters
- Right casting for main characters, enthusiasm to be filmed
- Filming from the eye-level of characters
- Presenters of similar to audience age – *“one thing that I learnt from that (is) they like to see children of their age, that they like to see their peers, at the centre of the story. I would say that’s really, really important. So, actually, seeing young children and young people that they can relate to on an exploratory journey”* (Rebecca Sandyford, CBBC producer)
- Using animals in films/programmes
- In non-fiction formats, children are very interested in the details of the everyday life of other children
- Memorable songs

The body of research I have gathered has enabled me to construct a theoretical model for making an original history TV programme for children. I discussed the film concept with a senior manager of children’s BBC and received a very positive response to an outline of the idea for the programme. My initial findings helped me design the film. Based on interviews with professionals about the production elements that programme-makers use to attract the attention of a child audience, I used most of the previously established features except for ‘memorable songs’ (not appropriate for this documentary). Filming from the characters’ eye-level was not ideal due to the lack of a Steadicam, as this camera stabiliser mount helps fix the camera at the right level position for a long periods of filming. Nonetheless, because I am short in stature, I filmed almost level with the presenter’s eyes.

I have previously discussed the lack of written information about making films and TV programmes specifically for child audiences. Having considered all the interviews by professionals above, I conclude that the only one way to tell if a new television programme will work and what elements in it will work, is to use a practice-based aspect, to test ideas practically, in a way in which, naturally, all variables are present. Towards this end, using findings from those interviews, I have made a documentary aimed at a target audience of Key

Stage 2 school children, a film driven by some elements used successfully in different types of children's programmes made previously, and some of my own.

My film was tested on an audience of children, and their feedback was collected; their opinions became one of the final parts of my research. I interviewed a sample of children to explore how they engage with my new TV programme about history, what they like and dislike about it, and what they learnt from the programme. This part of the research was filmed to aid the analysis process, and I have ethical approval to do this. I also have a DBS certificate to allow me to work with children.

The information I have gathered from the child audience research will be important as a *teaching tool*, particularly for film students, industry practitioners and educators because, as I pointed out earlier, information about how to do it does not exist elsewhere. They will learn:

- to research child audiences, introducing the “pilot” programme to children and determining the audience's reaction to particular fragments of the programme
- to analyse the study results to make adjustments to the final version of the audio-visual product with guidance drawn from the study.

The research methodology for interviewing children can be seen later in Audience Research Report (see Chapter 7).

3. LITERATURE AND CONTEXTUAL REVIEW

My research holds two components: theoretical and practical. Therefore, as well as analysing critical literature, I also studied factual television programmes and documentaries relevant to my subject to situate my creative work in a field of practice.

Texts

3. A) PRODUCTION ENVIRONMENT, CONTENT, PROGRAMMERS SCHEDULE AND DIVERSITY

As I pointed before (see Chapter 1, sub-chapter C, p.3), over six years of research, I have tried to find material covering the production of films and television programmes for children, preferably those covering documentary/factual programmes, to see what has been done before me in this direction of research. Unfortunately, I have not been able to find any information about these topics in either English or Russian, making my analysis somewhat more complex but equally unique. When it comes to animation for children, there is an

abundance of books covering the topic, although this is a different genre and skill, and not one that I shall be looking at in my research. I have been able to find several academic and more non-academic books written by journalists and media production specialists that contain an overview of television programmes in Great Britain during the 20th century. These following books provide various information about the production environment, content, programmers schedule and diversity. It was vital for me to familiarise myself with the history of children's television and to identify the format of documentary/factual programmes.

The Encyclopaedia of Cult Children's TV introduces the reader to the period spanning 1960 and 1988. The author states, "I choose an arbitrary line, starting someway around 1960 and ending roughly around 1988. No tapes or archives exist for a great number of cult favourites...information has come from trawling the chat room and fan websites on the Internet, and by asking everybody who came within a few yards of me what they thought." The book is written in a humorous style. The writer uses the words "idiot, catamite, midget, doofus, loon, fatso and blimp, for comic effect" because he explains in the prologue, "these words carry a pejorative meaning". The programmes in the book are organised in alphabetical order, including animations and puppet shows. The author says he found that *Blue Peter* (BBC TV) is "slightly out of date", but "amazing really. "Actually, a kind of flag." He continued to say *John Craven's Newsround* programmes (BBC) are a "product most remembered by retro fans". He continued further, "It was a scaled down version of the day's news with simplified, digestible stories suitable for a child audience – although it was equally appreciated by adults who didn't really know what was going on. The show also delivered neat précis of the background to any given story: Rhodesia, Middle East, Northern Ireland. Mr Craven appeared serious-faced and avuncular in a series of alarming shirts and jumpers." (Lewis, 2002. pp.8, 47,169). The book proved helpful for me in identifying factual TV programmes worthy of further investigation, such as *Blue Peter* and *Newsround*.

The A-Z of Classic Children's Television is written lightly. It contains some interviews with programme-makers and information about each programme. The writer "celebrates the golden age of kid's telly" during his childhood, through the 60s-80s; so, he does not aim to catalogue every single children's TV show – the book containing interesting personal stories about almost every TV programme that he includes. Information about the factual programmes – *Animal Magic* (BBC TV), *Blue Peter* (BBC TV), *How* (ITV), *Magpie* (ITV) (Sheridan 2004 p.43, 61,131,156) helped me to find some production elements that made

these programmes successful and attractive for children. I find some of the aspects that cause such warm emotional reactions helpful as a guide for my own practice (see the chapter about the development of children's factual TV programmes in the UK).

Similar books such as Inglis (2003) and Tibballs & Morris (1991) tell me when and why specific programmes came about. Some characteristics were typical for early TV generally, for children programmes in the past because of early technology limitations. For example:

- programmes were mostly studio-based with no external shots and limited numbers of characters on screen
- large TV cameras often made panoramic and zoom shots unstable, limited angles of possible shots, filming was less mobile
- primarily middle and older age presenters (“uncle” figures rather than “older brothers”)
- poorer sound quality (lack of radio microphones), more inferior picture quality and monochrome picture in early days
- tempo of editing was much slower than now
- productions required a large team

The texts reviewed above illustrate the popular culture of the time in the approach and content of the TV programmes. However, apart from contributing to my general knowledge about children's TV and some technology of that time, the books mentioned above tell me very little about production techniques. These texts did not give me much about current practices in the TV documentary. Still, they give me a lineage of TV history, evidencing that these programmes had a lasting effect on their viewers, who recall them affectionately in adulthood when reminiscing about their childhood. Those books appear to be written for an adult audience who want to, for enjoyable nostalgic purposes, revisit the TV programmes of their childhood. While this raises a question about how academically valuable these books are, they evidence nostalgia as an essential aesthetic element. Nostalgia appears to be important in cultural representations of history, and I will deal with these ideas in more detail in a later chapter (see Chapter 5, sub-chapter 5B, p. 51; sub-chapter 5C, p. 61).

The following books about the iconic, cultural phenomenon, and my family's favourite, the *Blue Peter* programme - Baxter (2008), Marson (2008) and Marson (1999, 2008), I find

inspirational. They are more valuable than the previous books mentioned, for finding information about the production elements used by the creative team; a complete analysis of these texts comes in a later section where *Blue Peter* is discussed in detail (see Chapter 3, sub-chapter 3E, p. 34). The books below took a more academic approach.

3. B) PSYCHOLOGY OF CHILD DEVELOPMENT, THE INFLUENCE OF TV ON THEM, LEARNING FROM TELEVISION AND STUDIES ABOUT CHILDREN AS AUDIENCES

The majority of the academic studies on the subject of «children and television» focus on the psychology of child development, the influence of TV on them, learning from television and studies about children as audiences. These include Bazalgette and Buckingham (1995), Buckingham (1999), Lemish (2006), Oswell (2002), Dorr (1986), Davies (2001) and many more. According to Buckingham (1999, p.163), more than 7,000 research papers have been published about “children and television”, which is more than has been for “children's television”. Most books deal with preschool-aged children. Some of them are dated, and none that I can find cover my target-age audience. However, some of these books are important as a historical retrospective and as a source to gain more general knowledge about the subject. For example, Davies (2001) looks at children and broadcasting in the 1990s and the importance of television storytelling: different aspects of drama for children, children's relationships with broadcasters (where broadcasters look at children as consumers) and how this relationship is changing in the light of the global broadcasting trend. Buckingham (1999) provides a critical review of the history of children's television in the UK in 1946-80, looking more at the political aspects of programming – TV regulation and managerial decision-making; also guessing about TV future and new forms of code.

I am making a film that is aimed at around a 6-12 years old audience. So, it is important for my research to establish the child-cognitive characteristics for that age range and find out what they are attracted to watch. Reviewing the books and papers that focus on “children and television”, I found books by Howe (1983), and Gunter and McAleer (1997) were the most helpful for this purpose, and these will be discussed here later.

3. C) CHILD-COGNITIVE CHARACTERISTICS AND CHILDREN'S ENGAGEMENT PREFERENCES WITH TV BY AGE GROUPS

Children move through four different stages of mental development according to Jean Piaget's theory of cognitive development. Children's content filmmakers need to be aware of

this to check if their content is in tune with the age group of their target audience.

In the *sensorimotor stage* (birth to 2 years), the infant knows the world through their movements and sensations; children learn about the world through basic actions such as sucking, grasping, looking, and listening; infants learn that things continue to exist even though they cannot be seen. They are separate beings from the people and objects around them; they realise that their actions can cause things to happen in the world around them. Infants and toddlers acquire knowledge through sensory experiences. They interact with their environment with touch, sight, smell and sound, constantly making discoveries about the world and how it works. The cognitive development that occurs during this primary sensorimotor period takes place over a relatively short period and involves a great deal of growth. Children not only learn how to perform physical actions such as crawling and walking; they also learn a great deal about language from the people with whom they interact. Piaget also broke this stage down into several different substages. It is during the final part of the sensorimotor stage that early representational thought emerges. They discover that objects are separate and distinct things that exist on the outside of the individual's awareness. They begin to attach names and words to objects.

In the *preoperational stage*, children ages 2 to 7 begin to think symbolically, learning to use words and pictures to represent objects; usually egocentric and find it hard to see things from other perspectives. Although they are getting better with language and thinking, they generally think about objects or events in concrete terms, not abstract. According to Piaget's theory, children aged 7 to 11 years (my film's age audience) are in the *concrete operational stage*; this is a period in which children's logical thinking is more developed. At this stage, children can conceptualise multiple dimensions of a task or problem; quickly reverse processes or orders of functions to understand their relationships (such as in addition and subtraction of numbers); order objects or steps in serial fashion. They recognise that physical objects can conserve their properties even though they may change other properties (such as the shape of a fixed amount of clay not changing the overall mass of the clay). Children classify objects according to one characteristic, and take the perspectives of others and imagine different physical points of view. In the *formal operational stage* (ages 12 and up), young adults start to think in the abstract and reason through hypothetical problems; begin to think more about moral, ethical, social, philosophical and political issues requiring theoretical and abstract reasoning; begin to use deductive logic.

Piaget supposed children to have an active role in the learning process: experiment, observe and learn about the world, constantly adding new knowledge, building on it while adapting it to accommodate further information. His idea was that intelligence evolves through a series of stages, that there are qualitative and quantitative differences between the thinking of young children and older children. Piaget concluded from his observations that children were not less intelligent than adults; they just think differently. His theory holds that cognitive development includes changes in cognitive process and abilities, which involves processes based upon actions and, subsequently, a progression to changes in mental operations (Piaget, 1955, 1994; Inhelder and Piaget, 1959, 1964). Piaget's theory reassured me that using very young presenters in my film could engage the audience and encourage them to “take on the perspectives” of the presenters and imagine themselves being in their place. This theory also gave me confidence that the detail of the information being presented would be accessible to the audience. Their level of cognitive skills would allow them to understand what was being communicated to them and make simple logical deductions based on it.

3. D) TV CONTENT ATTRACTIVE FOR CHILDREN ACCORDING TO AGE

To make a film attractive to a child audience, it is essential to know what kind of TV content and age attracts children. Karet (May 2013), in her report about CBBC, based on the findings from qualitative research, established that children aged between 6-12 years old like programmes that reflect “what they are going through and what's important to them”.

Children 6-7-year-olds can read but often need help to understand what they read, and “many starts to question authority and can be quite argumentative but ultimately they still love being around their parents and feel a sense of security and safety when they are”. Children 7-8-year-olds have stronger friendships in school, more confidence speaking with friends and adults, but they quickly get bored. “They love to collect and can be quietly obsessive (especially the girls) about having or wanting a pet of some sort, for example”. According to a report, 6 to 8-year old's TV programme preferences are those where children are in the centre of the action. Boys like rapid animated content with unusual storylines and a little “toilet” humour. The girls like cartoons less than the boys, but they are starting to prefer live-action programmes, and they still watch fantasy with a real-life 'twist'. All of this age group still prefer short and quick programmes, especially boys, because it is not easy for them to concentrate for a long duration. They like programmes with a simple structure about a subject they do not know much about or know nothing at all. This age group “prefer any humour to be slapstick, silly and visual – they don't quite get irony yet!” Boys like CBBC light entertainment programmes

with humour, “anything that they don't need to work too hard at”. *Deadly Art* and *Deadly 60* are their favourites – these two programmes are very visual and staccato, which helps keep their attention. Some of the children had been on the TV programme websites and mentioned that the games are great to play. “Some of the shows like *Horrible Histories* and *Blue Peter*, whilst they know them well, aren't the ones they watch yet as they are a little too complex for them, and deal with subjects they aren't yet into or feel are relevant to them.” The girls still like fantasy programmes, however, they are starting to watch dramas and adventure programmes that are “moving away from anything babyish”. The girls especially like the programmes *Wolfblood*, *The Dumping Ground*, *Tracy Beaker* and *Danni's House* because they aspire to be like the characters they feature – older than them. The more emotionally mature ones identify themselves with the puberty issues the characters are experiencing.

According to Karet's report, children 8-9-year-olds are becoming more skilful, having hobbies and doing different activities. They think more logically and deal better with abstract ideas. “They love to share facts (especially the boys) and start to wonder what being without parents/adults is like”; 9-10-year-olds “hit double digits and for many, they get their first taste of independence”. They try to move away “from kiddie stuff in their public worlds but privately will probably not 'let go' of them for another year or so”. So, 8-10 years old like to “alternate between watching 'kiddie' programmes and those with slightly more grown-up themes, many prefer live-action content over animation”, and programmes with “more complex storylines”. Boys start to watch the actual competition, sports programmes, while girls like programmes with emotional issues, like friendship problems, romance etc. They like to know what is coming next but are not necessarily ready for too much information or detail. They want to know facts now, but in “a fun and a relaxed way” and without too much detail.

And lastly, 10-11-year-olds are in their final year at Primary school, and they “love being the oldest in school. They are confident and love to show off. Most have established strong friendship groups. Many begin to worry about what will happen when or if they get split up next year”; 11-12 years old start secondary school, and “life changes significantly for many. They become more image-conscious with this newfound freedom that they automatically get when they start their new school. For many, it is the beginnings of the turbulent time of the teenage years”. According to Karet, children 10 to 12s like watching TV programmes that reflect their own lives. Many moved to watch adult's programmes on laptops in their rooms.

Older girls particularly like programmes about the lifestyles of the rich and famous too, with some shocking elements and even without happy endings altogether. Boys continue to love programmes with competitive elements and anything to do with sport. Some children's favourite TV programmes are *X Factor* and *Britain's Got Talent*; they like soaps, reality TV and adult cartoons. The boy viewers of CBBC are looking for information and facts preferably delivered in a fun way. They also like sport, competition, and anything different that they can watch elsewhere – *Deadly 60* and *Horrible Histories* are favourites because both are fun, informative, and build and extend their knowledge. “Children enjoy being shocked as well but also want what they watch to be realistic”. Girls do not watch animation anymore and move to drama and action: they still like most *Tracy Beaker* repeats. “They say that watching these old shows makes them feel like a kid again, which is important when they can feel like they are being 'pushed' into acting more grown-up (with increased pressure from school, home, etc)”.

This information from the CBBC report has been helpful for me, particularly about the 7-10 age group (when children in schools learn about Vikings), for shaping the plot of my film. For example, the two main characters (both boys) travel back in time without their parents (experiencing independence) and learn different skills, including archery, axe throwing, cooking, stamping leather and making jewellery. They share facts with the audience and each other, and they demonstrate self-confidence. Since the audience from 7-8 years old can be easily bored, according to CBBC research, my script demands a lot of entertainment elements to keep the audiences' attention.

I learned from the report that children often have a better foundation in the biological world of plants and animals than in the natural world of physical phenomena. Their interest and curiosity are high in the human body and animal behaviour (I included animal behaviour content in my film). Concerning sexual differences, girls are more interested in programmes showing warm relationships, often in family situations, especially where a woman is playing a lead role – my film contains episodes about life in Viking families where a woman is playing a lead role. On the other hand, boys prefer action and adventure programmes, with male lead characters. There are several action scenes and adventures in my film with male lead characters. It may appear that my film should appeal more to boys than girls because there is no girl presenter, but this did not prove to be the case. My research findings showed the audience of both sexes became more knowledgeable about the different crafts and

outdoor Viking activities, and it had a broad appeal across boys and girls. Chapter 7 covering child audience research analysis, demonstrates whether the film has enough appealing elements to girls.

Gunter and McAleer (1997) explore television's effect on children. Why do children watch television? As a habit or as a time-filler because there is nothing better to do? Also, for learning: by watching television, children learn about themselves, life, how to behave in different situations, and how to deal with personal and family problems. Watching television can provide companionship for shared experiences with the family and serve as a surrogate “babysitter”. Children who do not have many friends can pretend that the people on the television are their friends. Television can also be a source of conversation for later with their friends. Television can also offer them an escape from everyday life and problems, arousing different emotions, overcoming boredom, improving bad moods, and comforting. So, the presenters in my film can play the role of friends for some audience members, helping the audience learn facts from the film and how to behave in different situations. The reconstructing elements in my film may help audiences escape from everyday life and problems and visualise themselves as Vikings while watching the film.

Another finding was that the thought processes of children aged 7-12 are different from those of adults: the children's command of language is almost complete, and they are developing an ability to see other peoples' points of view and making sense of what they see. However, they can still struggle to understand a storyline if it is divided by another concurrent theme unless the connections are easy to grasp. A study of children of 7-12 years old found the dimensions of characters' humour, the strength of character, attractiveness, and how active they are more important to children than how true to life the characters are. In my film, characters have humour, strength, attractiveness, and they are active.

I looked at the work of some Russian academics as well and found that they investigated junior audiences onwards from the 1970s: Galochkina (1973), Elkonin (1978), Bazhenov, Sobkin and Sharikov (1989), and Kogatko (2007) explored children's television preferences by age groups. They found children 3-6 like to learn using games: “Children 3-5 years enjoy the game process, and 5-6 years - not only on the process but also getting pleasure from the result, i.e. winning. The motivation in the game shifts the focus from process to results; in addition, developing achievement motivation” (Elkonin, 1978, p.56). Children 6-9 like to watch an animation, programmes with puppets, and circuses with clowns and 'clever’

animals. They start to enjoy films and documentaries about nature and animals. Also, children of this age like to watch craft-making programmes and TV performances based on fairy tales and books by their favourite authors.

Children of age 9-12 are on an 'I want to know everything' stage and watch programmes about nature, animals and animal training. They pay attention to animation “with characters that represent half-human-half-animal – mermaids, ninja turtles, aliens, weird creatures, in which a human face is combined with the appearance of the animal, etc.” Their most significant interest is in animations with an expanded narrative, especially adventure and comedy programmes, games, and talk shows, no longer just short and straightforward story cartoons. Children start watching films and television series, including programmes made for an adult audience. They also like games, music (including live-broadcast concerts), and sports programmes. The focus for the audience of this age group is stories on human relations, especially between a man and a woman, and between parents and their kids. So, I have elements like animation, adventure and games, ‘clever’ animals, and craft-making in my film.

My film is made in a travelogue sub-genre. According to Basu (2008), this type of documentary belonged to a specific documentary group and was one of the first popular documentary forms. De Jong & Knudsen & Rothwell (2012) say that it is still a very popular TV format, where “the filmmaker would recount the story of their travels, illustrating the talk with slides and film clips. This form is dependent on the engaging qualities of the main character(s). In many cases, the travelogue is considered a new form of ethnographic film, with the audience learning about different cultural values and traditions through the encounters of the presented. But the form may celebrate the unique, the bizarre, the odd and reinforce existing stereotypes” (De Jong & Knudsen & Rothwell, 2012). My film can be classified as a travelogue with ethnographic value, where travellers move between locations and different activities that they describe and try out. Hence, the child audience learns about different cultural values and traditions. However, what is new and unique is an artistic method when the very same young travellers loosely *move through periods* between the present day and Viking times, from young adults today to children in a previous age and back again to today (more detailed information about the pre-production and production of my film will be provided later in this thesis in Chapter 5, sub-chapters 5D-5G; Chapters 6 and 7).

3. E) TV PROGRAMMERS/DOCUMENTARIES

I chose a few children's factual TV programmes/documentaries to analyse. The selection criteria were to choose popular factual programmes of different genres with educational value, from main broadcasters: *Blue Peter* and *Newsround* selected as the most successful and long-running on British TV children's non-fiction formats; *Horrible Histories*, *Vikings*, *Living with the Tudors*, *Evacuation*, *Coal House* are factual base formats about history, similar in theme to my project and also about people who are re-enacting and have experience of temporarily escaping from reality and plunging into an era of the past; *My Life* and *My Story* are documentary portrait series where children are presenting their own life stories (children as presenters); some programmes of the *My Story* series introduce the concept of history to pre-schoolers. These formats gave me a varied representative number of non-fiction programmes covering different forms and filmmaking methods.

So, a selection of children's TV programmes researched and analysed are as follows:

- Blue Peter – magazine programme, the longest-running children's TV show in the world (BBC, first broadcast 1958)
- Horrible Histories – children's sketch comedy television series (30 min. each), produced by Lion Television with Citrus Television for CBBC, first broadcast 2009
- Newsround (Newsround specials) – children's news programme and documentary (BBC, first broadcast 4 April 1972)
- Vikings (with Neil Oliver) – 4 series version (10 min. each) (BBC TWO Learning Zone, first broadcast 11 October 2012)
- Living with the Tudors – documentary (83 min.) for C4 (produced by A Somewhere Film, first broadcast 30 March 2007)
- Evacuation – reality television series (CBBC, first broadcast 4 September 2006)
- Coal House – documentary series – Indus Films for BBC Wales (first Broadcast 2007)
- My Life – documentary series (CBBC, first broadcast 17 November 2014)
- My Story – documentary series (CBeebies, first broadcast 5 December 2013)

First, I will look at which production elements made non-documentary *Blue Peter* and *Horrible Histories* programmes attractive for the audience. I developed criteria to analyse the rest of the selected children's documentary-type TV programmes.

Research Findings:

Blue Peter

As pointed out above, the magazine programme *Blue Peter* is the world's longest-running children's TV show since the BBC started to broadcast it in 1958. The audience now has a new development version of this oldest format on the screen. Before I look closely at the programme format, a few valuable books will be mentioned next as containing information about some production elements of the programme.

Children's letters to the *Blue Peter* programme in Biddy Baxter's book *Dear Blue Peter* (2008), which covers the 1958-2006 period, give information on what children liked about the programme and why they liked it. For example, about its educational worth and the value to them of the rewards, *Blue Peter* badges: “Your Silver *Blue Peter* Badge so special I'm having it framed”, “Your *Blue Peter* special assignments help me a lot in geography and history”. Also, the presenters are seen to have a strong influence as role models: “She will be ten this month. Esther has cerebral palsy and several other problems, however after watching the skating on *Blue Peter* she wanted to go ice-skating!”. There are other essential things for the children: “[The *Blue Peter*] garden is marvellous, and pets are wonderful”, “enjoy the models, cooking and animals best!” (Baxter, p.29, 55, 164). So, there are elements here about a personal relationship children desire to have with a programme.

Richard Marson's book *The Blue Peter. 50th Anniversary* (2008) contains detailed information about all presenters and their roles in programmes from 1958-2008, and about changes in the programme making and new developments across the years. For example, “Throughout the decade, the 'look' of the programme developed faster than ever before. The set became more and more colourful, with a neon *Blue Peter* ship replacing the Perspex version. Lighting became brighter and richer, and the presenters more overly fashion conscious” (Marson, 2008, p.95). All of these elements are still relevant to today's audience. The book *Blue Peter/ Inside the archives* gave me the content of all their transmitted programmes, short comments on what was good and what wasn't, and some facts, such as: “Badges have to be earned. They proved a powerful lure for the famous faces who appeared on the programme. David Beckham, for instance, still credits *Blue Peter* with inspiring him to start serious football training” (Marson, 2008, p.19).

Summarising my findings to date according to this book and watching *Blue Peter* programmes: some of the successful elements that attract children to the magazine programme *Blue Peter* revolve around the involvement of the audience, especially craft making, competitions (with *Blue Peter* badges for winners), animals as pets, having a garden in the programme, and charity appeals that involved the audience collectively doing something (including the big television charity appeals, such as 'Children in Need' or 'Comic Relief'). The presenters are role models for children – 'aunties' and 'uncles' in the early days of the programme and later, young presenters who are more like 'older brothers and sisters' undertaking adventurous activities in the field, especially sports. For example, Janet Ellis achieved the record for a female civilian's longest free-fall parachute jump. Personal connections in the presenter's life are also crucial for an audience. Therefore, this finding shows that for child audience attention, it may be practical to include several successful elements such as craft making, adventurous field activities, animals, and presenters as role models.

Horrible Histories

The *Horrible Histories* format is very different from other programmes that I chose. It is a sketch-based comedy with actors, based on accurate historical facts, humour, and catchy songs. Several articles in The Guardian newspaper describe elements of success of the show: “CBBC's *Horrible Histories* is a wonderfully curious thing: wildly praised, yet woefully undersold as really funny ... for a kids' show. But *Horrible Histories* isn't just the best show on children's television – it's one of the smartest comedies on TV...” (Kelly, 2012). The team of actors is a key element for the programme's success: “The team is excellent ... actors are also involved in the writing”. Costumes of actors are funny: “one underestimated element of the show is the sheer fun of all the costumes, wigs, silly beards and hats.” Talking about the script:

Jesse Armstrong, co-writer of the Bafta-winning *Peep Show* and Oscar-nominated *In the Loop* admit...the tone is perfect ... sophisticated and that it takes children seriously. It doesn't talk down to them ... it is done in a non-patronising, engaging way; the team has been given leeway to do the subjects that really interest kids – death, shit, blood, and piss ...it plays to stereotypes, but it's fantastic as entry-level history. Richard Bradley, the programme's executive producer and managing director of Lion TV says ... it took a while to find the “spirit of *Blackadder*, *Monty Python* and *Carry On*”, which he credits as the show's key success (Hickman, 2011).

Therefore, for my film, from this programme I will use successful elements like humour, the idea of not being condescending and not talking down to the audience.

3. F) CRITERIA TO ANALYSE DOCUMENTARY PROGRAMMES – NARRATIVE, TECHNICAL, AUDIO AND REPRESENTATIONAL CODES

In the living practice of art, the elements of the content and form of work are inseparably united. However, when analysing a film or TV programme, it is useful to deconstruct it into separate components. Semiotics is a method of study that comes from the Greek word *semeion*, which means sign, and it analyses how signs (such as words) convey meaning (Bignell, 2002, p.5). The semiotic idea of code helps categorise signs into groups and determine how their meaning depends on their membership in codes. Here, the term code refers to the appropriate choice to make in a particular situation. For analysing television narratives, using semiotics is an important starting point and serves as a reminder to identify the specific decisions that were taken to communicate meaning (Bignell & Orlebar, 2005, p.92). I searched for criteria to analyse documentary programmes by employing the desk research method. I chose to use **narrative, technical, audio, and representational codes** – systems of signs which create meaning – in programmes. These criteria covered most of the productions' creative and technical aspects and helped me better understand how all these successful programmes were made. Narrative codes are about how the story is put together and how the sequence moves the story along. Technical codes are how the images are put together – lighting, camera angles, shot composition, editing, and special effects. Audio codes are how sound adds to the images through dialogue, music, and sound effects. Finally, representational codes contain the thinking behind the images, such as how settings (location, colour), characters, costumes, and props create meaning. I also chose to use this combination of codes for analysing children's TV programmes because I believe this approach offers the most comprehensive understanding of the programmes under study. By looking at the programmes from these different perspectives, I can identify the strengths and weaknesses of each programme. A detailed analysis of each chosen format, presented in notes, using the code system, can be seen in Appendix B.

Summary of the other programmes that I chose for analysis:

Regarding the history documentary and docu-reality formats for children, I realise that **narrative codes** in all the programmes are similar. They have a classic documentary structural form of storytelling with elements of re-enactment, dramatisation or an interesting presenter to add entertaining and contemporary concern because “this popular historical documentary form can sometimes be boring if told as a chronological story” (De Jong, Knudsen & Rothwell, 2012). Some of the examined programmes include interview segments;

the presentation of themes is simple, clear and appropriate for the audience's age. There are always humorous components and happy endings in these programmes as well.

The plot contains conflicts, both internal as well as external, which are permitted within the plot. Text in the films simply and effectively corresponds to the audience's age and goes directly from the protagonists. Some sub-themes are repeated in different parts of the films - receiving multiple repetitions helps an audience of children better understand and remember what was said. There are enough humorous moments in the films for a young audience to be drawn to. Some formats contain essential subjects for children (such as *Newsround specials* - Being Me, Making Friends, Dyslexia: My Dyslexia Mind, Alcoholism: Living with Alcohol, others), and *My Life* where programmes feature fewer 'entertainment' features in favour of subjects of a more serious nature such as gender identity, alcoholism, and dyslexia, these being presented in a classic narrative style.

Technical codes contain natural lighting outside historical buildings, light inside used close to natural; the camera also angles raw and often shots from children's eyes level. Images are mainly built on the close-ups of the face of the main characters; the rest are primarily medium shots. Close-ups allow observing the main characters' emotions – it binds the audience strongly to characters and the screen. The camera follows people using observational style, conventional camera angles correspond to the usual documentary style. The characters are constantly in action; the presentation is illustrative. In some programmes, the presence of fragments of animation is made with humour. Editing contains classic slow-medium rhythm (*Coal House*, *Living with the Tudors*) and very energetic, quick change of shots (*Evacuation*), fast rhythm in introduction parts, special effects used in intro parts.

Representational codes – Children as central characters have an attractive appearance; they are open, positive; they are the same age as an audience and speak to an audience at their level; they wear historical costumes and historical props are used. Adult presenters in informal clothes perform on-screen and provide voice-overs, using actors as supporting characters (*Evacuation*, *Coal house*). Presenters wear ordinary clothes as identification with the audience. Animation was used in some programmes. Locations, familiar and cosy for children, include historical houses and fields with natural colours are known to the presenters – such as at home, at school, gardens, and streets. All of them are chosen for filming to help participants behave naturally, which increases the audience's confidence in the programme.

Audio codes – The film contains mainly background sound, dialogues, lively music in the intro, some sound effects in reality programmes and moderate parts with original music. To create a fun and playful mood in *Evacuation*, music constantly low accompanies almost all images, including interviews. In *Newshound, special's* music is mixed with a low noise almost everywhere except synchronously to impart mood; otherwise, the sound is based on natural background sound, lively music and sound effects to the animation were used.

Analysing my chosen children's factual TV programmes/documentaries, I identified which production elements directors used in existing and recent, popular children's factual TV programmes and considered which I may be able to use in a new history TV programme, and those I should not.

I used the most of identified successful production elements to attract a child audience to my film:

- text in my films is simplified to effectively corresponds to the age of the audience and goes from the face of the protagonists
- humorous moments – young audiences are attracted to the humour in television
- natural lighting
- camera angles are also natural, and shots from children's eyes level when it is possible to manage
- images mainly built on the close-ups of the face of the main characters observe the emotions of the main characters to empathies; the rest are primarily medium shots
- camera follows people (observational style), conventional camera angles correspond to the documentary style
- presenters are constantly in action
- illustrative presentation
- animation parts
- editing used a combination of medium rhythm and very energetic, quick change of shots, fast rhythm in introduction parts, special effects used in the intro and other parts
- children are the main characters and presenters at the same time, have; two boys are open, positive, age of the audience and speak to an audience at her level; they wear historical costumes, and historical props used

- the main characters-presenters cook food and try all Viking activities offered in location as a main entertaining element in my film
- locations with historical houses and fields outside are new for presenters as suitable objects to explore
- mainly background sound and music – a fun, playful, create a mood; voice-overs of presenters as dialogues, lively music in the intro, some sound effects
- the main characters interfering with animals (with dogs and horses in my film)
- in non-fiction formats, children are very interested in the details of the everyday life of other children

What I did not use:

- adult presenters (it was not a necessity for my film)

Given that a key objective is to make a factual TV programme for children, it follows that the next chapter is about gaining an understanding of how non-fiction children's programming has developed from its origins through to date. This knowledge helped me appreciate what has been done before, in terms of popularity with their audiences: which programmes were successful, and helped me understand why. This information would enable the building and development of the elements in the film that work well.

4. THE DEVELOPMENT OF CHILDREN'S FACTUAL TV PROGRAMMES IN THE UK

In the United Kingdom, children's television has always been integral to the tradition of public service. Television had no committed children's hour before the Second World War, but programmes of interest to children were shown, like Mickey Mouse cartoons. The TV service was closed down because of the war in September 1939 and was restarted in June 1946.

In 1946, the person responsible for children's programmes with the BBC was Mary Adams, Head of Talks Television. Her main job was to take care of adult talk programmes, but she also initiated the first regular children's programme on Sunday afternoons. Initially, these programmes were pure entertainment. However, Adams also suggested that there should be current affairs programmes for children. She wrote:

A children's newspaper might begin in a modest way ... Here could appear personalities of the week as well as illustrated guides to topical events, e.g. the Budget,

India, Enesco's Amazon expedition, etc. (Home, 1993, p.17).

This aim was translated into *Children's News Reel* in 1950 and later, in 1972, *John Craven's Newsround*. She said:

There should be a film in every afternoon's programme, and someone should be detailed to search ardently for suitable shorts like *Secrets of Nature*, *How the Telephone Works*, *Instruments of the Orchestra*, etc.
(Home, 1993, p.17).

In 1948, the BBC's Director-General, Sir William Haley, approved the expansion of the children's service, and producers for children's television were recruited in 1950. However, none had any previous experience with television. They came from a variety of backgrounds – the primary source of recruitment being from BBC radio.

Freda Lindstrom became Head of the Children's Department in 1951, and she began to build the BBC Children's Television we know today:

At first, there was general resistance. The young producers thought she was likely to be much less fun and much less easy-going than Cecil Madden. It is a tribute to her that within a few weeks, they were all calling her 'Mum', a title she bore to the end of her career (Home, 1993, p.29).

The range of programmes expanded, and they fed on and had to cooperate with the adult output. At the early stage of children's programming, they were linked by a live presenter, usually adult. Between 1949 and 1953, the presenter was a 14-year-old schoolgirl – Jennifer Gay. From the mid-1960s, this method became unfashionable as it was felt to be too cosy and soft. The live presenter returned when the BBC was losing out badly to ITV. However, there were also hazards in using a schoolchild: For example, in 1951, Jennifer contracted chickenpox and was not able to present for a long time.

From the start, children's TV has contained factual material in their programmes, with the magazine programmes being the backbone. The earliest of them held both factual information and elements of pure entertainment. The earliest examples are a Saturday fortnightly magazine programme, *Telescope* (1950-1951), introduced by Cecil Madden, Acting Head of Children's Department, and *Studio E* (1957-1958). An example of *Telescope* programme content, published in Radio Times 16 June 1951, included parts: "Your Puppy (Elizabeth Cruft with a popular breed), Table-Top Fairyland (Hugh Gee shows you how to make your own), Ship Ahoy (Timothy Telescope and Cactus the Camel with Valerie Hobson), Competition Corner (Design a scarf for girls and a cricket cap for boys), Musical Child (How to... with Valerie Hobson), Where, When, Why? (Looking into the past, introduced by Frank Knowles-Brown) Accompanist: Roma Clarke, Presenter: Cliff

Micheltmore". So, each programme had a main presenter who introduced item presenters and their content stories that would be interesting for children, such as past times, animals, craft-making, competitions for designers, and music.

The magazine programme *Studio E* included storytelling, with presenters like Vera McKechnie and storytellers like Shirley Abicair; the programmes used a few item presenters with the help of actresses and actors. A young David Attenborough told stories about animals. A special edition was when Prince Charles and Princess Anne came to see 'Cocky the cockatoo' and chat to David, as children.

During the 1960s, ITV non-fiction programmes included *Five O'Clock Club* (1963-1966) – a pop music magazine programme with two presenters and two glove puppets – the owl and the dog. The programme content introduced pop stars, showing the performances of their songs and interviewing them; cooking, talking about pets, making models – all this content caught children's attention. The programme *Junior Sportsweek* (1967-1968) by ATV was about sport and the live outside broadcasts programme *Zoo Time* (1956-1968), by Granada, was about a favourite theme for children – animals, where a knowledgeable presenter talked about animals, filmed in a Zoo or a studio.

In 1964, the Children's Department merged with Women's Programmes to create Family Programmes Department, headed by Doreen Stephens. It was during her management that *Blue Peter* became established as "a national institution". Today's format is the same as it was when it was created in 1962 by Biddy Baxter, Edward Barnes and Rosemary Gill. Biddy Baxter retired and left the programme in 1988 after 26 years of producing it, and Lewis Bronze succeeded her. Bronze made several significant changes to the programme: Music and arts features were included more often; children were much more involved with the programme on screen than before, and they were treated more adultly. In 1990, the first black presenter, Diane-Louise Jordan, was introduced.

In 1967 the Children's Department was reinstated, and Monica Sims became Head of Children's Programmes. In 1969, she made several points about the current status and future of children's programmes in a report to the BBC's General Advisory Council:

One of the difficulties of planning programmes for children is the shortage of audience research... But the response we get from children's letters continually reminds us that it is an audience of individuals we are seeking to satisfy, and I believe, because they are television viewers at the most impressionable and receptive period of their lives that we ought to give their programmes even more careful consideration than those of adults.

By then, the output of BBC TV's Children's Department was between nine and ten hours a week, whereas ITV was scheduling 6 ¾ hours of children's programmes.

The output of the BBC Children's Department became rich and varied. It included several new factual and other non-fiction programmes alongside older established ones, e.g., *Record Breakers*, *The Story Behind the Sands*, *Multi-coloured Swap Shop*, *John Craven's Newsround*, and *Blue Peter*.

TV show *Record Breakers* (1972-2001) was about world records, filmed in a studio with a child audience when record-breakers on stage talked about their achievement supporting by archive video material. In the programme *Think of a Number* (1977-1984), the maths and science teacher Johnny Ball engages with the studio audience of children, explaining how maths, science & technology worked. He made it enjoyable by showing the audience practical experiments. The presenting style mixed silly behaviour with comedy, relaxing the audience, so they did not feel 'being lectured'. Members of the studio audience also helped with the experiments.

Multi-Coloured Swap Shop studio programme (1976-1982) included popular presenters, competitions, visits from public figures, music, and cartoons. There were also news features relevant to children's issues, presented by John Craven. It was a ground-breaking programme by being a three-hour-long live broadcast and by being the first children's TV programme to use the phone-in format.

In 1968, the ITV channel Thames Television introduced a children's magazine series programme intended to rival *Blue Peter*. Created by Sue Turner, it was called *Magpie*. Majoring on their experience, the *Magpie* team was a live broadcast outside. Sue Turner described the outdoor features as "postcards home". *Blue Peter*, by contrast, was (and remains) mostly studio-based. However, a critical difference between the two programmes was that *Magpie*'s team had a journalistic background in current affairs and outside broadcasting.

In contrast, people from a children's TV background produced *Blue Peter*. The *Magpie* programme also targeted a slightly older audience than *Blue Peter*, of 8-14-year-olds, with material that might have been beyond the understanding of *Blue Peter*'s younger audience and of a nature that *Blue Peter* might have considered unsuitable in other respects too. Another significant difference between the two programmes was that Biddy Baxter tightly controlled the content and format of *Blue Peter*, whereas the presenters' point of view dominated

Magpie's range. *Magpie* also put less emphasis on encouraging children to do things for themselves. However, it copied *Blue Peter* most obviously by including badges as rewards to viewers and charitable appeals features. *Magpie* also created an educational component, and a history feature series called *A Date with Tony* was built around one of the original *Magpie* presenters, Tony Bastable. ITV introduced two other magazine programmes – *Splash* and *CBTV* before the cancellation of *Magpie* in 1980.

Jack Hargreaves initially led the children's programmes of Southern Television until the mid-1960s, when Lewis Rudd took over in 1966. Hargreaves fronted a programme called *Country Boy* (1969-1970) in which they introduced a boy from the city to the ways of the countryside. Hargreaves believed it was important that city children see what real life is and the duty of broadcasters to honestly show what it is like in the countryside, without dumbing down; for example, he established the shooting of squirrels to protect young trees. His country TV programmes continued in the 1980s with *Old Country*.

ITV's Southern Television's producer Jack Hargreaves created an educational children's factual programme called *How*, the first episode being broadcast live on 22 March 1966. *How* was presented by Bunty James, Fred Dineage, Jon Miller, and Jack Hargreaves himself, and the original director was George Egan. Massively popular and ran for 16 years 'fan with science' programme was simply about telling children *how* certain things worked with a lively presenting style. The programme "successfully combined some funny stuff with more intellectual matters, so the mix was quite palatable. It also provided much-needed answers..." (Sheridan, 2004, p.132). The audience of children loved the animated entry with its catchy tune and the charismatic and humorous presenters. They physically showed how things were done or made, such as a pottery vase or putting a model ship in a bottle. The show ran its course but was revived in 1990 as *How 2*, finally ending in 2006.

The Big Bang (1996-2004) was a spin-off from the series and was initially hosted by two of *How 2*'s former presenters, Gareth Jones and Kate Bellingham. Yorkshire Television produced it, and it was very similar to *How two*, but it emphasised science, looking at entertaining experiments in introductory physics and chemistry. The programme aimed to make science fun and interesting for children, and it was one of CITV's longest-running science programmes. Catching children attention elements contained good-looking presenters as older brother and sister types, also demonstrate experiments themselves explaining the process in very bright colours studio. The text contains humour and the programme entry was animated with its catchy signature tune. Another *How two* spin-off, using Fred Dineage as the

presenter, was another children's science-themed programme called *Don't Ask Me* (1974-1975). It sought to answer science questions and featured real specialists of specific fields. For example, Drs Rob Buckman and Miriam Stoppard handled medical questions.

A similar programme for children appeared on the BBC – *Corners* (1980-1987). Its target audience was younger children; they would submit questions – usually general knowledge but sometimes with a scientific slant – that would be answered by two hosts (initially Tracy Brabin and Simon Brace) sometimes with the aid of an anthropomorphised animal puppet. The programme used songs in the explanations and humour to put across information – the demonstrations sometimes degenerated into slapstick.

There have been spin-off programmes from *Blue Peter*, too, e.g. an exploring country documentary series *Go with Noakes* (1976-1980), where the famous *Blue Peter* presenter John Noakes, accompanied by the *Blue Peter* dog, Shep, travelled around Britain by car, boat or walking. En route, they got involved in various activities like rowing, aerobatics and even motor racing. So, each episode had an adventure-based outdoor theme. *Val Meets the VIPs* (1973-1974 on BBC1) was a Children's Chat Show wherein each programme Valerie Singleton interviewed one celebrity guest who would also be questioned by children in the studio audience, following a short 'fly-on-the-wall' film about each guest. Children's documentary series *Duncan Dares* (1985-1987) with Peter Duncan was very similar to the *Go with Noakes* programme, only without the dog. Each episode theme was outdoor adventure-based, with Duncan as a man of action.

One-off documentaries have become a significant component of adult television, but not in children's TV because single documentaries have not proven successful with young viewers. However, there have been a few significant documentary series. For example, Central TV's *This is Me*, the BBC's *The Lowdown* and *Ipsa Facto* was based on children's own experiences. The BBC also ran several others as *Blue Peter Special Assignments* from 1973 through to 1981. *Magpie* also produced a spin-off one-time documentary called *My Brother David* about a deaf boy.

Arguably, there has never been a wholly successful children's science series, while archaeology and history have been relatively rare. That said, *The Story Beneath the Sands* in 1978 by the BBC was a notable archaeology-based series. There was also an extravagant historical documentary series, with dramatised inserts, called *Treasure Houses*. Produced by Edward Barnes, it featured visits to famous houses.

When subjects are as specific as science, history or mathematics, it is sometimes difficult to decide what a children's schedule should provide over and above what is provided in the classroom and on Schools Television. If the programme is too didactic, the audience will reject them, feeling that they are being lectured. On the other hand, there is a desire for knowledge and information, and Public Service Broadcasters have always considered it their job to fulfil this need.... The problems of putting over factual information are one of the reasons why the genre of 'factual entertainment' developed, pioneered by Johnny Ball (Holme, 1993, p.117).

Animal and nature programmes have always been a mainstay of children's TV, the earliest examples being *On Safari* (1957-1965) and *All About Animals* (1950). They have also featured a lot on *Blue Peter*, and Sir David Attenborough started his wildlife presenting career in 1954 on *Animal Patterns*.

Through [Animal Patterns], Attenborough met Jack Lester, the curator of the [London] zoo's reptile house, and they decided to make a series about an animal-collecting expedition. The result was *Zoo Quest*, first broadcast in 1954, where Attenborough became the presenter at short notice due to Lester being taken ill (Holme, 1993, p.117).

One of the longest-running natural history entertainment series, *Animal Magic* (BBC TV, 1962-1983), 454 episodes, was produced especially for children. Johnny Morris, a well-known TV presenter, posed as a zookeeper and created different voices to anthropomorphise animals. So, they took on human-like motivations: Johnny believed educational content about animals could be delivered most effectively if it were done entertainingly, hence giving the animals human voices and explaining their behaviour in human terms. According to Simon Sheridan's book, a presenter with a kindly face communicated to children without patronising them; he was natural with animals, and in front of the cameras (Sheridan, 2004, p.44). However, as the programme progressed into the 1970s, child audiences became more sophisticated, making the anthropomorphising of animals seem less acceptable and dated. More serious animal programmes followed, like *Wildtrack* in 1978. The producer, Mike Beynon, used the expertise of the BBC's Bristol Natural History Unit, especially their specialist camera operators. He also devised unusual competitions: "One was sparked off by a postcard that purports to convey 'all the beauty of Scottish wildlife' and featured a fox and a capercaillie, a large grouse, posed together. On close inspection, the fox proved to be stuffed" (Holme, 1993, p.118).

In 1986, Mike Benyon started the studio-based *The Really Wild Show*, which in 1991 developed into *The Really Wild Roadshow*. The former allowed children in the audience to be involved with animals. The style was a lot noisier and more hands-on than previous animal programmes. Still, the natural history resident experts, Chris Packham, Nicola Davies, and

Terry Nutkins, presented helpful information. *The Really Wild Show* was an award-winning innovative programme that mixed live studio, film, graphics, and animation, creating an entertaining bundle of information. The programme went on the road to places where animals would be familiar, creating more variety.

Apart from the BBC Wildlife Unit, the only specialist broadcaster in this field is Anglia TV, but its natural history programmes are for an adult audience. However, they repackaged the adult programme *Survival* for children as *Animals in Action*. In the 1980s, awareness of environmental and conservation issues increased, and so did children's concern about them (The Blue Peter Green Book, 1990). Programmes like *Blue Peter*, TVS's *Motormouth* and BBC's *Going Live!* deal with these issues.

Researching the development of children's factual TV programmes in the UK from beginning of existence to the end of the 20th Century, and looking more closely at the number of long-running and successful TV programmes, I summarise elements that have attracted children's attention through the years:

Popular themes:

- stories from past- times, including how things were made; animals, nature, craft-making and arts features, competitions, music, cooking, sport, making models, and interviews of celebrity guests
- people important to children, including pop stars, or who made or did something extraordinary and adventurous, adventure-based outdoor themes.

Production elements:

- animated entry with a catchy tune, using animations; bright colour studio, props and equipment; songs in programmes, children in the audience to be involved with animals or any other programme activities;
- factual information combining with elements of entertainment work well together
- studio-based programme developed to more outdoor formats or well-balanced combination of studio and outdoor
- technology, maths, physics or chemistry experiments and other science subject programmes are received better when presented with elements of humour and in an entertaining way
- children are now much more involved with the programme on screen than before and treated in a more adult way

- observational documentary programmes with children in the centre

Presenters:

Adult presenters are best received if they are knowledgeable and charismatic, good looking and funny; using a schoolchild as a presenter (Jennifer Gay) proved problematic when tried in the early stage of children's TV. Younger presenters were positioned as "older brothers or sisters" involved in various hazardous and adventurous activities. The presentational style needs to be child-audience friendly, non-didactical and avoid patronising them. Puppets as co-presenters was a very attractive element (and still is); a presenter with a dog was a successful idea.

Summary of all elements above that have attracted children's attention through the years helped me to develop the elements in my film that I hoped will work well:

- combining factual information with details of entertainment, for example, time-travel and re-enacting activities
- observational documentary programmes with children in the centre
- animated entry with its catchy tune, stories from the past-times include how things were made; using cartoons, animal stories in film, music, filmed outdoor on nature
- children as presenters are charismatic, look appealing, funny, and involved in various hazard and adventures activities like axe throwing, archery, log throwing, mock sword fighting
- activities much loved by children used in the film: cooking, craft-making and arts features, competitions, sport, adventure-based outdoor themes.

I was also trying out *new elements* in the production, such as:

- Unique feature "real time-travel" where the same presenters appear to move between different time-periods, from teens to children and back.
- Artificial laughter (canned laughter or fake laughter), invented by American sound engineer Charles Douglass, is usually made to be inserted into adult shows and sitcom programmes and are unknown in documentaries for children.
- Animated characters copy real presenters.
- Children were involved in scriptwriting (joke-making, simplifying text for child audience). When recording voice-over, I encouraged the presenters to experiment using different props and clothes to match the periods they were 'in' – they felt it

helped them move their thinking and use of language between the periods. For example, they wore children's baseball caps.

- An infrequent opportunity for a director to film her own children as the main characters in terms of ethical practice; creating a unique, comfortable atmosphere for children on the set and observe their behaviours at all stages of work on the film.

At present, historical accuracy in films is a very much-debated subject internationally among history films production teams and all ages of audience. In the following chapter, I define a historical documentary and explain how my film is intended to encourage the audience to form an emotional attachment with the presenters. I will explore notions of truth in historical documentaries compared with historically themed feature films. The issue of unreliable witnesses in history will also be discussed. Following the sections about my film, I will discuss its historical accuracy, how the idea came for the film and how I conducted the research in the pre-production stage. I will also examine historical re-enactment and a popular theme in a recent UK TV series called *Living History*. I will undertake a review of previous films in this genre to help put my work in context.

5. THE PROBLEM OF VISUALISATION IN HISTORY DOCUMENTARIES /NON-FICTION FILMS: HISTORICAL ACCURACY AS A PRIMARY OBJECTIVE

5. A) INTRODUCTION: SWAN, PIKE AND CRAWFISH.

The form of presentation of most television documentaries about historical topics is visually similar. The themes of films change, but the ‘soup of the same ingredients’ does not on the screen. We see talking heads (interviews with historians or witnesses of events, when it comes to recent history), actors in the costumes of the era, archival documents, a historian or archaeologist as the presenter in front of the camera, or behind it, as a voice-over, where we still see the same historical objects being described or discussed. For several decades the ingredients have remained unchanged, except that the elements of the reconstruction of events, that is, playing scenes with actors in the era's costumes, have increased noticeably and often make up more than half the screen time. Why does the viewer not see new ‘ingredients’ – for example, new visual means of telling a story, even if they are experimental? For filmmakers (and for me as a practitioner), the situation with the production of a documentary

or TV programme resembles the famous Russian fable of Ivan Krylov about a swan, a pike and a crawfish that are pulling a fully-laden cart:

“Yet Crawfish scrambled backwards,
Swan strained up skywards,
Pike pulled toward the sea.
Who's guilty here and who is right is
not for us to say -
But anyway, the cart's still there today. “

A producer from the TV channel, the director of a documentary film/programme, and the audience play roles of a swan, a pike, and a crawfish. What is the conflict? Often the director would like to diversify the video sequences and move away from the standard and already clichéd set of visual styles, and invent something new. However, the director must follow the standard-setting and not experiment, as the producers of the channel believe that only the familiar, usual video sequence, as a system of codes, keep the viewer's attention on the screen. We can see examples of all the standard clichés of common history documentary styles in the *Ancient voices* short films on the CBBC channel for children: where archaeologist Raksha Dave explores clues of how ancient people of Britain lived; with historian Dan Snow in *Britain and the Start of WWI*, walking along Blackpool beach and explaining how Britain became involved in World War I; with historian Bettany Hughes in *Roman Voices* exploring the lives of people in Roman Britain. The producers from the channels do not take risks with novelty in the format, especially since they pay for the film's production and want to have a high rating on the air. Therefore, a responsibility of the producer from the channel is to watch the production process of the documentary film so that the director does not deviate from the “bible” – as TV professionals call the fixed prescribed format of the programme where all the elements are stipulated. All experiments are left to filmmakers who shoot films financed by grants and send them to various film festivals as a platform for experiments. TV channels may buy the most interesting to broadcast, but most films remain purely for the festivals, if they are accepted there, and the general public will not see them. So, commercial constraints have contributed to a generally risk-averse production culture. But what about the viewer? The viewer is different – for some people, the familiar-looking set is comfortable, which they expect. The pace of the narrative helps them to understand a text that is often overloaded with historical facts. However, another part of the

audience is already tired of the familiar elements and wants diversity and novelty, more intensive changeability of pictures and actions. As an industry practitioner and a viewer, I belong to the second part of the audience.

There is an additional problem with reconstructions and the use of actors in documentary films: When I watch a fiction film, I can accept the actors dressed in costumes of the period in which the story is set. My mind allows me to take action that is not real and then move on to become involved with the characters, so they and the action become believable. Poet and author Samuel Taylor Coleridge in his *Biographia Literaria*, published in 1817, called it “suspension of disbelief” when he suggested that if a writer could bring a “human interest and a semblance of truth” into a fantastic story, the readers will believe that story is truthful.

However, I cannot become so involved with the characters of historical re-enactments in a historical documentary. I expect facts and truth from a historical documentary. The presence of actors pretending to be historical characters next to archive photos of people they are playing does not sit well for me and for some of my colleagues I met at various documentary film festivals. Confusion happens because the “real” material exposes the functionality of the reconstruction. So, as easily as with a purely fictional film, we cannot “make the leap” from a fictional character to a believable character in historical reconstruction. However, we may be in the minority since docudrama is a popular genre with the audience.

There are academic theories about viewer response: for example, Philip Napoli (2001), in the article “The Unpredictable Audience: An Exploratory Analysis of Forecasting Error for New Prime-Time Network Television Programmes”, focuses on audience behaviour and decision-making theories in the context of advertising industry forecast attempts to predict the audience shares for new programmes. Bawazir, Hunter and Chinta (2016), in the article “Moneyball for TV: A Model for Forecasting the Audience of New Dramatic Television Series”, develop and test an empirical model for predicting the audience of new television series in US television networks. The research reported in the article “Predicting New TV Series Ratings from their Pilot Episode Scripts” by Bawazir, Hunter and Chinta (2016) concerned attempts to predict new programme’s ratings based on its pilot episode. Coffey and Wurst (2015), in the article “Audience as Product: Identifying Advertiser Preferences”, looked into ways to identify audience traits and which traits played the most critical role in advertisers’ investment decisions. These articles demonstrate an academic interest in predicting audience reaction to different forms and genres of visual products. Still, I did not find any scholarly publication

with data concerning audience reaction to using actors in historical reconstructions. Also, my film is not relevant to the advertising industry, nor a pilot for TV drama in the US, but a one-off documentary for children and, therefore, there is no requirement to predict the size of my future audience.

5. B) WHAT IS A HISTORICAL DOCUMENTARY? THE CREATING OF FEELINGS

We know historical documentary as a non-fiction film or TV programme presenting information about an event, person, place or idea from the past. David Ludvigsson (2003, cited in Rosenstone, 2006, p.72) in his essay “The Historian-Filmmaker’s Dilemma” defines a historical documentary as a film about past events that contains “the creative treatment that asserts a belief that the given objects, states of affairs or events occurred or existed in the actual world portrayed”. The belief may or may not be correct, and if it is incorrect, it could mislead the audience. However, if no verifiable evidence exists, the audience is not misled but, one may hope, guided by the filmmaker’s best judgement of what is probably true. The basis for this judgment includes various factors; for example, knowledge about a verifiable related topic and information that implies their interpretation is likely to be true. Of course, there is also the possibility that their judgement about an unknown factor is not their best guess, but something fanciful that the filmmaker feels will fit creatively and make the story more exciting and entertaining, and should not have any place in a documentary. Filling knowledge gaps with educated guesses seems legitimate so long as this is acknowledged.

In questioning whether historical accounts are true or false, we may notice this is an old debate. Michel Lord of Montaigne observes what was accepted as being true is not necessarily so and might be a deliberately skewed account. He also questions whether this skewing matters, if it suits his creative ambitions. In 1603, he wrote:

And, also, in the subject of which I treat, our manners and notions, testimonies and instances, how fabulous soever, provided they are possible, serve as well as the true; whether they have in reality happened or no, at Rome or Paris, to John or Peter 'tis still within the verge of human capacity, which serves me to good use I see and make my advantage of it, as well in shadow as in substance; and among the various readings thereof in history, I cull out the rarest and memorable to fit my own turn (Montaigne, 1910, pp. 92-104).

Like Montaigne, a postmodern perspective finds the opposition of truth versus falsehood unhelpful in assessing historical narrative. Hayden White argues, “Stories are not true or false, but rather more or less intelligible, coherent, consistent and persuasive, and so on. And this is

true of historic, no less than fictional stories” (White, 1999, p.120). Edgar Lawrence Doctorow takes this argument further, challenging us to reject the concept of truth and falsity in a narration: “There is no fiction or non-fiction as we commonly understand the distinction: there is only narrative” (Doctorow, 1986, p. 9). Continuing with this line of argument, David Lazar asks, “Do we speak of truth as opposed to lying, or as a necessary conjunction? Is truth accuracy, sincerity, a form of authenticity? Lazar concludes that in some way, everything that is written is distorted or fictionalised by subjectivity. Drawing from this perspective, he concludes:

Lies, the deception of the reader through the creation of false experience, have been the rallying cry that has caused readers and most critics to gather their pitchforks and torches in search of the monsters of deception whose experience they have taken as “real.” But there are other kinds of falsehoods that seem to me as important or more important: marks of self-deception in writers of non-fiction, forms of psychological manipulation, the drawing of conclusions, and epiphanies that seem laboured, unworthy, unbelievable, false. However, these same falsehoods can be useful if the writer... can catch herself or himself in the act, displaying the insight and ability to self-correct that is among the rare pleasures of different forms of memory writing (Lazar, 2008, p. ix-x).

Lazar’s interest is not in comparing narratives with an external measure of “truth” or “falsehood” but in the intention/integrity of the author or maker of the narrative.

While Lazar is talking about non-fiction in general, Rosenstone offers a particular assessment of the documentary form. Rosenstone argues that documentaries could provide a short road to history:

The implicit claim of the documentary is that it gives us direct access to history. That its historical images, through their indexical relationship to actual people, landscapes, and objects, can provide a virtually unmediated experience of the past – certainly more direct than the created past of the feature film, which must stage scenes to shoot them. But this is no more than a kind of mystification. Except in its contemporary interviews, the documentary, unlike the dramatic feature, speaks with some regularity, not in the present tense but in a specific visual tense we might dub ‘nostalgia’, a tense whose emotional appeal can pull in a huge audience (Rosenstone, 2012, p.19-20).

In other words, Rosenstone says historical archival material at least provides no intervention of interpretation and that the tense of the film moves according to when it is seen, opening up feelings of nostalgia within the audience. However, he overlooks how the documentary story's context and timeline can change the facts by post-production editing. Nevertheless, this intervention does not alter an audience's possible emotional eruptions, making viewing a

nostalgic experience. According to the Cambridge dictionary, nostalgia is “a feeling of pleasure and also slight sadness when you think about things that happened in the past”. The pleasurable aspect encourages an audience to engage with the story. Directors should be aware that nostalgia may allow sentimentality to distort historical accuracy and choose how to balance the narrative between cold facts and warm sentiment. In continuation about feelings and emotions – Bill Nichols defines a few classic types of documentaries: the observational, the reflexive, the expository, the interactive, the performative and the poetic (Nichols, 2001, pp.33-34). However, he also states that there are not just six types of documentaries, but it is just a starting point. All historical documentaries also are made in such a way as to induce strong feelings in the members of the audience, to provide what one scholar has called an ‘emotion-laden experience (Ludvigsson, 2003, p.65).

This is done in a variety of visual and aural ways – not just through the images used, but also in the way they are framed, coloured, and edited; as well as through the soundtrack, the quality of voice of both narrators and witnesses, the words spoken, the sound effects, the music from found sources, or composed, to heighten the impact of the images. Like the dramatic film, the documentary wants you to feel and care deeply about the events and people of the past (Rosenstone, 2012, p. 83).

5. C) HISTORICAL ACCURACY – NOBODY KNOWS, SO WHO CARES? IS THERE MORE TRUTH IN A HISTORICAL DOCUMENTARY WHEN COMPARED WITH HISTORICALLY-THEMED FEATURE FILMS?

In this context, “the truth” can be understood as “historical accuracy”. I argue that Written History is always an interpretation of reality and never 100% true. Even in Modern History, where witnesses are still alive, there can be many arguments and points of view to what happened. The act of retelling creates: “That shadow which falls between any word and its referent, that inadequacy, inexactitude, incompleteness of which we are aware in any attempted description” (Southgate, 2009, p. 45). The usual method for studying history is to scrutinise any available evidence, such as texts and artefacts. This approach brings us to a reasonably accurate understanding of past happenings and their importance. However, it also means that not all accounts of history are equally valid. There will be some interpretations that may be more accurate accounts of the actual events than others. Nevertheless, with the finding of new information, accepted historical narratives are adjusted to reflect them.

Moreover, most postmodernists do not believe it can give an entirely accurate account of the past because the differences between fact and fiction are blurred. Some postmodern critics even claim that all historical narratives are types of fiction:

The basic postmodernist claim ...historians can't simply tell us how things were or how they are...History is therefore at base just another more or less socially acceptable narrative, competing for our attention and our assent; just another way of putting things, which will survive, or not, through a process of discussion and debate. What is more, its elaborate causal constructions and explanations are essentially put together in the way that fictional narratives are (Butler, 2002, pp. 32-36).

Developing Butler's point, Michel Foucault rejects "the idea that history is knowable through any single narrative account" (Currie, 1998) because there is no absolute truth of what happened as the witnesses of an event may interpret what they saw differently from each other. So, what is known is always an act of interpretation. Those recording events may solve what they are told by the witnesses differently, even if they learn of it first-hand. Information may be lost at that time or later on, skewing perceptions. So, interpretations may vary naturally, without an intention to distort 'the truth'. Then, accounts of what happened may be deliberately misinterpreted for one reason or another – to malign, glorify, and protect. Moreover, as the historical 'facts' pass through generations, further distortions will occur as the existing variations of the facts are reinterpreted by historians who bring their own conscious or unconscious bias into the frame.

Postmodern theories see History as the eternal formation of something new, not requiring explanations, references to samples, analogies. For postmodernists, the past and the future are less critical in history, and only the formation of the present is essential; only the present time is real, they say. In the past, history was only a pile of facts, and in the future, there will be nothing new that would not have been in the past. There remains a repetition of the same experiences, feelings, thoughts. Thus, history in postmodernism appears as a formless state of repetition, the interweaving of events. It does not have a root, a connecting centre; it can count from any event and significant or insignificant fact.

In his analysis of postmodernity, Fredric Jameson wrote, "This is, I suppose, what one could call the Nietzschean position, for which there are no such things as "periods"; nor have there ever been. In that case, of course, there is no such thing as "history" either..." (Jameson,

1991, p. 282). However, I do not accept the postmodern view that all history is fiction. Some of it may be so but, where it is, this may be to fill in the gaps between known facts and offer an educated guess as to what happened between those two points. Nevertheless, to suggest all history is fiction is unacceptable both from a factual and moral point of view. If all history is fiction, that would legitimise Holocaust Deniers and insult the victims and survivors of the Holocaust or Pol Pot's *Killing Fields*. The accounts of those historical events are not works of fiction.

But is there more truth in historical documentaries in comparison with historically-themed feature films? 'Truth', in this context, means accuracy in the sense of dates, place, written records, et cetera. Both documentary and feature films can be accurate, but how true is it in capturing what was said and how true are the leading players' interactions and their emotions and feelings? Let's look at historically-themed feature films and history documentaries. The differences are not significant anymore: the drama is created primarily to entertain but also has political purposes and may be intended or experienced as a critical analysis of a social situation (as demonstrated by the film *Gandhi* written by John Briley). So, feature and documentary films both share the same aims, but certain elements make them separate. For example, dialogues between characters in documentaries are often based on the main character's autobiographical conversations, but, in fiction films, dialogues may be found in the scriptwriter's imagination. Alternatively, the details of events may be invented or exaggerated and altered for dramatic effect in a fiction film. However, it can be admitted that documentary makers occasionally use these elements too.

True stories can provide foundations for fictional films as *Schindler's List* (1993) by director Steven Spielberg. This story is about Oskar Schindler, who saved more than a thousand Polish-Jewish refugees from the Holocaust when he employed them in his factories during World War II. On the other hand, while it may also entertain, the documentary has its primary purpose of informing, educating, and giving a deeper understanding of a subject and maintaining a historical record. However, documentaries increasingly use dramatisation, such as scenes with actors in historical costumes acting out creative interpretations of what happened. The duration of some documentaries can also be the same as fiction films, as are all of Michael Moore's documentary films, for example. So, both pure drama and pure history documentaries are very rare these days – we are dealing with hybrid formats now.

Documentary programmes about history often deal with dramatic elements – how to tell the story and the number of participants involved with their emotions and feelings. Also, programme-makers need to have a suitable style and method of dramatisation. For example, two history documentaries made in a very similar way are *Bloody Queens: Elizabeth and Mary* (BBC Two, 2016) used seven actors as main characters and read aloud letters written between the protagonists. Traditional voice-overs supported this with storytelling, interviews with historians, old pictures and texts. Very intensive dramatic music was used to create an oppressive atmosphere for the audience. Never before on TV has a story been dramatised purely from the written words of the two queens and their courtiers. However, critics did not like the producer's choice of film style and the dramatisation because of the variety of visualisation – the types of shots were visually very limited: the actors talked most of the time, and there was not enough movement or other dramatic moments. For example, British author and journalist Harry Mount wrote:

Bloody Queens: Elizabeth and Mary were doomed to be a drama-documentary without much drama. The two skilled actresses playing the queens ...did little more than read those letters while staring coyly at the camera. What a missed opportunity. The tragedy has the perfect Hollywood arc – and it was given a disappointingly low-budget treatment.... The talking heads were lively without being irritating. The historian, Jessie Childs, excelled at telling the story with infectious enthusiasm. But the acted-out parts were less compelling. There was a good deal of men in ruffs running around generic, unnamed palaces...Ultimately, this ended up being the sort of educational film that you were shown on the last day of term: fun but insubstantial (The Telegraph, 2016).

In judging, as a member of the audience and a filmmaker, this criticism is valid. This programme fails to engage me visually, and if a viewer were to shut their eyes, they would quickly think they were listening to a good radio play.

The Last Days of Mary Queen of Scots (Channel 5, 2015) has a similar style as the *Bloody Queens* documentary, with one main difference - the programme used many more reconstruction scenes, using four main actors, making the visual presentation here richer than *Bloody Queens*. Even so, visually, the series was not innovative enough and only used visually clichéd content. An award-winning TV writer and journalist David Young wrote:

You'd think there was plenty of meat to put on those bones, but what *The Last Days*... delivered was a long-drawn-out boffin fest. The story was told in voice-over, intercut with actors in gorgeous period clothes smouldering meaningfully at each other or performing actions mentioned in the voice-over – like putting their head on an executioner's block, reading a letter or

clashing foaming tankards together to show that someone or other liked a drink. Every couple of minutes, the voice-over switched to a historian for some comment... In the end, it was disappointing. Behind the slow, mechanical, space-filling format there was a great story to be told... But *The Last Days of...* treatment just failed to engage. It managed to make the story of the fall of Mary Queen of Scots boring.... (Young, 2015).

The visual presentation styles in both those example films could be bolder, not just the ‘talking heads’ that they served up for the audience. However, compared to dramatic film, the images in a documentary are not staged (except reconstruction scenes when necessary). At the same time, historical photos and other documents from museums and personal archives can be used. ‘Talking heads’ style interviews with witnesses (if we are talking about modern history) and experts in history are still popular because they are generally reliable sources in any history subject for filmmakers.

Nevertheless, how reliable are witnesses? Working alongside personal archives is, of course, personal testimony, which is never one hundred per cent reliable, as court reports can show: take two witnesses to an event, and their accounts of what happened can differ, sometimes significantly. Probably, the most famous example of it is the fiction film “*Rashomon*” by the Japanese film director Akira Kurosawa, where Bandit, Samurai, Samurai’s wife and Woodcutter tell their own stories of the same incident that contradict each other’s versions when no one is trying to deceive.

Individual life-experience bias will also colour a witness’s understanding of what they saw, which will drive how they interpret what they believe they have seen. Looking to psychology for an explanation of this, Karl Klauer and Jochen Musch write: “most reasoners construct only one mental model representing the premises as well as the conclusion or, in the case of an unbelievable conclusion, its logical negation” (Klauer & Musch, 2000). So, it is for witnesses of history, of course: what they see is what they think they saw because the witness recognises it as something they witnessed (or think they noticed) at an earlier time. In other words, what they sincerely believe they saw may or may not be what took place.

Additionally, what the witness says they saw may also be coloured by ‘political’ or personal bias. That may lead to unbalanced interpretations, deliberately or unintentionally, in favour of one party against another. As the adage goes, history is written by the victor, not the vanquished, and a strong example of a political bias influencing an account of history is within Sir Thomas Moore’s “*History of King Richard III*”: Moore painting Richard in a very

negative light may have been to curry favour with Henry VIII. The rationale for this bias is addressed by the British Library, in its review of Moore's work:

Richard III's Tudor successors from Henry VII onwards had a vested interest in portraying him as a bad, and indeed unlawful, king to increase their own legitimacy as the line who deposed him. Halfway down the first column on page 37 is Sir Thomas More's now famous description of Richard: 'little of stature, ill-featured of limes, croke backed, his left shoulder much higher than his right, hard favoured of visage ... he was malicious, wrathful, envious, and from afore his birth, ever froward.' He also describes Richard's difficult birth, used to portray him as monstrous and unnatural, reporting that it was said he was born feet first and 'not untouched (i.e. born with teeth) (British Library, n.d.)

An allegation of murder further taints his reputation: The princes, Edward V and his brother Richard Duke of York supposedly disappeared, and in written accounts, the most common explanation for this is murder by Richard III or at least at his bequest (Philippe de Commynes, 1972, pp. 354, 396-7). The story helps to magnify Richard's disrepute. However, this explanation for the boys' alleged disappearance is merely supposition: there is no evidence of any such murder, and an innocent explanation could just as easily account for their absence. However, the evidence of absence invites speculation of a terrible crime, and villains make great drama.

This negative portrayal has been picked up by historians and writers (William Shakespeare, for example) and passed down to subsequent generations of scholars of history as well as to writers and artists and, centuries later, to filmmakers, such as RDF Media's *Princes in the Tower* film (12 May 2005) for Channel 4. As Richard's original and biased account has travelled through time, it could be misinterpreted, in the way of a Chinese Whispers game, or exaggerated to make the story more exciting. Thus, while the original account of King Richard by Thomas Moore may have been partly or even wholly inaccurate, the story of King Richard may have been stretched progressively even further away from the truth over time.

So, while historical drama may illuminate historical facts, it casts most of the light on the fictional aspects of the plot. In contrast, history documentaries put a spotlight especially on facts about essential topics through the knowledge, insight, and experience of a small group of academics and eyewitnesses, as in documentary series *Genius of the Ancient World* (BBC4, 2015), *The Caliph* (Al Jazeera, 2016) or *Empire of the Tsars: Romanov Russia* with Lucy Worsley (BBC4, 2016). However, the interpretations of the facts include an element of

assumptions and educated guesses because the existing knowledge may be incomplete; the audience will find the whole story confusing unless the unknown parts, the gaps, are filled. So, the interpretations may well be incorrect or not accurate, but they allow context for known facts, allowing the account to be a complete, coherent story.

Linda Hutcheon named literary texts that interpret history as historical metafiction where they are “characterised by intense self-reflexivity and overtly parodic intertextuality” (Hutcheon, 1989, p.3). She argues that historical metafiction enables a constructive telling of the essence of the past while conceding inaccuracy within the wrapping surrounding it. Hence, the kernel of a story of the past is not lost in the present. Therefore, history may be viewed as a story usually with all elements of structure – protagonists or central characters, setting, plot, point of view, style, tone, and theme. And, as we have just discussed, historical facts have to be moulded into narratives to tell that story so they will appeal to audiences. A narrative is a primary human tool that we use to help our understanding of the world around us. Therefore, it follows that historical facts should be moulded into the narrative to tell the story, so it will appeal to audiences and help them make sense of it. Once we have the narrative, questions arise about storytelling and fictionalisation. Hutcheon and certainly Mantel are talking primarily about written, literary narratives. Still, the film may be considered as text, and many of their insights apply equally to the medium of film. Later, discussing a theory of adaptation (2012), Hutcheon investigates new adaptive forms and platforms from film and opera to video games and pop music as there are significant differences between a story being told and shown, and especially between both of these and the physical act of participating in a story’s world.

Hilary Mantel explored the business of historical fiction in a series of five talks entitled, ‘In Resurrection: The Art and Craft’. She said it is possible to create the voices of long-dead people, like Elizabeth I and Mary Queen of Scots, on the thinnest of evidence. Mantel argues against romanticising the past or seeing it as a gory, primitive horror show. She says well-written fiction does not betray history but enhances it, and, from her perspective as a novelist and historian, history is not the past but what has evolved from our ignorance of the past. Using her award-winning historical novel *Wolf Hall* and its sequel as examples, she argues the case for historical fiction. This genre was much maligned in the past because it can twist facts to create a narrative that most often has a romanticised taste.

Literary critics Georg Lukács also wrote that the role of the historical novel “...is not the retelling of great historical events, but the poetic awakening of the people who figured in those events. What matters is that we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality” (Lukács, 1983, p. 42). So, the historical narrative should explore experiences of humanity rather than romanticising the past. Mantel argues that facts are not truths and that once we cannot speak for ourselves, interpretation begins.

We cannot verify what historians intended to convey, especially if they are not alive for us to question them. However, even if they are, the meaning of what they have to say, according to the literary critic and theorist Roland Barthes (1967), exists in how the reader (or viewer) interprets the text or script for themselves, which might not be as the original author intended. Nor can we confirm that historians maintained the same perspective from when they wrote it down, up to when they died. All that remains are the words they used when they wrote or spoke them and our intelligence to interpret what we think they meant to say. Indeed, even the accounts of historical events by first-hand witnesses are unreliable because they might not have witnessed what they sincerely believe they see. Or their perspective of the occasion may be biased deliberately or unconsciously (as I pointed earlier), or they may not remember events correctly. So, subsequent interpretations, or misinterpretation, by historians of the primary historical record could further distort and divert the accepted “facts” away from the truth of what happened.

Moreover, all that remains are unverifiable facts if the source of information is not available to validate them. Mantel says she wishes her readers to accept and appreciate this uncertainty in the substance of what she tells them. So, to interpret her statement, historical facts are an approximation of the truth. She declared, “[any] worthwhile history is in a constant state of self-questioning”, and she achieves this self-questioning by fictionalising historical events. Her intention, she says, is ‘to introduce a wobble into the fabric of reality, to make us less sure about how things were (Mantel, 2017).

Documentaries seem to be more accurate with facts because they typically use original historical materials from museums, photos and film archives of landscapes, buildings, and pictures of the people of the period; these illustrate the story as it is being told to the audience, inviting them to empathise with that moment in history. They are drawn into the story even further by using a soundtrack of speech, sound effects, and music. According to Rosenstone,

“...historians, journalists, and the general public are rather more trusting of the documentary than the dramatic feature. However, this is a mistaken form of trust” (Rosenstone, 2012, p. 80). This trust is mistaken since nostalgia can become soft-focus and cause distortions. Editing, omission, presentation and emphasis can all distort in supposedly factual productions, so, Rosenstone's point about nostalgia is relevant here.

Rosenstone points out that documentaries share much of the same form as fiction films. For example, they occasionally dramatise scenes and structure the story in the same way, i.e. they may start with posing problems and questions, introduce characters, and then introduce complications into the mix before the end of the film resolves everything. Also, they both may use images that approximate scenes that have occurred to represent them as they may have appeared at the time of an event in the story. For example, landscapes are often recreated as depictions of scenes from the past. In these cases, Rosenstone argues that dramas are more truthful than historical documentaries since the former are more obviously fictional constructions without pretending to be accurate. He says, “With a drama, you know – or you should know – that what you see is a construction of the past” (Rosenstone, 2012, p. 80). This position rests on an unconvincing assumption that audiences are too naive to recognise the reconstructions of scenes and landscapes in documentaries as quickly as they do in a drama. Critically, he argues reconstructions are not common-place and expected in historical documentaries.

While an audience may accept a fiction film about a historical event that will include dramatisation, such as character development, they tend not to appreciate when a fiction film changes known vital facts. Such occasions can provoke significant criticism. For example, the dramatic feature film *The Dam Busters* (1955, Associated British Picture Corporation) was honest in so much as it told a true story but with some poetic license, the outline of the plot being accurate. For example, the raid did happen and was led by Guy Gibson; bouncing bombs breached the dams, Barnes Wallace designed the bombs that caused significant damage to Nazi Germany's war effort. However, Geoffrey Watling, military historian, told me that the film did err from some facts: the US cut of the film had a USAF aircraft edited into the footage to imply the US played a part in this historic air raid. The US audience would not have known this image was fake, while the British audiences were blissfully unaware of it. Given the circumstances in this particular example, it indeed does not matter if a USAF aircraft was included in the US edit of the film because very few British people would see it. So, they could not be offended by its inclusion.

But this issue does bring us to a debate addressed by Singer and Walker concerning, in our case, non-fiction history: They ask, “How much “creative” license can non-fiction writers take? Is it permissible to create composite characters, consolidate events, or reconstruct details that have been forgotten or can't be known?” (Singer & Walker, 2013, p.1). Much of the information about the Dam Busters raid preparations and the raid itself exists in official Government records. It would be nonsense to change the known facts and unethical to re-write history. However, there may be gaps in the documents where we know something crucial occurred to produce a known outcome. In such an instance, it would seem reasonable to bridge the gap between the known point A to the known point C using an educated guess, a fitting construction, that is, point B, thereby producing a coherent story that makes sense to the audience or reader.

In contrast, it would be confusing without the construction at point B. However, a raid documentary shown on Channel 4 in 2011 sticks to the known facts and does not slip into character development. Similarly, a documentary by the BBC in 2015, covering the same subject, followed the same discipline as Channel 4's earlier version. Documentaries like these stick to the facts and appeal to an audience's desire for a different nostalgia: one born purely for their interest in the past. That is the history documentary's entertainment value, not necessarily the dramatisation. Of course, the content may be dramatic because history often is, but any such dramatic content is a condiment to the main dish, which is the exploration of the past.

However, nostalgia brings problems to historical accounts: distortion of fact. In his article about nostalgia, John Borba quotes Clay Routledge: “Nostalgia is an emotional experience focused on the personal experiences that we find meaningful... so it can shape our attitudes in unique and powerful ways” (Borba, 2017). In other words, nostalgia changes our view of reality into a form that tends to please us, which may or may not accurately represent what we perceive occurred in the past. So, for filmmakers to make a programme about history, accuracy, honesty, and intention are essential elements.

As I pointed out earlier, Rosenstone states that dramatic films are more ‘honest’ because they do not pretend to be objective or factual in the way that documentaries do. I do not entirely agree with this point of view because there are categories of feature films that do not fall under this theory, such as those “based on true events”, as often stated in the opening credits of films; or adaptations of biographies of famous historical figures. In such cases, the

scriptwriters and directors insist that they tried to follow the historical truth as closely as possible and be objective or factual, such as in the films *Gandhi* and *Schindler's List*, which I mentioned earlier in this thesis. Nevertheless, to what extent do the authors of such films manage to follow the facts? In “based on true events” films, the prototypes of the main characters and some other people close to them usually existed in real life; the historical events are also well known (such as facts of winning a battle or helping concentration camp prisoners). However, everything else, including the character's behaviour on screen, situations and dialogues, are often an artistic interpretation of specific events. In other cases, where stories are completely fictionalised from start to finish or where feature film writers claim that their film has no connection to reality, I can share Rosenstone's view about more honesty in dramatic films not pretending to be objective or factual as documentaries do, for the following reasons.

Winston points out that the “father of British documentary”, John Grierson ‘defined documentary as “the creative treatment of actuality” or “the creative interpretation of reality” (Winston, 2008, p.14). While some documentary makers may like to believe they are producing completely objective films, they create their interpretation of reality – the directors’ point of view. The directors cannot avoid imposing their creative treatment and interpretation, so there cannot be total objectivity in the documentary. So, as I expressed earlier, there are very few differences between themed feature films and history, and audiences’ expectations from a film depend upon its genre classification. For example, filmmakers could use the same footage to make a serious, maybe dramatic, film or satire, as Polish documentary director Marek Piwowski does in his reportage *Hair* (1971). There, without even using a voice-over, using particularly unusual angles of shot and a particular way of editing, he creates a satire about the International All Socialist Hairdressing Art Competition in Warsaw, showing his view of bad taste in the event.

Some scenes can be reconstructed pretending that it is the truth, like in classic British Documentary *Night Mail*. Winston points out that, in this film, the footage shows real mail-sorters sort mail but in a faked rail coach in a studio, not in an actual train, because the technology would not allow the scene to be shot in situ. (Winston, 1995, p.121). However, the technical limitation does not affect the truth value since filmed material accurately reconstructs what happens in real life.

In one of the first and pioneering documentaries, *Nanook of the North* (1922), which documents the life of Eskimos, “Director Robert Flaherty took many liberties with his

subjects... including asking them to restage or modify their behaviour or the world, they inhabit. For example, Flaherty found that igloos were too small and dim...to film in, so he had the Inuits build a larger igloo without a top” (Phillips, 2005, p. 355). As a practitioner, I believe this is perfectly acceptable, provided it does not detract from the film's purpose. For example, Flaherty intended to film some exciting detail of Inuit activity that occurs inside an igloo. The movement was of primary interest, not the architecture of an igloo; he could not have been able to capture that action without creating a set, the fake igloo, in which he could film. Also, camera and sound equipment were separate and very big at that time, so possibly if Flaherty had the opportunity to use equipment that we use these days, he would not have needed to build the fake igloo. It is common for modern documentary makers to restage events or parts of the main characters’ routines if it helps illustrate the truth of the situation.

Someone might ask if these tricks are honest with an audience that doesn't know about them? I submit that it is permissible to do this for the following reason: There is a central truth that the documentary maker wants to communicate, but obstacles prevent the whole story from being told, such as the impossibility of filming inside an igloo. So, to maintain the essential accuracy of the narrative, the documentary maker fills the gaps by staging an illusion of the truth, which is an accurate representation of the occurrence. The seams between the actual footage and the set-ups must be invisible to the audience to preserve their sense of belief in what is essentially an honest portrayal of what happens. The actions are sincere because the intention is not to mislead.

A similar example to the fake igloo appeared following the debate about a wildlife documentary fronted by Sir David Attenborough, filming in captivity without making it clear to the audience. James Honeyborne, the series producer for the BBC1 show, approved “controlled filming”, saying he was “proud of those sequences because they reveal new aspects of behaviour that you can only see filmed in this way”. Sir David also defended the decision not to highlight the particulars of filming on screen because “It would completely ruin the atmosphere and destroy the pleasure of the viewers. It’s not a falsehood”. Then Director-General of the BBC, Mark Thompson, also supports this position, saying that audience research informs them that people prefer not to know when shots are staged rather than filmed in the wild. He pointed out that concerned viewers may always go to the website and find out exactly how these shots were filmed. Nevertheless, in trying to please everybody and “maintain trust and credibility with the audience”, in future films, producers made a

decision “to highlight the minority of scenes involving an element of staging” (Furness, 2012).

However, some documentary makers cloud the lines between documentaries that set out to tell the truth, and fiction, straddling the line that separates them, causing ethical tension. For example, the American Society of Professional Journalists (USA) has created a code of ethics for its members to follow. This code demands that all journalism should be ethical. The practitioners should act with integrity and, in so doing, ensure the information they freely exchange is accurate, fair and thorough. A cornerstone of the journalist’s ethical code is to report accurately and fairly.

Nevertheless, generally, a moral code has recommended character, and some terms are open to broad interpretation, so not all journalists always follow these rules. For example, American filmmaker, journalist Michael Moore makes documentary films about modern history where he is very far from being objective and truthful, but this does not stop him from being incredibly successful in his profession – audiences love his films, and Moore has many prestigious international awards, including an Oscar. The most famous of Moore’s films, *Roger & Me* (1989), *Bowling for Columbine* (2002), and *Fahrenheit 9/11* (2004), belong to the genre of ‘infotainment’ documentaries which intend to both entertain and inform, and he typically uses documentary footage. But the way Moore writes the scripts and manipulates the material when he edits the video footage and interprets information to prove his point of view seems to go beyond fair and accurate. In other words, he appears to make the evidence fit his argument, and this breaks the journalists’ ethical code; so, the desire for commercial success encourages unethical practices in some filmmakers. Finally, available time in which the documentary maker has to tell the story can also restrict them, causing the exclusion of some information, which can impact the context of the film's main subject, resulting in an incomplete version of ‘the truth’. In other words, reality may have to be cut out of the footage so that the audiences may digest the message within the film's running time.

Historical accuracy cannot be assured because the whole truth cannot be known. However, writers will look to the horizon of probability, do their best to get close to the truth, and write what they believe reflects what is likely to be true: writers of dramatic fiction do not restrict themselves to the facts because their main priority is to entertain. As an example, in *The Telegraph* (2009), Andrew Hough says that according to many historians, the BBC period drama *The Tudors* is historically inaccurate but very entertaining for the audience to watch.

Dr Borman, the head of interpretation for Historic Royal Palaces, who has studied the Tudors for many years, points that “scriptwriters may have taken liberties with the facts”, with “unfeasibly beautiful actors, dodgy costumes and improbable storylines”, but she found herself “becoming strangely addicted”. Historian Dr David Starkey, a specialist in the Tudor period, described *Tudors* as “gratuitously awful” and full of errors.

However, the BBC's controller of drama commissioning, Ben Stephenson, assumes that, unlike a documentary, a period drama does not have to be strictly accurate. “...the purpose of drama is to entertain, not to be slavish about detail. I think that absolute dedication to perfect detail is something for a documentary and not something for a drama” (Hough, 2009). Nevertheless, while period drama does not have to be strictly accurate to succeed as entertainment, the audience typically appreciates it if it is possible to stay closer to historical accuracy. For example, the mega-blockbuster Russian movie *Viking* (2017) is an example of where audiences have been critical of the film's historical inaccuracy. The scriptwriters claim it is a historical action film based on Primary Chronicle's historical document (compiled initially about 1113) and Icelandic *Kings' sagas* (about 1110-1130). *Screen International* has called it Russia's *Game of Thrones*. The film has been released in two versions: a family-friendly performance with an age restriction of 12+, and an adult version, with a rating of 18+. The difference is that the latter comes complete with a lot of blood, violence and sex scenes. The movie has had a mixed reception in the Russian media: many critics, as in publications like *Afisha*, *TimeOut Russia*, *Lenta.ru*, and *GQ Russia*, praised the movie's visuals but derided the story. For instance, historian A. Nasarenko and film critic K. Razlogov pointed that some episodes did not follow historical documents and never happened in real life (Dolin, 2016). The Old Russian literature specialist, historian Mikhail Odessky, stressed that *Primary Chronicle* is only a version of what has happened. The truth is that neither historians nor film viewers know, and cannot know (Borisova & Zabalyev, 2017). However, the most substantial and most negative comments about the film *Viking* come from historical re-enactors who criticise it for what they claim is its historical inaccuracy – specifically, the story, costumes, props and military ammunition.

The opinions of ordinary viewers, not specialists in historical periods, also differ. One reviewer acknowledges critiques of historical accuracy but then counters these concerns by considering the commercial necessities in play, concluding: “Who cares? I am happy as long as I am entertained” (Dirty Viking Danila, 2016). He understands that films have to be commercially viable, or they will not be commissioned and made. That may cause a conflict

between what is accurate and what a director or producer feels will hold the audience's attention. Other viewers complained that “the film has a very indirect relationship to the history of Russia. Historical facts were placed like beacons, that are impossible to deny - baptism, names of the main historical characters are the only thing that has historical confirmation. The rest belongs to the fantasy” (I twist, twirl, I want a prize! – or my impressions of the Viking, 2017). The script for the film *Viking* was based on a Russian historical chronicle of the XII century *Primary Chronicle*, so everyone learned it in school and can compare the film with the primary source.

Of course, some audiences do care about historical accuracy. Still, they tend to overlook the probability that so-called historical facts are not always accurate. Much of any historical narrative is partly guesswork based on similar occurrences where there is more information available. However, others do not care so much about accuracy – they want to enjoy the film’s plot and the action. Among them are some who understand well enough that it is impossible to make a film completely accurate. They realise that, as a general rule, even professional historians cannot be sure about the details of what may, or may not, have happened many centuries ago because there are no witnesses alive to tell. As already mentioned earlier in the chapter, even when there are first-hand witnesses, their accounts may differ from each other. The more astute audience may also understand that historical accounts can change over time as earlier versions are reinterpreted by historians and writers who follow after the earlier authors. Furthermore, it will be evident that if any documents have survived from the past, they cannot usually be verified. They also recognise that much of what they see will be speculations of what may have occurred, educated guesses maybe but guesses nonetheless. Thus, the interpretation of historical documents is always subjective. Audience expectations of a film can be variable depending on its genre classification. Watching a Hollywood blockbuster, one may tolerate or expect some exaggeration in exchange for entertainment, whereas seeing a serious documentary would lead us to expect a scrupulous treatment of evidence. Audiences understand that documentary films set out to treat the past with more scholarly accuracy than feature films.

Having set out the main conceptual issues around historical representations in film, I will now consider my own practice and its response to the tensions outlined above.

5. D) IS MY FILM HISTORICALLY ACCURATE?

My documentary film is a travelogue, a mix of observational and reflexive modes, where two boys in Viking costumes, who travel through Scandinavian countries, learn about their “roots” by living as Vikings in different mock-up re-enactment villages. The boys learn some of the skills of Vikings, observe other volunteers and interpret what they see in their own childlike way. So, Viking history is illustrated and described in their narration without loosing historical facts, linking the present with the past.

The historian looks for primary sources – the most material evidence such as diaries, letters, court documents (if available), objects used by the people studied, and buildings where the people lived. After gathering evidence from primary sources, the historian creates a secondary basis by writing about the findings, analysing them, or putting them together into a story about the past. As a filmmaker, who needs to write a script for a history subject, I am adopting the role of a historian for the duration of researching this period, following the same pattern of research as a historian, but according to my practice. Some examples of my activity as a historian in previous productions: I have specialised for more than 30 years in making travelogue documentaries for family audiences containing historical and ethnographical information. For each of them, my research took between six months to one year to complete. For example, when preparing to film an expedition to Alaska, I studied many academic books, travelogues written by famous explorers, and other original documents about a time when Alaska was Russian territory. I investigated all theories – who was responsible for selling the region to the Americans, later interviewing people in Alaska, including academics, and then I had to judge what to represent. Preparing the script for my filming expedition to Peru took eight months. I studied Inca history intensively from books and academic papers. A pre-production stage, including research for the Viking project, took more than one year altogether. Maybe it is more accurate to call such activity ‘history journalism/scriptwriting’, but it is very similar to the work of a historian. Even so, how close to the truth can we be?

Rosenstone argues that:

a subjective element inevitably is part of any so-called objective recounting of history, and that ultimately historical events can never be reconstructed as they really were but only constructed as they may have been, which means that all claims that we can tell The Truth about the past are spurious. No matter how much research we do, no matter how many archives we visit, no matter how objective we try to be, the past will never come to us in a single version of the truth (Rosenstone, 2012, p.xii).

I understand this viewpoint, but there is a significant difference between ignoring verifiable facts from history and showing a general overview of historical events. I am trying to get as

close to the truth as possible by reconstructing and recording pieces of history. The film always interprets information available to the filmmaker, and I must work with that reality. In addition to observational research, I base historical facts presented in my script on my interpretation of the various sources – using information from books written by historians and renowned academics as the most reliable sources about the Viking time because better ones do not exist, children's books about the Vikings, recommended reading for the school curriculum. For example, I filmed a battle that was staged by a group of re-enactors – I had a video where “Viking” leaders of two opposing sides shout to each other, and then the battle begins. My text needs to support the video footage, so I used information from books that describe how Vikings performed their actions and rewrote it into simple language for children to understand, changing the style but never changing well-established facts. I edited text afterwards to drop unnecessary details and kept only facts that children can connect with modern video footage. My film also clarifies to the audience that they are watching the presenters experience a modern reconstruction – the film credits a young audience with the ability to understand this.

With regard to historical accuracy in script and music, as pointed out previously, the main body of the script is based on the facts and actual recorded information collected from reputable sources. The language is simplified for an audience of children, like below – short sentences used with simple words construction:

DAN: The Vikings believed in magic and worshipped their gods. There were a lot of Viking gods. Odin and Thor were gods of war; Loki was a trickster; Njord was the god of the sea, and Frey was the farmer's god. He and his sister Freyja brought pleasure and fertility.

The boys' appreciation of the music they heard is authentic and genuine; however, the music itself cannot be authentic Viking since no one knows how Viking music sounded. Nevertheless, the market they visited was supposed to be medieval, and the music seemed consistent with that:

DAN: I really love listening to street musicians! During the evening, there'll be concerts playing medieval music within the ruins of the town. For now, let's take a walk around the town. We can look at the different craft markets and all the street performances

TIM: Yeah, sure!

In the research stage for my film, I found interesting and valuable textbooks about Viking history. The books below helped me with factual information for my film script and helped in making historically correct clothes and accessories for film participants.

The Oxford Illustrated History of the Vikings tries to answer – who were the Vikings – pirates or peaceful farmers? Or were they unusually successful merchants, extortionists, and pioneer explorers? This book considers the latest research and archaeological evidence, interpreted in some excellent quality illustrations. “Even in well-documented parts of Europe, the written sources say very little about the Scandinavian settlements. Place-names provide the best evidence for this colonisation but, as emphasised in Chapter 3, they can be interpreted in very different ways” (Sawyer, 2001). This description matches what we know about Formby as a Viking settlement. Unlike some other Viking sites in the same area of the North West, the only evidence of Vikings having been in Formby are in the name of the town and of two roads. Otherwise, no Viking artefacts have been found that offer conclusive proof.

Glaesel Nille’s book *Viking: Dress, Clothing, Garment* I found particularly useful from a practical point of view. I used patterns to make Viking clothes for the boys and me, to look authentic and historically correct. There are patterns in this book based on the sparse findings gathered and preserved from the Viking period, such as Thorsberg pants or Viborg shirts. The basis for the reconstruction of “the Shields Harbour suit” is modified by Dan Halvard Lovlid’s Master’s thesis in 2009, dating the Harbour Shields suit to the mid-1000s (Lofotr, Norway). The illustrations show methods known and used by the Vikings. The book also includes a guide to textile craft skills, sewing techniques and instructions for tablet weaving, and I use it to create authentically correct belts. For many years, craft maker and writer Glaesel Nille has worked with textiles, making Viking clothes and shoes as an historical adaptation, to reconstruct Osebergrevlene for the Viking Museum in Lofotr. As the writer points out, we may never know for sure what the Vikings wore. However, they are all tried and tested patterns by reconstructors. So, the writer has interpreted the archaeological evidence: “My main goal has not been to reconstruct a typical garment from this era, but to show the cut of the clothing from the Viking Age (A.D. 780 to 1030) and make it accessible to most people” (Glaesel, 2010, p.10).

The Viking World (Brink & Price, 2011) is an academically-oriented book where I got information about the latest findings on the Viking period, mainly in archaeology, history,

religion and numismatics. I found helpful chapters about the Viking Age beliefs when I wrote the script about Viking gods for the Gotland part. *The Vikings* (Roesdahl, 2016) brings together the latest research on Viking art, burial customs, class divisions, jewellery, kingship, poetry and family life. Information about jewellery was particularly useful. I used it to describe brooches in my film and the process of bead making. *A History of the Vikings* (Jones, 2001) discusses the lands of Denmark, Sweden, and Norway – cultural aspects and Viking development from pre-historic legend, anecdotes and achievements at home and abroad focusing on specific people. I learnt that Vikings were better businessmen than previously thought. Chapter 3 on Scandinavian culture is very detailed and helped me to write about Viking crafts. In *The Age of the Vikings* (Winroth, 2016), the writer argues that Viking chieftains were no more brutal or crueller than men like Charlemagne, who slaughtered people on a far greater scale than the northern raiders. This information helped me write about Viking battles to illustrate the reconstructors battle in the Moesgaard Viking moot near Aarhus. *The Vikings. Life, religion, culture* (Simpson, 2011) describes Scandinavian folklore in the Viking period; family, everyday life, games, art and poetry. This book is more populist than academic and was written by a famous folklorist. I found it not difficult to read, and some facts were easily adaptable for my script for children.

Everyday Life in England in Anglo-Saxon, Viking, and Norman Times is an academic text written for specialist historians. Nevertheless, the language used in the book is also accessible. The book is about everyday life and customs in medieval England, including descriptions of household utensils and clothing, architecture and crafts, economic life and military affairs. The information helped me better understand the roots of the re-enact and why the re-enactors chose to do things in a particular way (see the separate sub-chapter 5E about re-enactors). Details about household utensils, clothing and architecture, added to my knowledge of the subject, which finds its way into the script (Kvennel, 2002). *Everyday life of Vikings in IX-XI centuries* is a popular book, with information about Vikings' lives based mostly on sagas as authentic historical sources. I learned about the vital role of Viking women in family and society; this insight about Viking women affected the portrayal of gender in my film. Chapters about runes and Viking's gods were good sources for the film's script (Budur, 2007).

I employed some facts about Vikings taken from the children's textbook used by schools for teaching this subject at KS2: *KS2 Discover & Learn: History – Vikings Study Book*, Year 5 &

6 (for the New Curriculum) (2014, CGP Books) and *KS2 Discover & Learn: History – Vikings Teacher Book*, Year 5 & 6 (for the New Curriculum) (2014, CGP Books). This information would allow my film “Back to the Vikings” to support the teaching of Viking history in schools, securing an audience and ensuring historical accuracy. Researching sources produced for different audiences demonstrates that the communication style between the books written for adults and children was slightly different: books for adults used more sophisticated language and sentence structures than children, with the academic writings being the least accessible for non-academic readers. Nevertheless, the basic facts in each were the same.

However, not all historians always have the same view of the same historical process. To illustrate – while we may have arrived at a consensus among historians that the Vikings did exist, that they are not some mythical warrior race, and that some of them settled in England, Scotland, Ireland, and other places, not all historians can agree on why they were called Vikings. Judith Jesch, Professor of Viking Studies from the University of Nottingham, explained in her article “*What does the word ‘Viking’ really mean?*” that the origin of the word Viking is not clear to historians. The earliest version links it to the Viken region in the south-eastern part of Norway. Ostensibly, Viking meant “a man from Vic”, and later, *this* name spread to other Scandinavians. According to Judith Jesch, *a vikingr* was someone who went on expeditions, usually abroad, by sea, and in a group with other *vikingar* (the plural), but the journey itself was called a Viking. *Vikingar* did not imply any particular ethnicity, and it was a fairly neutral term for one’s own group or another group. The activity of Viking is not specified further, either. It undoubtedly included raiding but was not restricted to that (Jesch, 2017).

Nevertheless, in the Middle Ages, the inhabitants of Vic were not called Vikings, but *vikverjar* or *vestfalding* from Vestfold, a historical province in the Vic region. At the same time, in the English XI century, the Vikings were known as *ascomanni*, meaning ‘people who swim on ash trees’, because ash formed the skin of their vessels (Muceniecks, 2017, pp. 6,7). According to another theory, the word Viking goes back to the Old English *wic*, sharing the same root as in the Latin word *vicus*, which meant a shopping centre, a city or a fortified camp (Fell, 1987, pp.111-23). According to the Oxford Dictionary, another hypothesis connects the Norse word Viking with *vi’k*, meaning “bay” (Lexico, 2021). However, the opponents of this hypothesis point to a discrepancy: in the bays and inlets, there were also peaceful merchants, but, unlike the robbers, no one called them Vikings. In Spain, the Vikings

were known as *madhus*, which means ‘pagan monsters’ (Klieforth & Munro, 2004, p. 99) and in Ireland named *finngallas* (‘light strangers’), if they meant Norwegians, or if they were Danes, they called them *dubgallas* mean ‘dark aliens’. The French called the intrepid sea robbers ‘people from the north’ – *normsman* or *nortmann* (Baldour & Mackenzie, 1910, p.11). Swedish scientist Askberg thinks that the noun Viking comes from the verb *vikja*, meaning ‘turn’, ‘deflect’, because the Viking is a warrior or pirate who left the house and went on a campaign to hunt for prey. Indeed, the Viking of the Icelandic sagas is a pirate (Egils saga, chapter 49).

So, as pointed out earlier, these examples illustrate that not all historians have the same view of the same historical process, and give me the flexibility to choose between the different versions and information for my film script. Nevertheless, I feel the safest and most appropriate option is choosing the more popular versions and facts found in school textbooks to teach children about the Vikings, including the origin of the word Viking.

I am not trying to change facts that historians have already established. The film's construction is clear and straightforward to understand for young audiences as a single line of narrative – in the beginning, the presenters in their home village explain why they want to travel and where. The main body of the film “Back to the Vikings” is about the boys’ travels and learning what life was like for a Vikings. The film uses a *magic* effect at the beginning when the boys become a few years younger and start their journey. And finally, with the help of *magic* again, the boys return to the present day to home place and back to their older age, full of new knowledge they gathered from these experiences. This effect as a visual element helps entertain the child audience and is only used as an “opening and closing gate” in the storytelling construction. It helps to absorb information in the main body of film and does not affect the accuracy of the historical facts.

My film intends to impart some of the more academically accepted facts about Vikings in an entertaining way. There are no witnesses of that period still alive, so how truthful are the ‘facts’? The illustrating of text by my modern video footage of reconstruction events is my choice as a director because no original video footage from the Vikings period is available, so I may not be entirely historically accurate, and nobody can be. Thus, my principal intention is educational and to help inspire interest in Viking history as a subject for children to investigate the topic further, using this as a launching point to discover other historical periods and events. I feel my film is accurate enough for this purpose. My film is a documentary that

allows the audience to compare the story in the film with books. I will consider the implications of working with re-enactment in the next section of this chapter.

In my discussions with several experienced Children's TV practitioners at various conferences, such as *International Children's Media Summit* in Manchester (2017), *Prix Jeunesse* international festival in Munich (2016, 2018), *Cinekid for Professionals* industry conference in Amsterdam (2018) and *Children's Media Conference* in Sheffield (2015), the consensus was that audiences of age 6-12-years-old are capable of understanding the differences between visual form and factual content. I have my own story where real children travel to actual events telling the audience how Vikings lived many centuries ago. I hoped that an audience of modern computer generation 6-12-year-olds will understand the conventions of age transformation or changing places, of being at a location one moment and moving to another a moment later, of 'time-travel' as a vehicle or form for a documentary type of story, because researchers have had a variety of results in this field. They do not have a clear picture of when and how children will differentiate reality from fantasy. Later in this thesis, in the Audience research report chapter, we can see how the child audience reacted to the time-travel element in my film.

According to Daniel Chandler from the University of Wales, children's acceptance of reality in television programmes is difficult to determine because young children cannot always explain what they mean by saying an event on television seems "real" (Chandler, 1997, pp. 67-82). Research by Flavell shows that 6- and 7-year-old children manage simple "appearance-reality" tasks very quickly. However, they find it difficult when considering talking about related ideas such as "looks like" and "really and truly is". Nevertheless, when they are around 10 to 12-years-old, they can make significant distinctions between reality and appearance (Flavell, 1986, pp. 418-25). Dorr found that children spontaneously judge how real the programmes are and think that specific television genres, such as crime dramas, news, documentaries and sports are realistic. Still, on the contrary, animation is not seen as realistic: 37% of 7 to 9-year-olds and 57% of 11 and 12-year-olds fitted "news" into the "reality" category or programmes, but all of the 5 and 6-year-olds referred to the animations as a type of "pretend" (Dorr, 1983, p. 210). In her study of primary school children, Susan Howard also found that children judged some programmes as "realistic" because they liked them and, conversely, "unrealistic" because they did not like them. Funny programmes or comedies were generally less realistic (Howard, 1993, pp. 44, 49-50). However, context is everything: the BBC's very successful *Horrible Histories* series majors on telling history using comedy

and animations. Indeed, animation can be a most powerful medium to deal with highly significant historical events and implant information into children, as with the BBC's *Children of the Holocaust*, a powerful telling of this period using authentic personal audio testimonies of witnesses, married with animation.

So, I felt the film has a good chance of being understood and accepted by a child audience as authentic and realistic. It belongs to the documentary genre, and elements of animation and humour can help children absorb information. I am not trying to show children that even authentic historical accounts cannot be truthful because I felt that the level of understanding will be beyond the reach of the intended audience. Instead, the film takes a conventional approach to tell history as a complementary story to their school lessons about the Viking period that are taught as being "true". Such telling of history for children of this age is simplistic, not complicated by an academic debate of what is or is not "truth". So, the film falls in line with this approach.

Nevertheless, I felt historical accuracy was equally important as showing the emotions of joy and pleasure, and the characters' experiences, which they found in this opportunity to "live" in a different historical period. I see the role of the history film as a vehicle for expanding the public understanding of history. According to theorist Robert Rosenstone, a pioneer of academic research on history and film (2009, p.18), "The responsibility of the filmmaker should be less to traditional 'historical accuracy' than to find ways of expressing and inciting emotional awareness that is true to past events". Another view of academics, "Film's dramatic appeal, its storytelling and visual qualities and its ability to engage on an emotional level can vastly extend the reach and impact of historical knowledge" (Bell & McGarry, 2013, p. 20). Rosenstone, Bell, and McGarry argue that it is essential to convey, to an audience of children, information about the taught historical period, with emotional emphasis that the children are more likely to remember - precisely what I intended from the start of developing my film. I relied on expert sources of factual information when I wrote the script. For a children's programme with an educational purpose, it is essential to convey existing knowledge of the historical period that is new to the audience and delivered via the commentary and their witnessing of the enactors in the Viking villages. The historical facts were new for the presenters. As a child audience is supposed to identify themselves with the presenters, they experience all the events and learn new skills through the presenter's eyes. This identification happens because the age of the presenters and the audience is similar. "The Uses and Gratifications Theory" on the BBC educational portal for children's *Bitesize*

informs us that there are specific reasons why an audience responds to different media texts. One of the reasons is personal identity: “Some audiences like to watch or read media texts because they can compare their life experiences with those represented in it. Audience pleasure comes from empathising and identifying with characters or content represented in them” (BBC. Bitesize).

Academics researched the theory of identification of audiences with film or TV characters thoroughly. For example, Jonathan Cohen, in his article “Defining Identification: A Theoretical Look at the Identification of Audiences with Media Characters”, takes a critical look at media research: “When reading a novel or watching a film or a television programmes, audience members often become absorbed in the plot and identify with the characters portrayed”. He also points out that Maccoby and Wilson (1957) “found that children remembered more of the actions and speech of characters with whom they identified” (Cohen, 2001, pp. 245-264).

The challenge is to draw together and apply this body of information to tease out an understanding of current knowledge and apply it in conjunction with original ideas of my own. Thus, my contribution to academic knowledge is finding an authentic, ethical, and visually engaging approach to conveying historical facts to an audience new to the subject. So, the presenters and their young audience learn from the well-researched enactors by what they are told, and from the examples the enactors showed the boys, such as how Vikings made knives and baked bread.

5. E) IDEA AND PRE-PRODUCTION RESEARCH. HISTORICAL RE-ENACTMENT

In 2007, I planned to shoot a feature-length documentary film, Iceland's “ethnographic travelogue”. In the pre-production stage, as preparation for filming, I read several texts in Russian and English about the Vikings period, written by prominent and reputable historians that gave me a general knowledge of this historical period and context. This information gave me an understanding of the era. It helped me accurately select the objects to shoot in the country – data from these sources, plus stories of experts in museums that exhibit Viking artefacts, allowed me to fill the script with historical facts. After the success of my travelogue film *Put on your warm clothes – it is Summer in Iceland* about Iceland and Vikings that was shown on the Russian channel 7TV, my then eight-year-old sons, who took part in the film, became very interested in the Viking period and wanted to know more about Scandinavian countries and Viking history. So, I learned about mock Viking villages in Scandinavian countries where it is possible to stay, work as a volunteer/re-enactor and live there as if one

had travelled back in time to become an authentic, original Viking. The settlement where I live in England also has a Viking history. These factors gave me the idea to make a documentary for a child audience about Vikings and explore it further for my PhD research. To implement this plan, I needed to study the phenomenon of historical re-enactment to understand how I can use it in my film and make it historically accurate.

Historical re-enactment, where people recreate specific historical periods or events for educational or entertainment purposes, is a popular hobby for very different groups of people of any age. There you can meet families with children, college students, office workers, homemakers, managers, lawyers, police officers, armed forces personnel, doctors, professional historians, and many more. Re-enactors take part in historical markets and battles, making a traditional craft, cooking authentic food, often living in historical houses or tents, and not using modern electronic devices. Why do people become re-enactors? For some, their motivation is performance identity – they wish to portray themselves as being how they want others to perceive them to be. “It is just a good look for me, It is the fighting, ... What I have learned with this lot has given me an awful lot of confidence in real-world situations” (Moore, 2009, p.92).

Vanessa Agnew saw that re-enactment participation in 2004 significantly increased because it engages explorations of identity: “It licenses dressing up, pretending and improvising, casting oneself as the protagonist of one’s own research, and getting others to play along ...” Then there is the sense of empowerment of playing a role of importance, such as a warrior or even a chief, when the enactor’s part in real life has little or no power. As such, enacting might be a functional release valve for those frustrated by what they have to do in their real lives. Also, some may be motivated to go the opposite way, to escape from a real-life because they may wish to escape from the burden of responsibility and be where someone else can play at being the boss instead. As for women, the role of a Viking woman was akin to the modern housewife: She would support her husband by looking after him and their children while he practises fighting skills. It seems unlikely that a homemaker in real life would find empowerment in being a Viking housewife, although Viking recipes may challenge her as different from the cookbooks of Jamie Oliver. However, it might be that professional women, such as company executives or lawyers, could find some relief from the stresses of their jobs by playing at being the Viking equivalent of a housewife. As Agnew says, “...perhaps because of this winning combination of imaginative play, self-improvement, intellectual enrichment, and sociality, re-enactment is booming... history from below provides a valuable

public service and gives voice to hitherto marginalised positions as well as economic ones – gore, adventure, and personal transformation sell”. Some others are not driven by performance identity or to be empowered. They want a taste of and be challenged by what life may have been like in the past. Additionally, many visitors have no personal motivation to see the enactors and sites except out of curiosity and for their anticipated entertainment value, like visiting a theme park or the Jorvik Viking Centre Museum in York.

Living Museums are usually looking for Viking-volunteers who can tell stories, demonstrate arts and crafts, give lectures/workshops, perform (theatre and music), and run the festival stalls with a suitable selection of goods produced. Museums aim for a festival with an authentic appearance and exciting content for both Viking participants and visitors. There is also income made from the pursuit of re-enacting as it can produce a small profit or at least cover their costs: tourists pay to visit these “living museums”. They buy artefacts and costumes from the artisans in the Viking villages and the Viking markets, as do the volunteers and employees staying in them. There may also be income for the market stallholders. Professional actors and re-enactors have employment in some Viking villages. About the volunteers, they exchange their labour for permission to stay in the villages. Some employees are not mainly Viking enactor enthusiasts – they are there only because they need a job. However, it is essential to note that Viking re-enactment is not a commercial enterprise: organisers seek to cover their costs, small traders want to make pocket money from their hobby, and all want to have fun and enable others to share in the pleasure. Some participants take re-enactment very seriously and do not like to call it a hobby: “Their credibility is measured by their conversancy with period minutiae and their fidelity to the ‘authentic’ and they uniformly believe that re-enactments both ‘bring history alive’ and test common assumptions about the past” (Agnew, pp. 327, 330).

Agnew’s work argues that the practice was enormously important to understand better how history worked: “Re-enactment is a cultural phenomenon that cannot be overlooked. Its broad appeal, its implicit charge to democratise historical knowledge, and its capacity to find new and inventive modes of historical representation suggest that it also has a contribution to make to academic historiography” (Agnew, p. 335). Richard T. Vann in encyclopaedia *Britannica* (n.d.) explains historiography as “the writing of history based on the critical examination of sources” where “modern historians aim to reconstruct a record of human activities and to achieve a more profound understanding of them”. From Greek origins, historiography is the study of how history is written. Academic historiography is the study of

the methods used by historians to develop history as an academic discipline: this includes any body of historical work on a particular subject. The historiography of a particular topic covers how historians have studied it using specific techniques, sources and theoretical approaches, which may include re-enactment. Re-enacting supports historiography by offering a theory that can be tested. For example, we know something about Viking clothes, so weavers, dyers, and clothes makers can try how the clothes we know existed could have been made. Now, jewellers could test how Vikings made their jewellery using the materials and technology available at that time. Therefore, this result may offer us a fairly accurate insight, especially into Viking technology and the skills they must have developed.

The intent of the actors will be different from the real Vikings, and that must show through. The re-enactors pretend to be real Vikings; they are performing. However, they have modern world jobs outside of the fake Viking villages. For example, when re-enactors play at fighting, it will not be the same as real Vikings fighting for their lives or fighting in practice. Indeed, the motivation of the re-enactors to be Vikings is, by definition, fundamentally different from those they wish to imitate. Re-enactors are essentially romantic and nostalgic, looking to find an idealistic place from the past where they can live in the present, if only for a few days. It will be a more straightforward and more challenging way of living compared with their real modern lives. It is their place to escape from the more stressful environment of everyday living. But real Vikings did what they did to live, not to have fun. So, while the re-enactors may be willing to try to be as historically accurate as is possible, they cannot fake the motivation, the values and the goals of Vikings from the past. Where this shows through, historical accuracy is not truly revealed, just a characterisation of it.

However, given the age of my young target audience, I doubt faked motivation will be a problem. Children play make-believe when fantasy sits closer to reality than it will as they become older and transform into adulthood. Therefore, I hoped that the young audience would be able to identify closely with the two main characters and be transported by their imaginations into the action and experience something of the living history.

The film idea development started when I initially set out to make an unusual holiday for my children. I also considered there might be educational benefits, not least in history, if they were to see a Viking re-enactor village. The seed of an idea was planted for me to consider how I could use this opportunity to test a fresh approach for using film to teach history as a professional filmmaker. So, I planned to travel with my children to Norway, Denmark, and

Sweden during the following summer, hoping “to live” in one of these villages for a week as a volunteer/re-enactor. I intended to use this time for research, to find out more about the villages and understand what is happening there, what to shoot and decide on the target audience for the film. I also felt that staying in one of these Viking villages would be fun and educational for my children as a living history experience.

Jerome DE Groot said of re-enacting: “History here also interacts with discourses of ‘leisure’ as something useful (the educative aspect) but also something undertaken in non-work time (weekends, evenings). The re-enactor is teacher and hobbyist” (Groot, 2009, p. 114). Equally, Roth and Stover wrote, “Similarly to the re-enactment, living history provides a first-person interpretation of the past allied with a sense of the educational value of that performance of history” (Roth, 1998, and Stover, 1989, p.13-17). Is every re-enactor, however, a teacher? According to my observations, as I pointed out before, some re-enactors appear to participate in this hobby primarily for their enjoyment, rather than to share their skills with others – they expand their understanding of what it means to be a Viking. Others, as Living Village staff and high-skilled craft specialists, frequently educate visitors on a commercial basis. And some volunteers educate visitors or other re-enactors (like us) for pure enjoyment and entertainment reasons only.

Nevertheless, living history is a powerful educational medium. The different organisations used it as historical re-enactment groups, living history museums, historic sites, heritage interpreters and schools, to educate the public or their members in particular areas of history, such as handicrafts, clothing styles and pastimes, or to convey a sense of the everyday life of a specific period in history. “Experiential learning is the process of learning through experience and is more specifically defined as learning through reflection on doing” (Felicia, 2011, p. 1003). So, everyone can join in living histories as a kind of experiential learning where they make discoveries for themselves, instead of reading about the experience of others. It makes the learning of history a personal, even sensual experience that can be seen and felt ‘first-hand’ rather than hands-off and distant. I feel the experiential learning idea in living history museums may be very effective in my film – presenters trying a new skill, a young audience learning also when they associate themselves with presenters. It will be a fun complementary tool for teaching history in schools, where pedagogical practices can be dry and unengaging, as I explored early in this report (see Chapter 2, sub-chapter 2B, p.10).

I found a suitable living history Viking village – Foteviken in Malmo, an open-air museum with a few staff members working as re-enactors, a few local actors and professional re-enactors employed as part of the experience. They stay in the museum during working hours and go home for the night. A group of local students come here regularly as re-enactors/volunteers. Re-enactors – volunteers, often from abroad, are always welcome to stay for a time (usually a week during the year or sometimes longer in the summer month when the number of tourists is high). They sleep at night outside of the museum in their tent (if the tent is not historically accurate) or on the museum grounds if they use their authentic tent or stay in a reconstructed Viking house. They may wear their own made-up Viking costumes, or the museum may lend one from their wardrobe so that volunteers can look like Vikings, live in one of the village houses and do their own “Viking” craft; or else, the would-be Vikings participate in activities with other volunteers. So, tourists who visit the village, and pay the entrance fee, can observe the re-enactors going about their Viking business, maybe try out and learn Viking crafts, tasting the food of that period that volunteers might have prepared, and gain knowledge about life in the Viking times. Nobody from the re-enactors is allowed to use telephones, computers or any other modern devices in museum territory because life in the Viking village has to be a faithful copy of the real thing; or at least, as near to it as possible if the Viking village life is to seem authentic.

Meanwhile, visitors are welcome to the sites – provided they play by the rules as the day visitors or those who wish to stay for some time, which may be a few days or a few weeks. “Audience physical engagement with the past takes multiple guises. Many historical sites offer re-enactment as part of the experience, as discussed, and this takes many forms, making the historical site more complex, dynamic and three-dimensional” (Groot, 2009, p.126). The sites like this “combine education with experience, emphasising first-person historical interpretation and first-person engagement” (McKay & Bates, 2010).

I wrote to the village administration, and they agreed we could stay there. In the village, we borrowed authentic-looking Viking clothes, but not shoes – bespoke, authentic-looking shoes are costly, and re-enactors get them specially made by craftsmen or buy them at the Viking markets. So, we were allowed this time to wear our modern sandals. We wore our sandals and walked the usual way; however, some re-enactors think Vikings walked differently from modern humans. “Humans ...actually walked differently back then, placing the whole foot flat on the ground with each stride, in the manner of rural Africans” (Moore, 2009, p.83). Roland Warzecha works in Germany’s History Park Barnau, a living museum detailing life

between the 9th and 13th centuries in Europe. He suggests that before the invention of shoes with thick soles, humans walked on the balls of their feet because this careful tread allowed them to feel for harmful objects on the ground before they could put their total weight on foot. During a demonstration, Warzecha said,

The way that you walk is a very natural one. You put the ball of the foot onto the ground first. ...the reason for this is pretty simple because... you sense your way; you feel your way. So like when I walk through grass, I do it the same when I'm barefoot, if there's a wasp or a slug or whatever, you sense it before your whole body weight is falling onto it, as opposed to walking heel first (Lundin, 2017).

Paintings and tapestries from the Medieval period (like Bayeux Tapestry) also suggest this might be true. However, there does not appear to be any hard evidence that Vikings did walk any differently from how we do in the modern age. At the same time, there is archaeological evidence of foot imprints of ancient men, such as the Laetoli footprints at Laetoli, Tanzania, showing they trod down heel first, the same way as us (Woodbury, 2017). We wanted to be authentic as much as possible. Still, since there is no reliable evidence that Vikings did walk any differently from how we do in the modern age, for the film, we also decided to walk normally because it is more comfortable and natural for presenters and should not distract them from their activity.

The Viking style clothes we borrowed were made from natural colour linen material, but I wondered how authentic, how close they are to original Viking clothes. Some re-enactors are very critical of others in their groups for wearing clothes that are not proven to be authentic: "... they tend to dress how they want, not like Vikings did. Those are Rus [Russian] hats, worn by ninth-century Russians. They'll tell you that the word Rus means "Viking invader", but that's just conjecture...There's far too much kit being justified on the grounds that it could theoretically have been worn or used" (Moore, 2009, p.88). Lars Eric Narmo, archaeologist/research manager at Lofotr Viking Museum, pointed out:

The basis for the reconstruction of clothing from the Viking age is fragmentary and based largely on the findings of the accessories in the tomb, and then with textile remains preserved in the corroded layer of iron or bronze...I work as a research archaeologist, and I often get questions about how the Vikings were dressed. The answers I can give as an archaeologist is a very limited start for those who are interested in the overall interpretation of the costumes. The re-enactor and the archaeologist have a very different approach to the Viking era dress costumes...This is quite obvious if you are attending Viking festivals in Norway, Scandinavia, and Europe. The Archaeological textiles research moves forward, and the foundation is not always up to date for the one to reconstruct a suit" (Glaesel, 2010, p.3-4).

So, the modern understanding of real Viking clothes is minimal. There is much surmising about the customs of Vikings, from what they wore to how they walked. It becomes problematic where what is guessed is presented as fact without qualification. However, archaeological artefacts, primarily from Coppergate excavations in York (York Archaeological Trust, 2019), helped establish hard evidence about the weapons they used, their jewellery, cutlery, pottery, and houses, what they ate and more besides. Thus, evidence supports some of the Viking histories, and it is from such examples that I chose the information to include in my film.

According to my observations, some enactors cannot quite bring themselves to feed as real Vikings would have done— at least in part – since they consume modern perishable foods, such as dairy products, fresh meat and fish. However, real Vikings ate otherwise-perishable dried foods, smoked or salted according to the Icelandic Sagas, or else probably kept in the coolest part of the longhouse, or they did not eat them at all except when they were fresh (Budur, 2007, p.142). The administration of the museums reserves the right to control the quality and authenticity of the activities and goods for sale and dismiss those who do not follow market rules. Volunteers stay in the Living Museums for an authentic feel experience. All Viking Age-related activities include singing, dancing, joining historical games in training camps for fighters, often rowing the Viking ship. Craft activities contain participation in workshops or hosting their workshops, making of jewellery, ceramics.

Talking to re-enactors in Foteviken, I found that they all belong to different re-enacting societies where members study their historical period seriously using the latest authoritative research and archaeological findings. Some groups, called hard-core authentic, or progressives, try to live, as much as possible, as someone of the period might have done. Customs include eating seasonally and regionally appropriate food, cooking it on an open fire, sewing inside seams and undergarments in a period-appropriate manner. The differences and disagreements between different groups of enactors help to show up the tensions and uncertainties in historical representation more generally.

It was inspirational for my sons and me to observe a group of hard-core authentic “Vikings” arrive from France. They belong to a French Viking society and regularly spend their holidays in living history villages escaping their office jobs. The young people called each other by Icelandic names; they wore stunning brightly coloured Viking clothes and a lot of gold and silver jewellery. For three days of their staying in Foteviken, the French group

brought period tents, wooden self-assembly authentic-looking beds, wooden boxes with Viking clothes, fur, metal and pottery cooking equipment, swords, axes, shields, and other paraphernalia. They even brought firewood to make heat for cooking because nobody could cut wood from the local forest. Their food contained fresh vegetables, such as cabbage, onions, garlic, leeks, turnips, peas, beans and herbs, flour for making bread, and a few big sun-dried/jerked legs of beef. Women were dying fabric, embroidering dresses, cooked two meals per day in open fires and baked bread, mixing flour with water. Men created mini-battles and fights with each other using swords.

I considered if it would be correct to mention the traditional gender roles to a child audience. Some might argue that doing so would reinforce gender stereotypes against equality between the male and female sexes in today's world. However, I believe it is the historian's job, and therefore, the film-maker-as-historian also, to tell history as it was at the time; it is for others to discuss with the audience if the division of labour between the sexes was right or wrong. I decided to leave out this detail to offer an "economic" historical truth rather than presenting a more complete and, therefore, more accurate account of how Viking men and women spent their time. The boys take an interest in Viking recipes and cooking because they have enjoyed cooking food in the past. I suspect other boys from modern visitors and the children's TV audience feel much the same, and they are more representative of contemporary beliefs about equality. The recipe and cooking are the re-enactments, but who does the preparation, that is not; instead, this has entertainment and educational value for the visitors and audience.

In the re-enactment village, the daily meal was served an hour after rising. The group ate porridge, a bit of some leftover stew still in the cauldron from the night before, with bread and fruit – fresh and dried apples and pears. The evening meal contained fish or meat stewed with vegetables. They also ate some dried fruit with honey as a sweet treat and drank mead – a strong, fermented drink made from honey, which they brought from France. According to books written by historians, all these products were on the Vikings' menu. So, I realised the French re-enactors were trying to be as authentic as possible: it seemed relevant and proper to include these details in my film to illustrate these meals as a good representation of what once took place in an original Viking village.

The last thing at night, when it is dark, this group had dinner in a longhouse/ feasting hall, using many fairy lights and playing reproductions of historical musical instruments. Afterwards, they created photos when they froze for moments in different positions with equipment near the reconstructed houses and tower, like in historical pictures. It was

fascinating for us to watch an attempt to capture historically accurate images with modern technology. My boys made friends with “French Vikings”, asking them many questions about the Viking period and trying to copy all that they did. The men from the group taught the boys how to fight using wooden weapons, women taught them how to bake bread and then boys used these skills in my film.

My sons also became friendly with a German family of professional re-enactors, hard-core authentic Vikings, who spend most of the year travelling and doing different crafts and selling goods to tourists. Their son and daughter were about the age of my children. They had their responsibilities in the village – helping parents with craft making, baking bread, and cooking other Viking food following, some enactors claim, authentic recipes. However, my research suggests no cookbooks from the Vikings existed. The earliest cookbooks from Scandinavia come from the Scandinavian Middle Ages, ca. 1300 and 1350 (Kristensen, 1908). Indeed, I found that re-enactors were basing their behaviours on carefully researching Icelandic sagas and reading books written by historians about Vikings’ everyday lives; however, they did not copy any particular historical characters. The German Viking re-enactors said that they like this style of living very much – a lot of adventure and excitement. Children in this family are “home-schooled” so parents teach them current knowledge and what was known in the Viking era.

While living in the Viking village for a trial period, I observed re-enactors closely to learn more about them, understand them better, and assess re-enactment's efficacy as a tool for historical research. I found that some re-enactors were basing their behaviours by carefully researching Icelandic sagas and reading books written by historians about Vikings everyday lives. In contrast, others say they have learned from history magazines, Viking “experts” lectures, and other re-enactors, but they did not copy any particular historical characters. There is little evidence to show precisely how Vikings behaved, although there may be hints to be found in the sagas. Otherwise, there are plenty of apocryphal popular versions about what Vikings did and how they behaved, much of which seems they passed down from parent to son, teacher to pupil and from the imaginations of film directors. There is also some cross-fertilisation between enactors, where experienced ones instruct the new enactors, perpetuating some myths.

My children were not behaving as re-enactors, not adopting characters of make-believe Vikings, but enjoying this “time-travel” experience very much. They learned to sleep on

animal skins, cook over a campfire, archery, throwing axes, and make their first knives in the Viking way, being taught these things by experienced volunteers. That is to say, the methods of knife making that have been determined by deconstructing archaeological finds in Salme in Estonia; Jelling, Vallo Borgring and Roskilde Fjord in Denmark; Anglesey in Wales; in the Coppergate excavations in York; Repton, Wirral and Ridgeway in England; Kauang in Norway; Orkney, Tarbat and Westray in Scotland. Re-enactors taught them to base their knowledge on historical books and artefacts found in burial sites that are now in museums.

My sons loved the romanticism of ‘going back in time’ because it is a chance to play at being somebody else for a short period, to imagine themselves in a different life, of another historical period, to be a hero in a fairy tale fantasy. It develops creativity and imagination and is a great educational tool for children. According to Jerome de Groot, “...there is a key nostalgic element in the fantasy: “Romantic” is a term that derives from the period of Victorian times (and earlier) where there was often a yearning for something else in reaction to the perceived alienation of modernity” (Groot, 2009, p.126). However, this can be an issue where the subjects of the film include re-enactors as they may have a romantic view of the Viking period; as a consequence, this might change how they behave when they are re-enacting being Vikings, thus distorting the historical accuracy of their performance and, in turn, what was on film. For example, when they have a battle, their desire to explore the past is driven by their romantic idea. Nevertheless, they refrain from battling, even in practice, with any real intention of behaving like a real Viking warrior. Instead, what they do is more akin to children having a play-fight and pulling their punches, with no desire to hurt anyone, let alone kill an enemy! Therefore, no one gets hurt in reality, and the battles are staged mainly to result in a pre-determined outcome. So, the actions are essentially inaccurate performances and carried out more with the hearts of romantic idealists than by authentic warriors. However, the romanticism of the situation also helps keep children's attention, to stay interested and attached to the historical period and all the associated activities around them. Romanticism is as much about mood as the desire to experience a time of the past and learn about it. So, while romanticism can, in some cases, distort the historical accuracy of activities, it may also help focus children on the authentic elements too.

My boys became so attached to the Viking period that they took me to visit the Viking Museum exhibitions in Copenhagen, Oslo, and Aarhus to investigate Viking weapons, ammunition, and other artefacts. The boys wanted to have a similar experience again the following summer, as volunteers in Denmark and Sweden's most attractive Viking villages.

There, they were planning to visit the historical markets and to take part in the journey of making an entertaining and educational film for a children's TV channel about their experience: this is evidence of the effectiveness of re-enacting for children as an educational strategy.

Concerning the mock fights, which I recorded, I believe most children, who see my film, will be sophisticated enough to recognise the fighting on screen is no more real than Jerry, the cartoon mouse, flattening the head of the cartoon cat Tom, with a mallet, and fantasy/magic elements may help with this understanding. According to my observation, re-enacting children are playing pretend games for themselves; they pretend they are Vikings and seem to be creating characters without noticing it. They generate exciting and sometimes emotional experiences; this sparks interest and engagement because audiences care about experiences more than learning facts and figures. Therefore, the vital work of the film and educational purpose is to allow my audience to access an emotional experience and become interested in the Viking period of history, to encourage exploration of this subject further themselves. My objective was to allow the child audience to share the film's main characters' experiences. It was vital to use the entertainment elements of the film to attract and hold the attention of young viewers to this historical period and excite them to seek more information in books or from other sources.

Regarding the historical accuracy of re-enacting, my film is not a reality programme where situations are often staged and scripted with professional actors and presenters. Yes, re-enactors organise their activity, but not for film, and my film crew was never part of this preparation. Both presenters were placed in historical villages to try to do what other re-enactors were doing. I just observed the children's reactions to what was happening. Everyone is behaving spontaneously and naturally, living the life of a person from the past, albeit as a fantasy, in a way that they believe is true to how people of that period in time lived. In other words, the re-enactors are generally playing the parts of Vikings. So, I hope this makes the film and the characters very believable and natural. There are some exceptions to this authenticity, especially when the "warriors" fight, of course, but again, my film crew did not organise it. However, the documentary's focus is primarily on history rather than history enactment, but the enactors interpret and even illustrate the past. For example, while the warriors fighting is an interpretation of a battle (and a tame one at that), where we see the ingredients of the Viking's bread, it is making, and the cooking process, this is an authentic

being based on archaeological evidence. The boys also help to illuminate the re-enactment process, showing how they learnt from it.

5. F) LIVING HISTORY

I see my film as an example of Living history. It is an activity that seeks to give observers and participants a sense of stepping back in time by recreating and frequently re-enacting the living conditions, working methods, and styles of clothing of previous times, generally in a museum environment or as part of an educational programme. Living history has become a popular theme in UK TV series, filmed with a cast of historians. I found more than 40 programme titles in the “Historical reality television series” category for family and adult audiences in the UK. At this point, I took to compare the following few programmes, according to their authenticity and success, to explore similarities between them and how they relate to my project, to help put my film into the context of an example of the Living history theme. I wanted to explore what the programmes are about, how they are designed, and how they represent history in a way that is realistic and engaging for audiences. I was interested in the techniques used by filmmakers to make their films more authentic, how effective they were, the educational value of programmes, production elements used, and similarity with features I used.

Also, I wanted to look at how successful Living history programmes were in providing accurate and entertaining representations of the past and its overall market success. I measured the success of Living history films because I wanted to understand how prevalent they were with audiences and how critics rated them; to see if there was a correlation between the film’s authenticity and success. To do this, I gathered data on critical reception and box office performance of a selection of Living history films.

For clarity, I will not include non-academic sources in the bibliography. So, for easy processing in the Living history table, I put all full links to online sources as “cultural ephemera”.

About the show	Authenticity	Success	Relates to my Project
<p>1. <i>Living in the Past</i> (1978, produced at BBC Bristol and aired by the BBC Two)</p> <p>The first reality TV show, an early precursor to contemporary “reality shows”. “Fly on the wall” documentary programme consisted of twelve fifty-minute episodes, where 15 volunteers recreate an Iron Age settlement. They must sustain themselves for an entire year, equipped only with tools, crops, and livestock which would have been available in Britain in the 2nd Century BC.</p>	<p>Producer and director John Percival had studied the History subject at university in the 60s, and he <u>tried to make a programme as authentic as possible</u>. A fifteen young volunteers – six couples and three children – recreated an Iron Age settlement. The settlement they built was based on a nearby archaeological site dated to around the same time in the Iron Age as the series took place. The volunteers had to learn most of their essential skills from scratch – blacksmithing, tanning, basket making, earthenware pottery, weaving, crop cultivation, and livestock farming. They grew their crops and used domesticated animals for dairy and meat. They also washed with water and clay, which did not disinfect, but, as they found, was suitable to remove dirt and other impurities from their skin and hair. They veered away from authenticity in the detail of their re-enacting Pagan Celtic festivals because no records tell how the Pagan religions celebrated these occasions. However, we do know people worshipped Pagan religions, and so it seemed appropriate to show that worship took place.</p> <p>However, according to Mark Duguid, some audiences may have mixed feelings about it: “Although the programme-makers went to great lengths to create an authentic Iron Age farm, drawing on expert archaeological advice, it is hard to overlook the fundamentally artificial nature of the exercise. What is more, some viewers may have been more attracted by its participants' casual nudity than by any archaeological interest.” (Source: http://www.screenonline.org.uk/tv/id/583427/)</p>	<p><u>Very successful</u> in terms of numbers of viewers – according to Tom Poore, film editor of this programme – “The first episode had an audience of 10 million. A record for a documentary that probably still stands today”. (Source: PZK12, https://www.youtube.com/watch?v=2e7ZLWz3UMw)</p>	<p>A group of people re-enacted a specific historical period for a long time, and it was the first TV social experiment asking the question, would they succeed or not? It is not what I planned to do in my film. However, <u>the general idea is close enough</u> – people re-enacting life in a different period, eating an authentic type of food, and trying to learn the authentic craft, and the size of the audience suggests re-enactment is an attractive way to show history to an audience.</p>

	The location was kept secret. Newspapers like <i>The Sun</i> hired helicopters to try to find it.		
<p>2. 24 Hours in the Past (2015, BBC One)</p> <p>A living history TV series where six celebrities immersed in a recreation of impoverished life in Victorian Britain. Each of the four episodes represented 24 hours living and working in four different occupations. An essential part of the series was immersive, inhabiting the past nature: the key device for exposing the history is a historical re-enactment. The four episodes were ostensibly filmed in direct sequence, and the participants lived, ate and slept in the often filthy conditions portrayed.</p>	<p>Programme used TV historian Ruth Goodman, so <u>good authenticity was reconstructed</u> (period costumes, some props), but this is purely an entertainment show where accuracy and <u>authenticity are not the main points</u>.</p>	<p>“<u>Viewing figures were unimpressive</u>. Although it did well against other programmes in that slot, its series average of 3.3m (16%) was below BBC1’s slot average of 4.9m for the previous year. Viewing figures for the series dropped from 3.8m for the first episode to 3.2m.” (Sources: Alex Farber. April 29, 2015. 10,000 BC, http://www.broadcastnow.co.uk/news/24-hours-in-the-past-transport-38m/5087121.article).</p> <p><u>Newspapers were also not impressed</u> with the programme: “It’s slebs this time though, to live like plebs, Victorian dust yard workers... there is something satisfying about seeing (vaguely) familiar faces off the telly wading around in excrement, literally, like sewer rats”. (Source: Sam Wollaston, April 29, 2015, The Guardian) “Handling human waste in dreary surroundings isn't fun to do, and, unsurprisingly, it isn't much fun to watch either. Still, this immersive approach did uncover interesting detail that other history</p>	<p>This time it is a short period of living in the past, only a day, so <u>duration makes it similar to my programme</u>. Otherwise, like the previously mentioned programmes, the approach is to estimate a re-enactment of the past. However, I do not see any other similarity with my project.</p>

		<p>programmes have missed”. (Source: Ellen E Jones. April 28, 2015. The Independent)</p> <p>A journalist from The Telegraph said: “As living history though, it was in parts a little lacking in context (how did fourpence a day compared with other workers’ wages for instance) and for a primetime TV show there was just too much emphasis on ordure. No doubt quite a few viewers will have been gagging along with the participants”. However, at the same time journalist recognises <u>some educational value in the programme</u>: “On the other hand you couldn’t say the show didn’t make its point, and forcibly, about how far waste management has come in 150 years, how recycling was not a choice but a hard-wired fact of life long before our era of disposability. And, crucially, about the truly appalling working and living conditions endured by some hard-working people in the Victorian era”. (Source: Gerard O'Donovan. April 28, 2015. The Telegraph)</p>	

<p>3. <i>10,000 BC</i> (2015, Channel 5 and MTV)</p> <p>A British survival reality show, where the social experiment series follows 20 British people from all walks of life as they return to the Stone Age conditions and try to survive two months in the wilderness.</p>	<p>Contestants are spending two months in a forested wilderness in Bulgaria, hunting wild animals for food. They also create their fire from Stone Age tools. However, we know little about this historical period except that people wore the fur of animals they killed. They hinted that they lived in caves and ate fruits, vegetables, fish, and cooked meat in an open fire.</p> <p>“This being <u>reality TV</u>, <u>some elements were staged</u>. A costume department provided their fur and leather outfits while a pre-slaughtered deer was arranged for their arrival”. (Source: Merz1. February 2, 2015. The Telegraph)</p>	<p>The programme was <u>very successful</u>: “Channel 5’s new reality TV survival show 10,000BC hunted down 1.4 million viewers from its 10 pm slot for a 7.7% share – more than double the channel’s slot average.”</p> <p>(Source: https://www.theguardian.com/media/2015/feb/03/broadchurch-viewing-figures-continue-to-fall-as-series-enters-second-half)</p>	<p>I chose to look at this programme because, on the face of it, it looked like this would be similar to my project because it included people re-enacting a period in history, using tools of that period. However, on closer examination, I found the <u>purpose of the programme was very different</u>. It did not seek to inform as an educational history would do. Its point was to see how people would survive in extreme conditions; so, I did not find it useful for my purpose.</p>
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<p>4. <i>Back in Time for</i> (2015, on BBC Two, produced by <i>Wall to Wall</i>)</p> <p>A British ‘lifestyle’ television experiments documentary series. The first series, <i>Back in Time for Dinner</i>, (six-week), centred on the Robshaw family trying foods from different periods, the decades after the Second World War, to discover how a revolution in food transformed the British way of life and also experiencing what it was like to live then. The second series, <i>Back in Time for the Weekend</i>, featured the Ashby Hawkins family spending a week living through different decades from the 1950s to the 1990s and experiencing leisure time from the differing eras.</p>	<p><u>Authentically accurate</u> – the time-travel period was not a long time ago, and most of us witnessed it. Home decoration and furniture, cooking utensils, kitchen and domestic equipment, and family clothes for each decade were remarkably accurate. Food critic Giles Coren and food historian Polly Russell were hired to present food of that period.</p>	<p>Programmes were <u>very successful</u> - “smash hit BAFTA Nominated <i>Back In Time For Dinner</i>, the 8th highest-rated BBC Two show of 2015, <i>Back In Time For The Weekend</i>” (Source: Kim Maddever, https://www.thetalentmanager.co.uk/talent/12524/kim-maddever)</p> <p>Good critics review: “Viewers - and the youngest member of the Robshaw family – fall for the pretty maid on BBC2's <i>Further Back in Time for Dinner</i>.” (Source: http://www.dailymail.co.uk/femail/article-4179262/Viewers-fall-love-Time-Dinner.html#ixzz4kpbAUMoY)</p> <p>“The show, which involved them ‘living’ in each decade of the last century from the 1950s onwards, was a triumph.” (Source: Jenny Johnston for Weekend Magazine. January 20, 2017. http://www.dailymail.co.uk/femail/food/article-4140398/A-new-series-Time-Dinner.html)</p>	<p>This series of programmes are <u>food-based, but actually, it is as much about lifestyle</u>. The success of this series also demonstrated that <u>enactment could be an attractive vehicle</u> to communicate truths about the past. The programmes have <u>educational value, and it is relating it to my film</u>.</p>
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<p>5. <i>Coal House</i> (2007, 2009, The Welsh BBC television)</p> <p>The Series follows three or more families placed in a location that replicates the lifestyle of Welsh people living in a coal-mining town of 1927, while Series 2 is set in 1944 as the World War II period.</p>	<p>Series was <u>very authentically accurate</u> – “Alongside the series, the entire portfolio of BBC Wales services—radio, television, online—helped provide the vital historical context through radio discussions, innovative websites, community events and additional television programming” (Source: Memorandum submitted by BBC Wales to Welsh Affairs Committee. House of Commons. https://www.publications.parliament.uk/pa/cm200809/cmselect/cmwelaf/184/184we89.htm#note15)</p>	<p>The programmes were <u>very successful</u> – “The recent Coal House series was enjoyed by approximately 60% of adults in Wales and achieved record appreciation levels.” (Source: National Assembly for Wales Broadcasting Committee, http://www.assembly.wales/en/bus-home/bus-third-assembly/3committees/Pages/CommitteeItem.aspx?category=bcc&itemid=450&c=BCC)</p> <p>“The result was memorable: an overwhelmingly positive audience response evidenced by hundreds of letters, call, and emails; record viewing and appreciation figures for BBC Wales across all age groups; and, most importantly, a project that succeeded in bringing history to life for hundreds of thousands of viewers. In all, more than 60% of the population of Wales experienced Coal House during its three-week run.” (Source: Memorandum submitted by BBC Wales to Welsh Affairs Committee. House of Commons. https://www.publications.parliament.uk/pa/cm200809/cmselect/cmwelaf/184/184we89.htm#note157)</p>	<p>The historical re-enactment in these programmes have <u>educational value and relates to my film</u>. Member of audience opinion: “It's nice to see what life was like for those who had to stay behind during the war and work.” (Source: Jo Smith. Oxfordshire. http://www.bbc.co.uk/wales/coalhouse2/sites/cast/pages/the_bevin_boys.shtml?page=2)</p> <p>“It brings back fond memories of listening to my parents going on about how hard life was in those days.” (Source: Edgar Postlethwaite. Grimsby. http://www.bbc.co.uk/wales/coalhouse2/sites/cast/pages/the_bevin_boys.shtml?page=2)</p> <p>So, it is an evident nostalgia present in this viewer's response in line with that discussed earlier in this chapter.</p>
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<p>6. <i>Edwardian Farm</i> (2010, BBC Two)</p> <p>A British historical documentary TV series/living history programmes in twelve parts following the hugely successful Victorian Farm. It depicts a group of historians recreating the running of a farm over a whole calendar year during the Edwardian era.</p>	<p>The programme <u>looks authentic enough for non-specialists in history as the primary audience</u>. Also, a historian and two archaeologists work as a farming team here. However, <u>some academic historian viewers were critical</u> about details such as the garden tools were not authentic; for example: “A group of people were sent to live on and work a farm in a historical period over the course of a year using the (roughly) contemporary tools...There were a number of “corrections” about what viewers saw as inaccurate accounts of farm life...A large number of viewers saw the programme as a ‘true’ picture of farm life in the 1900s - it was history”.</p> <p>(Source: Professor Alun Howkins. Gresham College. November 16, 2011.https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&ved=0ahUKEwjK2ufhkNTUAhXILMAKHQD1DrAQFgg2MAM&url=http%3A%2F%2Fwww.gresham.ac.uk%2Flecture%2Ftranscript%2Fdownload%2Fa-lark-arising-the-rural-past-and-urban-histories-1881-2011%2F&usg=AFQjCNHsHzcrp3qEzh94htwb4JBr1bidqw).</p> <p>It links to my early point about the responsibility of the filmmaker to deliver accurate factual information, particularly in the documentary programmes format. So, in this instance, the audience satisfied with the overall ‘truth’ in the picture of the farm life; while the documentary failed to deliver complete accuracy in respect of the garden tools, apparently this was not recognised except by viewers with expert knowledge, or else it did not concern not specialists.</p>	<p>It was <u>a very successful programme</u> – it drew a total audience of 2.32 million viewers other of the first night of broadcasting (Source: Thursday evening BBC 2; February 20, 2010, www.barb.uk/report/TopProgrammeOverview?) and according to the BBC ‘blurb’ in July, Edwardian Farm receiving audiences of up to 3.8 million per episode. (Source: BBC2, Edwardian Farm, October 20, 2011, https://www.bbc.co.uk/programmes/b00w15jc)</p> <p>“This is how a “reality” show should be. No fighting or stupid, built-up drama. Just everyone having a good time and learning about history in the process.” (Source: Dr Dunkleosteus. January 21.2011. http://topdocumentaryfilms.com/edwardian-farm). It is an example of public opinion</p> <p>“It was everyone's favourite... without any intrusion from the modern world – was unspoiled by any of the besetting sins of reality TV. No spurious competitive element. No public voting. No manufactured controversies, no phone-ins... Just three interested</p>	<p>The farming team of re-constructors carries out any jobs required on the farm plus different types of craft. <u>Having a go at various crafts, using tools, and cooking has a similarity to my film</u>. If to analyse what connect all these programmes, “Central to these series is an interest in ‘ordinary people and the value of their historical experience. This is the point at which reality programming intersects with historiography.” (Source: Groot. 2009, p.190)</p> <p>So, historical experience for both presenters in my film was also a central point; however, after looking through the entire series of the programmes, <u>I did not find any literal similarities with my film except clothes of the period in which they lived</u>. Otherwise, one was set on a farm and illustrated agricultural practices, while my film did not show any agricultural activity.</p>
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		<p>and interesting experts are wrestling with a world familiar only in folk memory. It educated us not just in the facts... but in something more intangible...”</p> <p>(Sources: https://www.theguardian.com/tv-and-radio/tvandradioblog/2010/nov/10/edwardian-farm-victorian-lucy-mangan</p> <p>Yes, this programme is not a reality show at all – it is a living history documentary programme where the audience expects historical accuracy. This programme does not have elements that some respondents do not like in reality shows as action and drama, so the absence of these elements make this format attractive to some audiences. Some audiences want from documentaries more minor entertainment elements and more observation of the everyday activity of characters, learning from it.</p> <p>“The doc was informative and entertaining, leaving a thirst for further instalments from Alex, Peter and Ruth in another era. Perhaps World War 1, Georgian</p>	
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		<p>era, etc. The Morewellham location was a fantastic choice, with the countryside, river and sea being utilised for their survival and commerce during the Edwardian era. The craftsman they used throughout the series is real heroes for maintaining these crafts along with the local characters who shared their knowledge of old techniques.”</p> <p>(Source: Ramsgate. http://topdocumentaryfilms.com/edwardian-farm)</p>	
<p>7. <i>Evacuation</i> (2006-2008, CBBC)</p> <p>A children's reality television series where six boys and six girls from across the United Kingdom experienced living as evacuees in World War II.</p>	<p><u>Authentic enough</u> - The children lived as wartime evacuees exactly would have done: they ate meals that would have been served during that period, wore clothes and were given haircuts in the style of the time, attended school, and were punished for misbehaviour as was customary during the 1940s.</p>	<p>It went to two series, so the first series (at least) must have been <u>successful</u>, or CBBC would not have commissioned a second.</p>	<p><u>Having children as the main character is similar to my film, but all situations in the programme <i>Evacuation</i> were staged and acting involved. Reality TV is not my format. Also, my children do not perform as actors – they do what they want, and I just observe what happened. These elements are a crucial distinction between our programmes.</u></p>
<p>8. <i>Time Warp Trio</i> (NBC, 2005–6)</p>	<p>Most of the action is related to historical events and <u>generally accurate</u>, but some viewers found mistakes in factual information:</p>	<p><u>Successful</u> – the programme-makers (Canadian-US partnership) sold 26 episodes to CBBC and two US channels; 102</p>	<p><u>I also use animated characters in my film. Boys (characters in this programme) are fascinated with weapons, but</u></p>

<p>USA export, entertaining, educational show - the children's animated fantasy series sends a group of kids back to learn about a period and make the show "that history happens correctly".</p>	<p>"Lacking not only in any historical accuracy that would pass as real in a four-year-old forger's market, or the glorious futuristic visions of Futurama, it is very barren indeed, kept alive by the life support system known as weak humour...perhaps we should try to make the show a little better and go for the authenticity target next time?" (Source: Atomius from Australia. June 7, 2007. http://www.imdb.com/title/tt0813910/reviews)</p> <p>"One flaw I noticed is that the historical facts are not always accurate; one example is the episode with Leonardo da Vinci: his grocery list from 1503 includes tomatoes, a New World plant not cultivated in Europe until the 1540s." (Source: jonathan_k80 from North America, September 6, 2006, http://www.imdb.com/title/tt0813910/reviews)</p>	<p>IMDb users have given a weighted average vote of 7.7 / 10 (Source: http://www.imdb.com/title/tt0813910/ratings)</p>	<p>violent scenes look like a stage performance as in my film – "the violence is limited to characters getting into dangerous situations, where no one is ever hurt" (Source: Kid, nine years old, July 22, 2010. Common Sense Media Kid. https://www.common Sense Media.org/tv-reviews/time-warp-trio). <i>Time Warp Trio</i> contains <u>humour, and it has educational intent as in my film</u> – producers hope that programmes viewers might be inspired to pick up a book to learn more about the historical figures featured here. Or they may want to check out the <i>Time Warp Trio</i> books themselves.</p>
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Summarising the above programme analysis for adults and family audiences, I found that all programmes have a different level of authenticity (from low to very accurate), despite intending to be as authentic as possible. The entertainment value also varies: some programmes are more entertaining and others target more educational aspects. The majority of analysed programmes were successful for an audience. However, I found no direct correlation between a film's authenticity and its success with audiences – sometimes, the entertainment value of a programme for audience success is more important than authenticity. These programmes are not similar to mine, either in general concept or in the totality of the scenario elements I used. Also, I did not use a group of people who, for a long time, re-enacted a specific historical period as a social experiment to see how people would survive in extreme conditions. And finally, I did not use Reality TV show elements – no situations in my programme were staged, and acting was not involved for the accuracy of perception.

In relation to my project, I found some production elements that were similar to mine, such as:

- the general idea when people re-enacting life in a different period, eating an authentic type of food and trying to learn the authentic craft, using tools and cooking
- duration of the programme
- educational purpose
- interest in ordinary people and the value of their historical experience
- having children as the main characters
- using animation and humour

Besides the similarity of some effective production elements, no one programme that I analysed generally covered as many features as mine. This finding reassured me that my film is original, with varied production elements, and does not look like any other Living history production I analysed.

5. G) CHAPTER SUMMARY

One of the topics this chapter explored is the research sub-question about the importance of historical accuracy in educational documentaries, comparing them with historically themed feature films. As an educational medium for children to watch, I want my documentary film to be as historically accurate as possible. But how close to the truth can a documentary filmmaker be when making a film about distant history?

The first question for the research, for this chapter, was to define what is a ‘history documentary’. I found there is no complete single definition. Still, academics offer some variances, but an essential component is that a documentary should induce strong feelings in an audience. So, I want the audience to feel an emotional attachment with presenters, of their age, who are doing activities that the audience might wish to do themselves. While the definitions vary, we can at least look at historically-themed feature films and history documentaries and see their differences. However, I found that these differences are not as big as they once were.

In the present day, it is often the case that documentaries and feature films are hybrids, in that they use each other’s elements. In considering the sources of historical information, I find that witnesses to history can be helpful as carriers of historical facts, but they are not always reliable. Indeed, a postmodern theoretical view is that all history cannot be wholly and fundamentally true because it always interprets what happened in the past. Furthermore, pure objectivity is not possible since the director of a documentary (or fiction film) cannot avoid imposing their creative treatment and interpretation of a source telling about a past event that, as we have already noted, is unreliable anyway. However, while I do not accept the postmodern view that all history is fiction, I must concede that written history is always an interpretation of reality and never 100% true. Even in modern history, where witnesses are still alive, there can be many arguments and points of view to what happened. Even so, there is, and may always be, a conflict between the dramatisation of history (even in a historical documentary) and the historians’ desire for accuracy in the detail. But while a director of a feature film or documentary may seek to tell their historical account realistically or accurately, audiences are inconsistent in their desires: for some, accuracy is less important than entertainment, but for others, accuracy is essential to their enjoyment even within a work of historical fiction.

So, the primary goal of a feature film director and producer is to create a product that gives maximum entertainment to the largest possible audience, because that is how they will make their money. If they can do that with sufficient historical accuracy, all to the good. Otherwise, the director and producer will change or tweak the story to make it more entertaining as telling an accurate story could produce a less attractive film. However, while the goal of the history documentary director is also to entertain, it is not to do so at the expense of historical accuracy. Given the history filmmaker’s desire for truth, the documentary filmmaker may adopt the role of a historian to research the subject, trying to get

as close to the truth as possible. During my research, I found that the communication styles between the history books for children and adults differed, but the basic facts were the same.

Historical accuracy cannot be assured because the whole truth can never be known. However, documentary directors will look to the horizon of probability in doing the best they can to get close to the truth, and communicate what they believe reflects what is likely to be true in their films. I think my film is generally historically accurate because, as a filmmaker, I am honest with my audience and I do not try to change facts that historians have already established. Existing academic studies suggest that it is difficult to determine what children recognise on film as being “real” and “unreal”, “realistic” and “unrealistic”. This being clouded by the possibility that they may have difficulty in explaining what they mean and, in some cases, what they like or dislike, as well as in assessing the evidence put before them. Of course, it is impossible to tell how accurate those established facts are, anyway, because what happened was many centuries ago and cannot be verified. Hence, we have the issue of doubt surrounding interpretations of existing evidence.

I came across a Viking re-enactment society during my research for the film. They spend some of their spare time living as historical Vikings in mock Viking villages. I explored why they became re-enactors and established that partaking in re-enactment makes learning history a personal experience that is felt “first-hand”. Serious re-enactors seek to be historically accurate, trying to be as authentic as possible.

I observed that the romanticism of enacting helps to focus children’s attention on this period in history. Children became drama actors within the re-enactment without noticing it, and their interest in the period continued even after the re-enactment was finished. This understanding showed me that re-enactment could be an effective educational strategy. To strengthen the children’s focus, I have employed a new technique for the process of the film’s script, where I used children, and specifically, those who took part in the film, to help write the script: they converted the “adult language” version of the script, the lexicon and idiomatic expressions common to adults, and re-wrote it into a conversational style that children use, will recognise and readily understand.

My contribution to academic knowledge is finding an original, ethical, and engaging approach to passing on historical facts to an audience new to the subject. I evaluated several films according to their authenticity, success, and how they relate to my project to help put my film into the context of an example of the “Living History” theme.

6. PRODUCTION AND POST-PRODUCTION. THINKING PROCESS AND DECISION MAKING

In a previous chapter about historical accuracy in films, I outlined the concept of my film, the creative process, pre-production analysis, and, in particular, historical accuracy aspects as part of the pre-production work. This chapter will focus on my filmmaking and post-production methods, strategies, and problem-solving challenges. First, I will identify what initially developed as successful and appealing elements in the following areas - Visual, Audio, Story, and Characters. Next, I will explain how I used them, what new elements I used and why, and what experiences and lessons I learned – I will give practitioners professional guidance at the end of this process.

Early on I developed the literature and contextual analysis criteria to define production elements for analysing selected children's factual TV programs/documentaries. Next, I wanted to explore what production features I could use in a new historical television programme. The best way to do this was to conduct formal interview-based research with industry professionals to determine what they believe makes programmes appealing to young audiences. My preliminary results are focused on such interviews and their practical technical experience in creating programmes for the target audience. A primary learning outcome from that portion of my study is developing a factual television programme for children.

It follows the chapter “The Development of Children's Factual TV Programmes in the United Kingdom”, which focuses on learning how children's television has evolved from its beginning to the present day. Results of that historical retrospective study demonstrate the previous achievement in terms of impact among their audiences, and which programmes in the past were competitive and why. In addition, I established common themes, key production features, and the types of presenters that children preferred.

Bringing together all the findings from different sources, I established that to attract an audience's attention, programme-makers use some of the following:

- Visual humour, often controversial and silly
- Animation elements
- Animals

- Colours are essential. Bright colours in studio design, costumes, props, especially for younger children. Children 2-4 like soft colours; strong and deep colours, like bright red or green, but they do not like the blacks. Ages 6-8 can mix between colours in everything, whether types of colours in clothes or background colours. Ages 10+ like the same colours as adults.
- Script language simplicity, appropriate terminology for the age
- *Stories from the past-times include how things were made*
- Combining factual information with elements of entertainment
- Well-structured story with feelings and energy, dynamic rhythm of editing
- Getting the tone right, not to seem condescending to the audience
- *For young children (up to 6/7), repetition can be significant and joyful, although annoying for older children*
- *A satisfying conclusion at the end of the programme*
- *Length of the programme must take into consideration variable levels of attention-span (shorter for younger audiences or with a storyline breakdown for older audiences)*
- *Children in the centre of the film*
- *Appropriate casting for main characters— positive, engaging, enthusiastic to be filmed and visually appealing*
- *Presenters of similar age to the audience (or a few years older as “older brothers or sisters” type); they must have an active role in the programme*
- *Activities much loved by children; developing their skills or, through learning, getting further in their activities*
- *In non-fiction formats, children are very interested in the details of the everyday life of other children*
- *Things that children traditionally enjoy, such as games, dancing, music, songs (ideally, memorable songs with catchy melodies)*
- Filming outdoors in nature
- *Filming from the eye-level of characters*

I will now discuss how I used these popular elements in my film, what new elements I introduced, and why these new elements appeal to children. It is essential to recognise that decision-making in the artistic process is subjective and often influenced by a director's

opinion, taste, inspiration, and mood. In other words, there are no instructions that explain how directors must complete a creative product. As a result, I am proposing only one of several possible approaches to making a film.

6. A) PRODUCTION:

The size of the budget often dictates production style decisions and what crew to choose for filming. I did not have a budget, so I needed to cover all crew roles for the film (except the animation) and use only my children as presenters. Hence, my roles in film production were scriptwriter, director, producer, sound, camera, editing, costume maker. Being the mother of the presenters also proved to be particularly useful for the production, and I will explain why later. As a low budget production (limited production condition), we had to travel light



Figure 1

(see Figure1). So, we used planes, buses and trains, with minimum luggage without space for additional equipment such as a tripod, light and sets of microphones.

The technical equipment for the shooting used:

- Small, easy-to-operate journalistic-type video camera: by rules, nobody could use any modern equipment in the Living History villages and reconstruction events if they are re-enactors (such was my role). Therefore, I filmed quickly not to attract attention. An added benefit of working fast is that it helped to keep the dynamics in the frame. It looks like my technique was similar to that of producer Marie Lundberg:

When working with kids, we move the camera a lot; we also try to work pretty quickly. It is not possible to spend such a long time fixing a camera angle before starting to film. If I have a cameraman setting something all the time, then the kids will all fall asleep. The most important thing for me is that the kids are natural, that they are moving and having fun! (from interviews with producers).

- Filming by hand, not using a tripod, gives mobility and the ability to follow the presenters quickly (same benefits as above).
- I build the images on a good variety of close-ups, medium and long shots for a rich quality picture. Conventional camera angles correspond to the usual documentary style.

- Filming outside in natural daylight: I used this defining aspect to help draw the audience's attention, as artificial light was unnecessary. The majority of the events took place outside in the mornings and early afternoons. However, when filming the cooking scenes inside, there was plenty of light flowing through the curtains.
- Filming from the eye-level of characters: I am not a tall person, so the filming position of the camera in my hands was level with the presenters' heads, very close to eye-level.
- Sound: I recorded background sound and voice-overs for ease of mobility using the internal camera microphone. In the post-production stage, I decided to use royalty-free music. In addition, for aesthetic reasons, I chose not to perform interviews as even brief interviews might be too heavy for my film. Finally, I did not have enough luggage space for an external microphone, and the microphone rig could interfere with shooting crucial shots.
- Choice of locations: I wrote to the Living History villages (which I knew from my prior research). I requested that they accept me and my children as volunteers during the summer school holidays for a few days. Then, I planned a route to take us through the locations where we had been invited to stay.
- Location shooting: Participants had living space in unusual settings and locations within the reconstruction villages. It is an intriguing element for the viewers because they are interested in following the heroes to see what happens to them in unusual conditions.
- Work with my children: It was not difficult to work with my children on locations. A low-budget production model benefited the boys because they acted naturally, only engaging with me as their mother and not perceiving me as the director. We brought a “Spartan” assortment of luggage, including a tent, three sleeping bags, minimal travel clothing, and Viking costumes. The living conditions were simple as we had to pitch our tent overnight on camping sites outside the reconstructed settlements. However, in some locations, we were invited to spend the night in houses that were replicas of the Viking era. On the other hand, the boys were confident, fully trusted me, and never protested, because such constraints were part of their thoroughly enjoyed adventure.

There were other benefits to using my own children for film production: first, I was not constrained by the regulations for working with children because they were my children, so I did not need the consent of a parent. For anyone else's children, that would involve following

compulsory rules. For example, “children can only take part in filming for certain periods, they need several breaks, have to have dedicated rest areas, require performance licences. The locations have all the suitable facilities to cater for children” (extract from an interview with producer Morven Mackenzie, Appendix D). Since these were my children and no other children were involved, I only had to apply common sense as their parent. Morven also said that some children do not like dressing up for filming, which can be problematic as they may become difficult to manage and direct. However, my children liked wearing their Viking costumes very much. Additionally, I was always a part of the boys' background, wearing my Viking dress, so they felt happy and confident. “In production, the performances of the children need to be naturalistic... So, they had to get used to the filmmaker... And we really want it to be natural.” (extract from an interview with producer Stephen Plunkett, Appendix D). The presenters behaved naturally when they were being filmed because we were doing this as a family.

6. B) FORMAT AND EDITING STYLE

- documentary programme with children in the centre

As discussed previously, Bill Nichols defined six classic types of documentary (Nichols, 2001, pp.33-34). My film combines more than one of these. In the first place, it has some elements of observational mode where, as a filmmaker, I use observational techniques by filming what the presenters are doing in each episode without interfering or directing them. Both presenters were placed in historical villages to try to do what other re-enactors were doing. I just observed the children's reactions and emotions to what was happening. However, I cannot say that my film is a *direct cinema* or *fly-on-the-wall* style.

The film critic Richard Brody wrote that all documentaries are participatory because “the modern documentary filmmaker is an inescapable participant in on-camera events” even when he wants to be invisible during the shooting process (Brody, 2015). To follow this theory, as a filmmaker, I impose my perspective on the film I make. This film contains an expository approach with tools to be an “inescapable participant”: there is scripted narration where the voice-overs of presenters describe what they do and see. So, my documentary film is a travelogue, a mix of observational and reflexive documentary forms.

Linearity, as a compositional principle, is an essential feature of classic plot formation in cinematography where “The authors proceed from the following setting: nothing should distract the viewer from the story, they should not face any difficulty while watching the

movie” (Korshunov, 2014, p.25). Therefore, I introduced a clear and straightforward dramatic construction in my film: linear storytelling with a single narrative line, easy to understand for a young audience. The story unfolds from the beginning through the middle to the end. I used a classic three-act construction, introduced by Aristotle in his *Poetics* as early as 335 BC, and follow one of the interpretations of Aristotle's three-act storytelling by Pulitzer Prize-winning writer David Mamet (2020): “The main character passes through the stations of a character arc, the main plot builds toward the realisation of the protagonist's goal, and by the end, the action is resolved, and key loose ends are tied up”. I used the loopback element in storytelling: the beginning and the end happening in the same place, where the main characters change at the film's end. So, in exposition, the presenters in their home village initially explain why they want to travel and where to. The film's main body is about two boys travelling and learning what life was like for Vikings. So, many events are happening – the boys get different experiences in re-enactment activities, giving the audience their points of view. I expect that audiences will find all these elements in the film attractive as it follows the knowledge of producer Soledad Suit when she shares her audience grabbing attention technique: “Children (as an audience) are very interested in the details of everyday life of other children, how they are different from that of their own personal lives” (extract from interview with producer Soledad Suit, Appendix D). The script is based on a mix of historical facts and a personal description of the presenters' feelings of various Viking activities. Moreover, finally, “with the help of magic” that took them into the past, they return to the present day (home place and back to their older age), full of new knowledge gathered from these experiences. Thus, time flows linearly within each episode.

- *dynamic rhythm of editing*

Gerald Millerson, in his book “The Technique of Television Production”, pointed out that if the duration of the frame is too short, the viewer will not have enough time to grasp the meaning contained in it; and vice versa, if the frame holds for too long, it dissipates. The brain, having assimilated visual information, then switches to sound data. It inevitably leads to a whole chain of side associations or switches to another programme (Millerson, 1990, p.152). I chose an energetic, dynamic rhythm of *editing* (2–7 sec. each frame) to keep the young audience’s attention, with a reasonably quick tempo and changing of frames using generally simple editing cuts that look natural in documentary-style programmes.

6. C) SCRIPT DEVELOPMENT, DESIGN AND MUSIC

- *stories from the past-times include how things were made*
- *combining factual information with elements of entertainment*

When I started production, I did not have a solid script. That is unusual when filming an observational documentary – usually, directors need a scenario plan before they start shooting. My scenario plan included a list of locations with a travelling order and the number of days staying in each place. In addition, the plan detailed the events taking place that I wanted to film, plus a list of activities including how things were made in Viking time that would take place at the locations. However, my decision to film was often spontaneous and depended on what activities the boys wanted to do next.

The narrative text was written after viewing the filmed material. To make the text *factual, informative and entertaining* simultaneously and keep it accurate and authentic, I used two main elements in voice-over text and mixed them. First were the boys' observational memories of actual re-enacted events: this is when they describe everything from the children's perspective as they occurred in real-time; that is, when they were re-enactors, as it might have happened in the days of the Vikings, and documented by direct video footage recorded during the current events. Second, as I wrote earlier, I based the historical facts presented in my script on my interpretation of various sources of information, from books written by historians and academics, the most reliable sources about the Viking times.

My film video coverage needed to complement the text and be entertaining for children to watch. For example, I filmed a battle staged by a group of re-enactors – from timecode 11.06, the video shows two “Viking” leaders on opposing sides shouting to each other, and then the battle begins. My text needed to support the video footage, so I used books that described how Vikings performed their actions. I translated that into simple language so the children could easily understand it, changing the style but never the well-established facts. I also included entertaining elements, particularly time travel, animations, graphics and special effects, and re-enacting activities.

I edited all the text afterwards to drop unnecessary details and keep only facts that children can connect with modern video footage, which connects with my boys doing the voice-over commentary as their older selves. My film also clarifies to the audience that they are watching the presenters experience a modern reconstruction – the film credits a young audience with the ability to understand this.

- *giving a satisfaction/solution at the end of the programme*

Having a *happy ending* in the script was an essential solution of such a long journey when, at the end of their trip, the presenters come back home to their parents – “our Mum and Dad have been waiting long enough for us to come home!” and come back to their age (dialogues from timecode 29.10).

- length of the programme must have relation to low concentration (younger -> shorter, or storyline breakdown along with this principle)

I decided that the maximum duration of my film must be no longer than 30 minutes (This being the maximum for the target age group to keep audience attention and CBBC use it as well). So, I edited the first cut version of the film to fit the necessary length and keep the rhythm in fragments. For these reasons, I had to cut some sequences that were less critical for the film. In addition, I prioritised content by removing unnecessary description details in the text when I felt that the fragments were too technical or boring for the child audience to perceive or did not have enough exciting video footage to cover particular text.

- activities much loved by children

The main educational content of the script includes re-enacting, field skills, historical games, and various craft activities episodes, and it is visually entertaining. All activities in the film are vital to entertain the audience and are full of factual and educational information about Viking life for viewers. All scripted content will be described below in connection with the presenters.

- animal stories

My film has different animals: some were part of the surrounding landscape, like when the presenters petted the dog or sheep grazing in the reconstructed villages. A significant episode of the film is devoted to Icelandic horses. There is a whole story about them, where we visually see how the presenters stroke the horses before the horses participate in the Viking style horse riding competition. Producer Sannette Naeye named animal content among the production elements which made non-fiction programmes attractive for children to watch: “subjects that we know being attractive (animals, horses for girls), soccer for boys, their hero's.” (extract from interview with producer, Appendix D).

Design

- bright colours – costumes, props

As I pointed out earlier in the thesis, I used historically accurate patterns from Glaesel Nille's book *Viking: Dress, Clothing, Garment*, with simple and easy instructions to follow, so it helped me to make Viking clothes for the boys and myself using a guide to textile craft skills and sewing techniques. Professor Nicola Pitchford from Nottingham University has found that “children tend to be attracted to the bright block colours of the colour wheel rather than pastels or muted blends. Primary colours red, yellow and blue, and the secondary colours green, orange and purple, are more appealing than light shades of pink and beige or neutral shades of grey and brown” (Pancare, 2018). So, I chose bright colours of a linen material for pants and or tops – blue for Dan and orange for Tim. The colours were selected to complement the boys' eyes and match their characters (blue as a more relaxed colour for quieter Dan, orange as a more vibrant colour for faster Tim). The colours are also bright, visible for an audience to watch and help create a happy atmosphere. All other additions to costumes are colourful and attractive looking – woven belts, jewellery, glass beads, leather bracelets, metal helmet; props – axes, shields, bows and arrows, swords and spears. I used Glaesel Nille's book that instructs tablet weaving for creating authentically correct belts. The medieval and Viking markets were also very colourful visually as well as the costumes of other re-enactors. According to Audience Research Report, choosing bright colours for the presenters' costumes and props helped attract the audience's attention to the screen (see Chapter 7, p.142). For filmmakers who cannot make authentic-looking outfits for their films themselves, I recommend they look online. For example, if I had not made my own, I could have bought the outfits and props from Viking-period costume makers in Poland and Germany. Props and other Viking-period looking jewellery can also be found for sale in any Viking or medieval markets.

Music

- memorable songs with catchy melodies

(fragment of night watchman singing, the medieval music group was playing instruments and singing on the field, free-licensed music from the internet)

Having been a sound director in my early TV career, I always follow two golden rules when working with sound on a documentary. The first is from the lectures of my tutor, Prof. B. Myerson, who said, “The best music is silence”, meaning “do not overdo using music in films”. The second golden rule belongs to the German documentary maker Leni Riefenstahl: “Is the image strong? The sound may stay in the background. Is it the sound that is strong? Then the image must be secondary” (Delahaye, 1966). So, my principle of using music in the

documentary is minimalism and only when it is indispensable, leaving the rest for background sound.

I did not have a budget to commission any original songs and music for my film to make it more memorable. But there are many ways to create sound support for a film without losing quality in modern film production. On the internet I found happy style, children-related, free-licensed music for animated entry in my film. Also, I used the same fragment for the final credits and for the animated bread recipe video. The condition for using this music was to place the tune production company name in the final credits, so I did. I found some background noise in a free-license sound library on the internet, like birds singing in the forest. I decided to place a fragment of a night watchman singing in the film because I hoped it might be very entertaining for children and an excellent musical connection between two reconstruction village fragments with intensive historical information. I used low-level (20 decibels) background music for the market events to create a positive, fun, playful mood consistent with the corresponding images to help make the moment's atmosphere. I chose to use music fragments of street performances recorded in one of the markets, so the sound connects with entertainment on locations as background noise and was royalty-free for me to use. The rest of the film contains only natural background noises.

6. D) PRESENTERS:

- *right casting for main characters – children's presenters of similar audience age (or a few years older as "older brothers or sisters" type, they must have an active role in the programme); presenters are charismatic, positive, funny, engaging and visually appealing, enthusiastic about being filmed*
- *main characters involved in various adventure-based outdoor themes activities or other activities much loved by children – developing their skills or, through learning, getting further in their process*
- *getting the tone right, so you are not talking down to children*

Producer Rebecca Sandiford advised me in an interview: "Bring in a presenter who works for your audience... seeing young children and young people that they can relate to on an exploratory journey" (extract from an interview with producer Rebecca Sandiford, Appendix D). Presenters in my film are the same age as the audience; they *speak with the audience at its level*. The teacher from one of the classes, where I conducted audience research, liked my choice of presenters: "The video was very informative, and I think the children would relate well to the fact that the people telling them about Vikings were youths and not adults".

The audience is encouraged to be sympathetic towards the presenters because they are placed in an unusual circumstance; it is interesting to follow their experience. I feel the experiential *learning idea* in the “Living History Museums” may be very effective in my film – presenters trying new skills and the audience learning by identifying themselves with presenters. The presenters/main characters were trying Viking skills and activities themselves. These include historical games, fighter's movements, field skills, and sports competitions such as axe throwing, archery, log throwing, spear throwing, and mock sword fighting. “(A child) playing is learning to communicate with the language, with the environment, with himself, with his parents, with the new world” (extract from an interview with producer Avinoam Damari, Appendix D). This weapons-skills training followed the same pattern as everything else that the presenters learned of Viking skills. For example, they learned about cooking bread by first being shown by a Viking enactor how to do it and then copying and taking directions from the enactor baker.

Health and Safety were essential aspects of the filmmaking process and especially here. As the presenters were young, they were first taught by professionals how to use the equipment, such as archery or throwing an axe and spear. For these sequences, I filmed using an observational method from a safe distance. Professionals tightly controlled the safety aspect.

All activities were mixed throughout the film, bringing a dynamic, and encouraging the audience to watch and hold their attention. This method is well known after the documentary film director Leni Riefenstahl used it in her propaganda documentary *Triumph of the Will* (1935). Here she mixed parades, speeches, training exercises, day and night scenes to bring a visual dynamic to her film. So, to get the attention of my target audience to my programme, I followed the advice of the award-winning CBBC producer Morven Mackenzie: “Children always enjoy seeing other children of their own age on screen and watching their peers go on an adventure with an older relative, discovering new things and finding out about how children lived, what they ate, where they slept, whether they played or worked many years ago” (extract from an interview with producer Morven Mackenzie, Appendix D).

In the following text, I will prefix the elements that I claim to be introducing with the word NEW.

6. E) NEW ELEMENTS

NEW - Young presenters as script co-writers

- script language simplicity

Young presenters were involved in the scriptwriting process (joke writing, simplifying text for an audience of children, final text editing). When recording the voice-overs, I encouraged the presenters to experiment using different props and clothes to match the periods they were 'in' - they felt it helped them create the right mood and pronounce text more cheerfully. For example, Tim wore a children's baseball cap to feel young again (see Figures 2.1. and 2.2. below). Presenters tried to achieve the right voice and tone when they recorded their voice-over. It was done by talking in a higher pitch voice as it emphasised a stronger feeling to the text being read. The higher pitch also put the presenters in the imaginative roles when they were aged 10, as best as possible, thus giving the false perception of them being younger. The presenters also attempted to read with passion as it gave more power to the text and hopefully kept the viewer's attention. It was not easy to achieve and took many takes until the result became suitable.

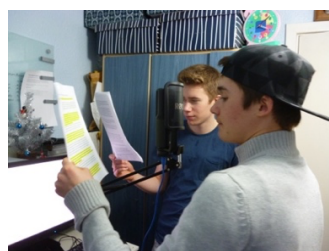


Figure 2.1.

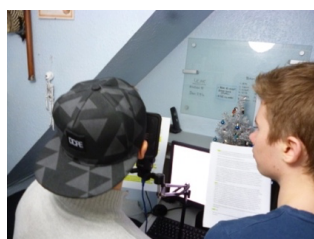


Figure 2.2

- visual humour, often controversial and silly

I asked the presenters to write jokes for the film – since they were closer to the age group of a potential audience, I reasoned that they would know better than me what is funny for an audience of children.

In Buijzen & Valkenburg's research, up to 41 typical elements of humour were identified, including mockery, slapstick humour, surprise, irony, clownish humour, satire, misunderstanding, parody, imitation, eccentricity, repetition, grotesque appearance. Studying children's commercials, they find that clownish humour and slapstick were the most common humour categories where humour techniques such as clumsiness and anthropomorphism, peculiar faces, and voices were predominant (Buijzen & Valkenburg, 2004, p.157). Maya Götz studied an international audience of kids aged 7 to 13, asking children to describe which

television scenes made them laugh most of all. The responses were: slapstick and the minor misfortunes of others, going beyond something familiar aesthetically, playing with expectations, playing on language and meaning when tricks are playing when little heroes win against bigger ones when justice is done. “How the characters are positioned morally is important for many children if they are to feel a scene is really funny” (Götz & Berg, 2019). I learned that none of the researchers, above, investigated the most effective humour elements in the documentary genre, especially on child audiences. Nonetheless, even with the understanding that certain comedy elements work better than others for children, I, as the filmmaker, found it challenging to construct jokes that fit into a particular humour category. In my documentary, I discovered that jokes and funny scenarios must be created naturally and spontaneously for the tricks to not look artificially out of context.

The word “irony” has various meanings and debates around irony in academic sources, which I do not have the scope to engage with here. It is the differentiation between the literary definition of irony, which is in Oxford English Dictionary “a literary technique, originally used in Greek tragedy, by which the full significance of a character's words or actions are clear to the audience or reader although unknown to the character” (Lexico, 2021), and the definition of irony that children may understand or use and that’s the one I am using. I am selecting a working definition to support the analysis of my film. One of them is “subtle, hidden mockery” (Ozegov & Shvedova, 1992), where “mockery” in the Cambridge English Dictionary (2021) means “the act of mocking someone or something” and “irony” describes there as “the use of words that are the opposite of what you mean, as a way of being funny “. Kidsconnect (2017) also describe irony as “a figure of speech and one of the most widely-known literary devices, which is used to express a strong emotion or raise a point. As defined, the irony is the use of words to convey a meaning that is opposite of what is actually said”. Concerning the jokes written by presenters: I suppose that the jokes in my film can be qualified as irony. That is, all of them except for the joke “I bet Vikings loved to hit each other with sacks of hay, right?” where the mockery in the text is amplified by the presenters hitting each other with sacks of hay. So, this can be qualified as mockery with clownish humour. There are examples of jokes that the presenters created themselves:

(1.56) DAN

Great idea, bro. We are already happening to be in Viking clothes that have been kept here for 1000 years! (sound - artificial laughter of children follows)

TIM

He is joking! To be honest, our Mum made these clothes for us.

TIM

*Our bread has a weird taste and seems a little wooden. I feel like I'm eating a tree!
(sound - artificial laughter of children follows) Maybe we should stick to buying
bread from the supermarket!*

(8.33) ANIMATED DAN

*It is a pity that we can't use our phones and look there at funny cat's stories on the
list!*

(sound - artificial laughter of children follows)

ANIMATED DAN

Anyway, so we arrive here, put up our tent and then what? Sleep?

ANIMATED TIM

No! Of course not!

(18.18) ANIMATED TIM

*I wonder what colour you would get putting the fabric through the mud in a
marsh.*

ANIMATED DAN

Oh, I know! Black! (sound - artificial laughter of children follows)

(20.06) DAN

*Before throwing axes and shooting with a bow, we need to warm up a tad. I bet
Vikings loved to hit each other with sacks of hay, right? - hitting each other
with sacks of hay (sound - artificial laughter of children follows)*

(23.04) TIM

*Mmmm... This bread tastes better than bread in Trelleborg. Maybe because
Dan was whipping the butter! (sound - artificial laughter of children follows)*

The child audience positively responded to these jokes (see Audience Research Report, Chapter 7).

NEW - use of artificial laughter in children's documentary

Artificial laughter (canned laughter or fake laughter), invented by American sound engineer Charles Douglass in 1950, is usually made to be inserted into adult shows and sitcom programmes and is previously unknown in documentaries for children. I learned from the presentation of Professor Sophie Scott (UCL Institute of Cognitive Neuroscience) that we laugh for several reasons, including “because others are laughing” (Cinekid Festival, Amsterdam, 2018). A new UCL-led study finds that adding canned laughter to the end of a punchline increases how funny we find a joke. Sophie Scott as the lead author of this research, states that “adding laughter to a joke, increases the humour value, no matter how funny or unfunny the joke is” (Scott, Canned laughter works, finds UCL-led study of “dad

jokes” 22 July 2019). So, I decided to try artificial laughter in my film to help children identify jokes more easily - this was probably the first time canned laughter has been used for a documentary made for a child audience. Audience research results helped me to find out how successful or not this element was in my film. Analysing all this data, I can conclude that artificial laughter can be used in children's documentaries, but it needs to be shorter and start later, not to cover spoken script. I am pleased to have found that it worked with the child audience as it helped them appreciate most of the jokes (see Audience Research Report, Chapter 7).

NEW - unique element “real time-travel” where the same presenters appear to move between different periods, from teens to children and back again.

The “time-travel” approach that I chose for my programme has proven popular through the decades with family audiences, for example, *Goodnight, Sweetheart* (BBC, 1993–9), *Life on Mars* (BBC, 2006–7, ABC, 2008–9) and its sequel *Ashes to Ashes* (BBC, 2008–10). Also, of course, the famous *Doctor Who* (BBC, 1963–), “which imposes a set of moral absolutes upon time travel but does not generally consider movement between times so much as a movement to particular periods; similarly, the series is interested in the specificity of the particular moment rather than its relationship to anything else – the past in *Doctor Who* is simply a backdrop to have the particular episodes' narrative projected onto rather than inextricably intertwined with the events unfolding” (Groot, 2009, p.240). In the scenario of my film, the re-enactors are not visitors to a village where Vikings are their backdrops, like Dr Who appearing in WW2 with Churchill or Dr Who visiting Queen Victoria. They are the backdrop; they are the Churchill or Queen Victoria that Dr Who visits: The re-enactors are the Vikings. However, the protagonists in my film, the two boys, are Dr Who - modern visitors to a period unfamiliar to them, where they find people who are intimately familiar with it, who (effectively) live in that period.

I improved the classic “time-travel” element in my film when I had a rare opportunity to observe and shoot the same children across six years specifically for this project, making the film unique and helping to make the teleportation in time more “believable”. For my film, I shot the introduction scenes of the presenters as teenagers, just as they are now, and then, using “magic” to travel back in time, to become little kids again. At the end of the film, the boys' ‘time travel’ forwards to the era where they started and become teenagers once more. It looks as though I have *created an entirely new element in TV* since I do not know other

examples of any productions in the UK or internationally. It seldom happens that directors can shoot the same children over many years, and I do not know any examples like this within a history documentary. However, I am aware of a few films for an adult audience in different categories, such as the fiction film *Boyhood* by director Richard Linklater (2014), where the joys and pitfalls of growing up are seen through the eyes of a child named Mason. (Ellar Coltrane filmed Mason through 12 years of growth, from little boy to teen literally, which we see on screen before our eyes). Also, child actors growing up during the shooting of *Game of Thrones* for eight years.

In documentary formats – the famous Russian film director Nikita Michalkov made a documentary “portrait” about the life of his daughter *Anna: from 6 to 18* (1993). This project was along the lines of the British *Up* (UK, Granada Television) film series started in 1964; this followed a group of English children over their lives filmed at seven-year intervals (Directors: Michael Apted, Paul Almond). The Russian documentary-maker Sergei Miroshnichenko directed a film series in the genre of social portrait *Born in the USSR* (UK, Granada Television). It also shot every seven years following the lives of children since 1990 (when they were seven years old).

I suggest filmmakers who cannot access the unique opportunity to film their children, as I had, may use children of relatives or close friends. If it is impossible, the director can organise children's casting by contacting local acting or theatre clubs, ideally trying to find a younger and older version of the same characters who look similar to brothers and sisters of different ages.

In my film *Back to the Vikings*, I used a classic *sparkling special effect* to create “magic” at the beginning when the boys become a few years younger and start their journey. “The magic” allows the boys to become a few years younger and start their journey and, at the end of the film, return to being teenagers age again. The special effect as a visual element helps entertain the child audience and is only used as an “opening and closing gate” in the storytelling construction. I chose this effect because it proven itself for many generations as effective, and it is easy to make without the help of animators. The sparkling effect also brings a good memory of my childhood, with great examples of films using this effect, such as *Morosco* (1964, director A. Row) or the science-fiction film *Star Trek* (1960, created by Gene Roddenberry). Various fairy tale animation directors also used the sparkling effect on their children's movies, like *New Year Night* (1948, director O. Hodotaeva) and *Snow White and the Seven Dwarfs* (1937, director Walt Disney). The producer Soledad Suit said children

like “unexpected turns but not too weird, the child must be able to follow, understand the logics to feel bright” (extract from an interview with producer Soledad Suit, Appendix D). So, I hoped the children would like the ‘age transformation’ element in my film, that sparkling special effects would help them visually understand this transformation. However, according to my audience research results, I acknowledge that not all children liked the sparkle, a fact that may be worth considering by filmmakers.

6. F) ANIMATION ELEMENTS

- using cartoons: animated entry with its catchy tune, animated characters copy real presenters, travel maps, bread making recipes, Viking design borders on frame

The development process for all animation:

Animation is a compelling form of audio-visual expression that fuses moving images with sounds to tell stories. The two-dimensional illustration came alive in animation and created a magical world of imaginative cinematic visuals. Animation has a rather profound effect on the daily lives of many of us, etched into our memories through animated feature films (Selby, 2013). Therefore, I decided to use animated elements in my documentary film to be an attractive illustrative production element for the child audience. It can also help create a solid visual style in film. I was lucky to find a team of student-animators (3rd-year BA animation degree at Salford University) who agreed to make animation fragments for my film. I sent the brief with all my ideas to the team. I had a meeting later where the team pitched me various pictures (see Figures 3.1 and 3.2). They had created preliminary designs of characters and an entry for the story, so suitable art designs were chosen during the meeting.

Next is my brief for the animator's group with my ideas, explaining what elements I wanted them to create and what, in the end, I finally chose. Finally, how successful each cartoon element was considered or not by viewers can be seen in the audience research report.

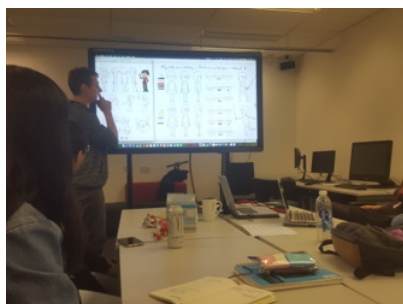


Figure 3.1

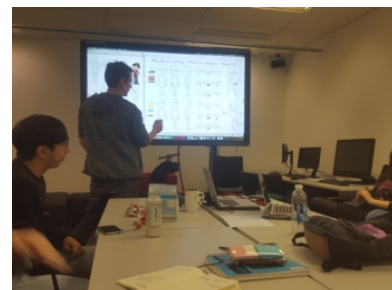


Figure 3.2

What I needed: The style of all animation can be simple, comical, naive, 2D; it may look like cartoon characters (Figure 4.1) from the Russian series *Eralash* (1980) or like Lolek and Bolek (Figure 4.2) from the Polish cartoon series *Lolek and Bolek* (1962-1986), or something similarly simplistic and naive.



Figure 4.1

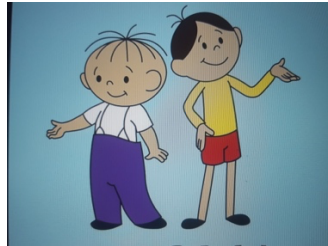


Figure 4.2

1. NEW element - animated characters copy real presenters

I created two animated characters – a copy of Tim and Dan (see Figures 5.1 and 5.2).



Figure 5.1



Figure 5.2

Figures need to have a naive style but recognisably copy the boys' costumes (faces may be photographic and taken from an image). I originally wanted to put these animated characters on top of natural shots, from time to time when there are voice-overs of one boy asking questions to the other. So, characters need to appear in a few episodes:

- one character in blue stands on the left, while the other, in orange, comes to him from the right (shown as talking, if possible). Orange stands on the right-hand side and the other, in blue, comes to him from the left.
- two standing together with one mouth moving first and the other boy's mouth is moving (so it looks like one is asking questions while the other is answering or listening). For example, it might cover the voice-over text:

Tim: Our trip is coming to an end! It's time to return to England to our village; our Mum and Dad have been waiting long enough for us to come home!

I provided audio voice-overs of all dialogues for animators to synchronise speech with talking faces in cartooned fragments. For entertainment value, I used dialogues of animated presenters as a connecting element between themes.

Style Development:

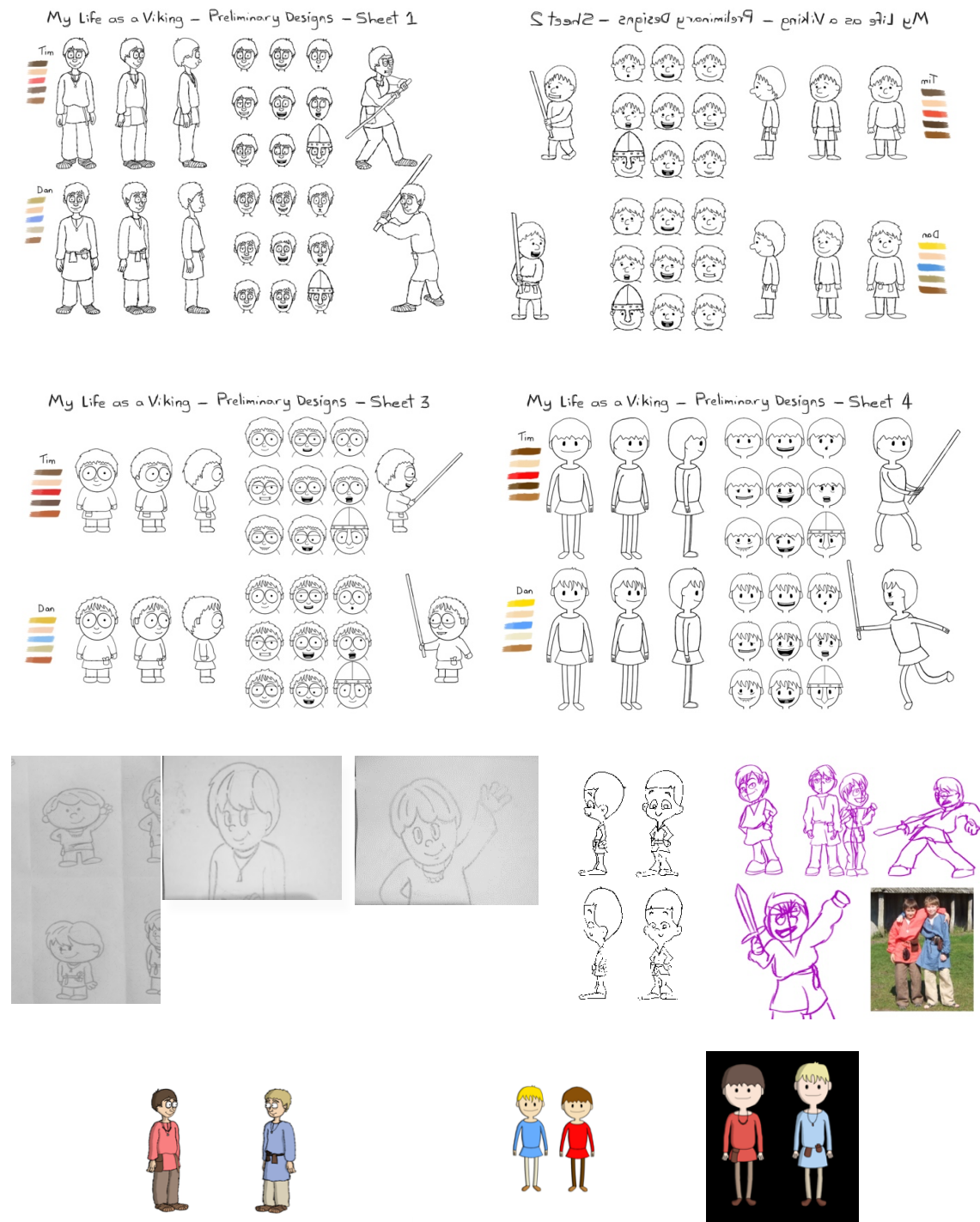


Figure 6.

I chose the last one of four preliminary designs (see Figure 6). Characters looked like I described to the animation team in the Brief: in a *Bolek and Lolek* style, they look like the real presenters proportionally, so I intend that children in the audience will associate the cartoon characters with the real presenters. The colours were right, and I asked only to add details of costumes: necklaces and belts like the real presenters wore, to give figures more realism.

2. Entry clip for the film (10-15 sec. altogether). Following three ideas to choose from:

A. (10 sec) World Globe turning and two boys walking together.

or

B. All scenes are one after another:

(4 sec) Animated characters Tim and Dan sit in Viking boat, waves under the boat, so it looks like the boat moving, change of scene to (4 sec) Tim and Dan fighting with wooden sticks or swords (see Figure 7), waves of the sea can be in the background, - change of scene to (4 sec) Tim and Dan are drinking from cow horns. The Long House can be behind them.



Figure 7.

or

C. (10-15 sec) All scenes are one after another:

- Tim and Dan are in a wooden boat, floating on the sea, moving towards the left. Then they are walking away from the boat from the seashore, again to the left.
- Next, they are walking through a Viking farmer's field with some cows in it.
- The camera shot pans with the characters as they walk and then stops when the first section of the longhouse is visible, but the characters continue walking. The camera holds this shot for the rest of the action.
- Tim and Dan stop outside the longhouse. They look around before walking inside the longhouse.
- No action and sound for 1-1.5 sec
- Sound: Deep roar from Viking inside the longhouse, which moves/shakes with the noise. Sound: Screams (from Tim and Dan).
- Tim and Dan emerge from the longhouse, running and still screaming, followed by a giant angry Viking waving a hatchet. They run to the right, out of shot, past a cow.
- The cow moos, then flicks its tail.

The team of animators liked my idea C most of all (so did I), as a good and solid funny story to create a happy mood, hook the audience to watch the film further, and introduce animated characters even before the real ones.

Style development:

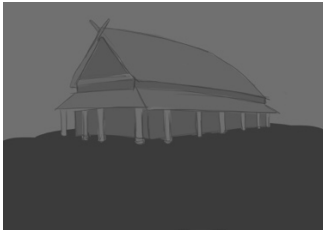


Figure 8.1



Figure 8.2

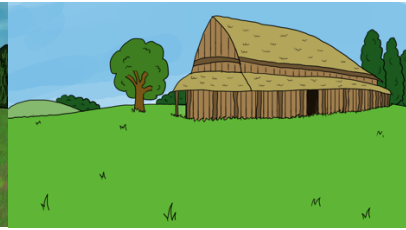


Figure 8.3.

I chose Figure 8.3 style as it was the brightest, most straightforward and least detailed. Therefore, it was less time consuming to produce but visually still appealing. I recommend this style as a general principle that other practitioners may find helpful.

3. Animate building the fort (9 sec-to 23 sec), see a few photos of the fort and how it is laid out – a circle divided by a cross of four street lines, and inside each of those quarters, there are houses laid out in a pattern, identical to each quarter. It will cover this part of the script: *“The fortress consisted of a line of walls with a moat, and the two main streets of the fortress were divided into four parts with four longhouses in each part. Multiply four by 4, and we get a total of 16 wooden houses inside the fort.”*

My ideas of style based on archive pictures



Figure 9.1



Figure 9.2.



Figure 9.3.



Figure 9.4

What I got finally (Figure 9.4):



4. Recipes (15 sec.) to cover the following section of the script:

“We need to take nine glasses of white flour, two cups of oatmeal, half a spoon of salt, one teaspoon of caraway, 50 grams of butter, a pint of honey and two litres of water. Carefully mix them until the dough is evenly dense throughout. Divide the dough into small balls, and

then turn them into cakes.” The style (Figure 10 below) I approved as naive, simple, bright colours.



Figure 10.

5. Viking style borders (for all trips to Scandinavia parts to separate two time-travel realities visually)

My idea of style (Figure 11.1) and final borders (Figure 11.2).

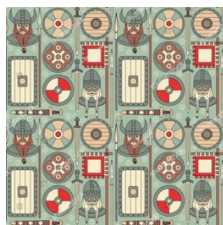


Figure 11.1



Figure 11.2

6. Maps: (6-10 sec. each) Direction Arrows/Lines movements from A to B (Figure12):

Denmark (Copenhagen to Trelleborg), Denmark (Trelleborg to Aarhus), Denmark (Aarhus to Ribe), Denmark and Sweden and Gotland (Ribe in Denmark through Sweden to Gotland Island)

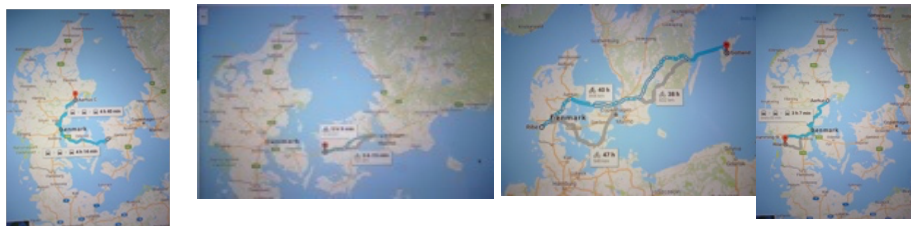


Figure 12.

My ideas of style: bright colours, naive, simple (see Figure 13.1). One of the final maps (see Figure 13.2).



Figure 13.1.



Figure 13.2.

6. G) CHAPTER SUMMARY

First, bringing together all the findings from different sources, I identified production elements in existing children's TV programmes that production teams use to make programmes for children engaging to watch, answering one of my research sub-questions. This material was based on interviews with producers, outcomes from a historical retrospective analysis of children's factual TV programmes in the UK, and my study of selected children's factual TV programmes/documentaries. Then, analysing how I used the early established successful elements in my film production, I described the technical shooting process requirements in a low budget self-shooting crew, my filming technique, choice of locations, and features to work with my children. Next, I discussed the elements of the documentary programme format I used where children were in the centre, the dramatic construction of my film and script development process, and how I used stories from past times. This includes how things were made, combining factual information with elements of entertainment. I created a well-structured story with feelings, energy, and a dynamic editing rhythm, and the script "literally covered almost everything" that children need to know about Vikings. Having a happy ending in the script was an essential, satisfying solution to such a long journey. I decided that the maximum duration of my film must be no longer than 30 minutes for my audience age group by removing unnecessary descriptive details in the text. The main educational content of the script includes activities much loved by children, such as re-enacting, field skills, historical games, and various craft activities episodes, and it is visually entertaining.

I used **animal stories** in the film, and a significant episode of the film was devoted to Icelandic horses. **Bright colours** in costumes and props were used because children tend to be attracted to bright colours. The book '*Viking: Dress, Clothing, Garment*' helped me make Viking clothes for the boys and myself. My principle of using **music** in the documentary is minimalism – to be used only when indispensable, leaving the rest as background sound.

I used the **right casting for the main characters** – child presenters of similar age to the audience; they are charismatic, positive, engaging, attractive looking, funny, enthusiastic about being filmed, and have an active role in the film. The main characters are involved in various adventure-based outdoor-themed activities or other activities that children enjoy - developing their skills or progressing through their learning. In my film, I try to find a tone that does not talk down to children.

Young presenters were involved in the scriptwriting process, and it is **a new element when young presenters work as script co-writers** to generate simple, appropriate language. I described the technique that presenters used to get the right voice and tone. Visual humour, often controversial and silly, attracts audience attention, and I asked the presenters to write jokes for the film. So, they created jokes with irony and mockery and with clownish humour. **Another new element** I used in the film was **artificial laughter for a child documentary**: adding canned laughter to the end of a punchline increases how funny we find a joke. Analysing audience research data, I can conclude that artificial laughter can be used in child documentaries (for the complete analysis, see Audience Research Report, Chapter 7).

In the film, I used **a new unique element, “real time-travel”**, when the same presenters appear to move between different times, from teens to children, and back. It looks like I have created an entirely new element in TV; I do not know of any other examples of productions in the UK, or internationally, that use this element. It seldom happens that directors have the opportunity to shoot the same children for many years. I gave a few examples where this has been done for an adult audience in different categories and offer suggestions for filmmakers who cannot access these unique opportunities for time travel.

I used a classic sparkling special effect to create magic at the beginning of the film when the boys become a few years younger and start their journey. This effect has proven successful over many generations; this is a practical and easy device to make without the help of animators. Moreover, I described the development process for animation elements in my film (the animated entry with its catchy tune, animated characters, travel maps, bread making recipes, and Viking design borders on frame). I created **a new element – animated characters copy real presenters**.

In the next chapter, analysing the research data, received after the screening of my film to the audience of children, helped to answer the last two research sub-questions:

- *How can the identified production elements be combined with elements that I bring to make a new history documentary attractive for children at Key Stage 2?*
- *Will this educational history documentary be interesting for the target audience to watch, and what will the children learn about Vikings from this film?*

Finally, the results of the audience research were considered to determine what production elements in my film worked, which did not, and why. So, combining all components of the film, including the practice (film) and theory around it, will make my

research a valuable and unique educational tool. It will also function as a teaching resource/guidance for students, industry practitioners and anyone who is interested in production of content for a child audience. My ideas for how it can be applied are as follows.

The major part of my thesis text can be used in an educational course for undergraduate film students. To enrol on the course, they would need to be familiar with basic documentary-making and editing skills and want to specialise in producing content for children. On the other hand, a separate module for an MA course can be based on this thesis material. The course would target teaching how to create factual and educational content for a child audience, targeting self-shooting technique, and would include lectures, seminars/workshops and practical tasks. I plan to publish interviews with industry professionals separately as a valuable material for filmmakers, and they can be recommended as reading material for students on this course.

Lecture Content (the chapters that would be used):

- *The development of children's factual TV programmes in the UK*
- *Psychology of child development, the influence of TV on them, learning from television and studies about child audiences*
- *Child-cognitive characteristics*
- *Child engagement preferences with TV by age groups*
- *The problem of visualisation in history documentaries/non-fiction films: historical accuracy as a primary objective*
- *Identified production elements helping to make child content successful*
- *Working with children in factual TV (covers tips on how to get the best performers and the challenges of a shorter working day).*

Practical aspects:

My film would be a subject of the case study. So, seminars/workshops would include screening my film and studying its 'production folder' (film script, logline, and synopsis); lectures would cover theory about the pre-production process including budgeting, the importance of historical accuracy in films, and the theory of the production and post-production process, that would include lessons about scriptwriting for children. Students would create a few short films of their own interpretation, using production elements to attract children and new elements that I introduced. Students would also learn how to conduct

audience research about their short films and write their own report, using my methodology (material from the chapter *Audience research report* can be presented partly in lectures, and discussed in workshops). The chapter material that would be used:

- *Audience research report*
- *Production and post-production. Thinking process and decision making*
- *Analysis of chosen TV formats/programmes using a code system*

AN EXAMPLE OF ONE SESSION:

1. *Lecture*. The development of factual children's TV programmes in the UK (up to 1960) with screening fragments from these programmes.
2. *Workshop*. Students watch the proposed TV programme and get acquainted with my analysis of this programme; a discussion is held about it. Then, in groups of 2-3 people, using a choice of three production elements (from the many I have identified that attract an audience's attention), students write a scenario for craft making fragment (3-5 min.) of a children's TV programme for a chosen specific broadcast channel (for instance, CBeebies or CBBC). Students must prove that they understand the needs of the commissioner.
3. *Practical homework for next lesson* - Students watch another proposed TV programme/ short film for children. Then, they analyse it in writing, using my criteria for documentary programmes analysis – narrative, technical, audio and representational codes, and discuss results in the next session.

The course can also be expanded if necessary, using additional material outside the thesis, depending on demand. In this case, the following themes can be added:

- Introduction to UK Copyright Law
- The legal responsibilities and licensing demands of working with minors
- Set design for child programmes filmed in a studio
- Production management
- Production demands of working with children in a filming environment

7. AUDIENCE RESEARCH REPORT

Once we have made a series, we would take it out, show one of the episodes, and we would get very detailed feedback from young people to whom it was directed (from an interview with producer Rebecca Sandiford, Appendix D).

This quotation, from an interview with the producer, demonstrates that getting detailed feedback about their productions from child audiences is a common practice on CBBC. This quotation informs the approach to evaluating my film.

RESEARCH METHODOLOGY FOR INTERVIEWING CHILDREN

The content of my film includes information about the history of my village, so it was appropriate to screen it for children in local primary schools and conduct focus groups with them immediately afterwards. To make it happen, I wrote letters to all Primary schools in the local village with an invitation to join my research, and two schools agreed. Then, for ethical reasons, I provided a permission letter for those schools to send to all parents/guardians. All parents decided that their children could participate in my research.

I interviewed children from a sample audience once they had watched my film, using a classic new product development (NPD) methodology, treating the film as a “new product”. NPD research has limitations (Nelson, 2000) – I cannot ask what the audience wants, but I can ask what they like/dislike about something I show them. Children have short attention spans, and a researcher from Ultex Market Research (Gurdgi, 2000) found that one cannot direct them in a focus group, as is possible with adults, to discuss and explore specific issues unless those issues interest them.

During the last years, I have explored different aspects of children's TV as a delegate of external conferences and won a Santander enterprise award for being a jury member of the International Children's TV programmes festival in Munich (May 2016 and 2018 – external event). In addition, I met and talked about best practice in research among children with leading researchers in Munich, in the International Conference “The Story of Children's Television” at the University of Warwick (July 2015) and in the International Children TV forum CINEKID for professionals (October 2018, Amsterdam). I was advised that, for researching children, I should engage their involvement by making them “feel important, by telling them they have been specially chosen to help” to make my film better (Personal Communication with Maya Götz. 28 July 2016). I followed this advice and told the children to watch the film first and then I would ask their opinions. It was also possible for the research to be done without the supervision of a teacher or any other authority figure staying too close to the children since “this can influence them [the children], so they tell you what they think their teacher will want them to say rather than give you their own opinions” (Personal Communication 28 July 2016).

To study the audience's responses, I received permission to video record children's reactions while watching the programme. I was looking into the feasibility of using new technological solutions to aid the analysis process and deal with the data, such as *Sightcorp* for webcam eye-tracking and facial emotion recognition software *CrowdSight SDK* – ‘a crowd face analysis software’ that can track multiple people at once and at a far distance, in different real-life environments. It is able to capture spontaneous, unspoken reactions with the following functions: facial expressions, age estimation, gender estimation, head position/head gaze, facial landmarks, attention time. However, there would be a cost involved that I might not be able to cover since I did not have sponsorship. I have been informed in writing by companies who sell *CrowdSight SDK* and *Sightcorp* software that they do not deal with any students and only sell this software to businesses and market research companies, and they are too expensive. Nevertheless, suppose I were able to use this or any similar software? In that case, it looks like the results may not be so accurate, as the technology is not yet sophisticated enough for the purpose.

For example, a group of researchers from Queen's University in Belfast compared the accuracy of three commercial automatic emotion recognition systems, *Affectiva*, *Kairos* and *Microsoft*, across different individuals and their facial expressions, and found that “the accuracy of these systems remains an open question” and “a comparison of their accuracy shows significant differences between the systems; this suggests that they are not equivalent in their ability to detect specific dynamic and spontaneous emotions” and “users of these systems have to be aware of the strength and the potential limits of the data provided by these systems” (Dupre, Angelic, Morrison. 2018, p. 632). Another reason that dissuades me from using this type of software is that during the Children's Global Media Summit 2017 in Manchester, I was told by researchers from Kings College London, who specialised in child audience research, that they prefer not to use this type of modern software for ethical reasons due to the privacy issue of sending and collecting images of children. Image information must first be sent to a data centre with artificial intelligence, where AI analyses the children's facial expressions. It then sends the analytical results back. Unfortunately, most AI intelligence has a short retention period, meaning it temporarily keeps images on the servers and thus presents a security risk when collecting images of under-age children. Although the chances of any security leaks are slim to none, some companies do not wish to take risks (Personal Communication 5 December 2017). Therefore, restricted by a numbers of limitations, I chose

to use more traditional and less technologically advanced analysis techniques, for practicality and appropriateness.

I used a video camera on a tripod (Figure1) to record the children's reactions during the film screening for later analysis as a usual method for qualitative research (see fragments of screening on Figures 2 and 3 below).



Figure1: screening equipment **Figure 2:** classroom one screening **Figure 3:** classroom two screening

However, on its own, video recording is not perfect either. It needs to be supported by other methods, since some scientific research questions the accuracy of facial expressions as a reflection of experience and how closely the two are aligned. A study showed that a person's face expresses their true feelings only in a minimal number of situations. Rainer Reisenzein, with co-researchers, found that a “high coherence has been found in several studies between amusement and smiling” among adults, but that there is also a “low to moderate coherence between other positive emotions and smiling” (Reisenzein, Studtmann, Horstmann, 2 January 2013). In other words, facial expressions do not always accurately reflect the actual emotions of those making the expressions, although they are more likely to do so when they smile at something they find funny. Lisa Feldman Barrett, Professor of Psychology, in her book *How Emotions Are Made: The Secret Life of the Brain* (2017), also questions the reliability of facial expression data and proposes a new theory that emotions are not instinctive but learnt. They are created in our minds from an awareness of senses within our world of experience: arousal, amiableness, nastiness and calm composure.

So, other methods support analysing facial reactions manually: the recording was followed with a child-friendly questionnaire /survey that the children completed (see Figure 4), with care being taken not to influence their answers and mostly avoiding any expressions that may suggest to them agreement or disagreement with their choices. Figure 5 illustrates the busy atmosphere in class during the completion of forms.

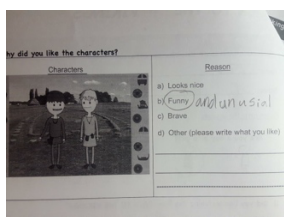


Figure 4: the fragment of completed questionnaire form **Figure 5:** completing the survey

A quantitative/ qualitative research instrument

I designed a mixed methodology questionnaire to be easy for children to complete in no more than 15 minutes, before they might become tired and lose concentration or interest. The questionnaire used a simple illustrated structured list of questions with graphics to assist in completing “yes” or “no” answers and for answers to open questions. A questionnaire allowed children to draw pictures as their responses to inquiries and I observed those drawing sessions (see questionnaire form in Appendix G). For example, questions included, “Did you like the moments when the two presenters time-travelled and became little again, and then older right at the end?”. I received 94 completed forms from children of two schools (three classes were involved). The demographic data will be given later in this chapter.

Qualitative research

After the children completed the paper survey, I interviewed them, focusing on the production elements. The study was conducted in smaller focus groups (3-4 children and paired friends) to discuss how the children felt about certain aspects (sample design - Personal Communication, 28 July 2016).

The topic guide for focus-groups questions covered:

- What did you like about the film? Why is that?
- Is there anything you did not like about the film? Why?
- What bit of the programme was the most memorable part? Why?
- Which activity that the presenters did, did you like most? Why?
- What have you learnt from this film?

Depending on the response, there were more in-depth questions about specific elements of the film in open-ended interviews. However, given the young age of the audience, I was limited in the choice of questions that I could ask to get an adequate answer. In addition, the children lacked the sophistication and understanding of the film’s complexities, such as the film’s structure. Therefore, my questions for the children were kept as simple as possible. All

interviews were video recorded and later transcribed for analysis. Finally, the data, collected from the research, was analysed, and the illustrated findings can be seen at the end of this thesis.

Sampling:

The sample was designed to represent the views of mixed-sex children aged between 8-10 years old at KS2 in school when they learn about the Viking period. Unfortunately, the logistics of the exercise do not allow for geographical analysis – a lack of funding prohibits researching the locality of where I live, which, of course, limits the confidence one may have in this research being representative of a national or even regional audience of children. However, the purpose here is not to create a film for such a broad audience across county boundaries but as *a teaching tool* to demonstrate to TV production students the principles of what may be done, on a smaller scale where my universe is the population of local schools. So, as I pointed out before, it is appropriate to carry out audience research and screen the film in local primary schools. My film includes content about local history, and primary school children are my target audience.

I obtained the co-operation of two schools where there is a mix of children from different socio-demographic families. Boys and girls were in separate focus groups to ensure one sex does not dominate the other in expressing their views (except one group of close friends of both sexes). Also, given the different interests of boys and girls (Götz, 2014, p.15), they may express different viewpoints about individual elements of the film. For instance, boys, maybe more than girls, are interested in Viking weapons. I obtained interviews with an age range between 8-10 years. So, ideally, the sample design should look like this (Figure 6.1):

Sex/Age	8yrs	9yrs	10yrs
Boys	1	1	1
Girls	1	1	1

Figure 6.1

I.e., six groups (of four each – 24 children) or paired-friends interview (12 children). Presently, paired-friends looks like the best method (Götz, 2014, p.51). Maya Götz advises that children are more comfortable expressing their views when in the company of close

friends and same-sex peers. In the following analysis, I looked at the data from each sex separately. I expected there might be differences between them in which features they prefer.

Time constraints and logistics only allowed me to interview five groups of children, including two girl groups of four, one boy group of four, one mixed group (two boys and two girls), and one paired-friends group of two girls, 18 children in total. The data from this audience research was analysed and follows. The final research results with the children support the reflective process of how successful the film has been with the target audience. Consequently, it impacts academic interest in making factual programmes for children and applying this knowledge as a tool kit for programme-makers.

Below, I will discuss all aspects of the child audience research results and determine which production elements in my film work, which did not, and why. The results are based on my observation of video camera recording of a film screening in two classes in two different schools. In addition, I analysed children's facial reactions manually, used paper-survey data (the questionnaire that the children completed) and undertook more in-depth interviews with five groups of children.

SCREENING OBSERVATION

I was interested in the children's attention to the screen throughout the film and at what moments the children smiled, laughed, or their faces appeared to express bewilderment or misunderstanding or confusion. Also, at what moments their attention increased – the children seemed to “not breathe at all” or look amazed (for all data from classes watching the film, see Appendix F). The results are as follows.

Attention to the screen

Most of the children were attentive until the end of the film, except (18.35) for the episode “We will be on the island of Gotland” (ten pupils looked tired). However, the following craft episode about tablet weaving returned the classes’ full attention. Unfortunately, attention was then lost during an episode about gods, 24 minutes into the film, when half of the pupils in each class showed signs of fatigue. Perhaps, this scene was unnecessary for the film. Nevertheless, during the next scene, starting 1 minute after, which featured various activities of the medieval festival, the classes' full attention was restored until the end of the film.

Only two boys from 28 of those interviewed children in focus-groups suggested to me that the duration of the film was “a little too long” (*St. Jer.1 2nd Boy: [00:01:05], St. Jer.1 4th Boy: [00:04:34]*).

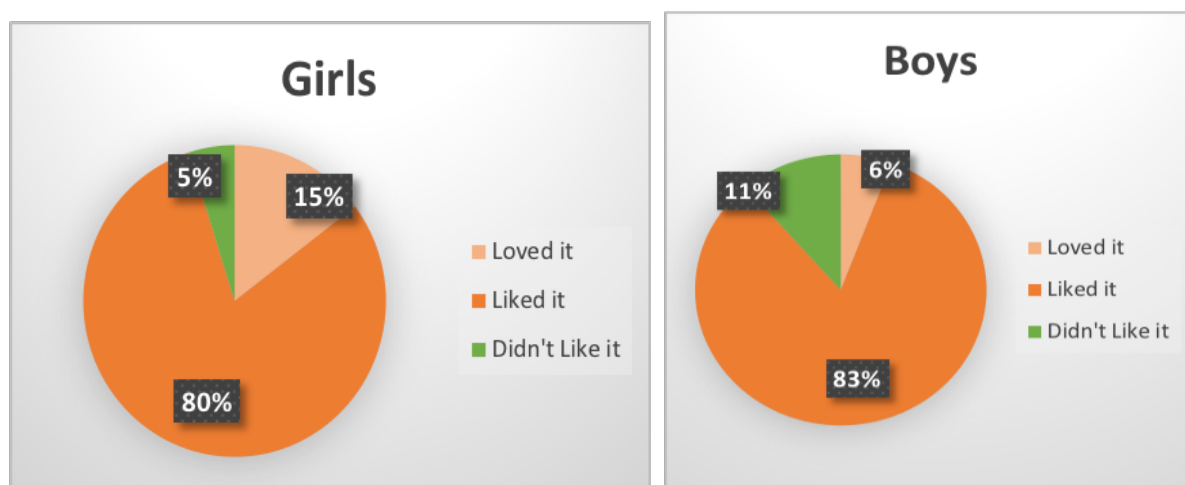
So, from these results, I can conclude that not all children can watch all of the film through easily, but most pupils were coping with a duration of 30 minutes. Keeping in mind that this film has educational value, the duration is not a problem – teachers can gauge the attention of their class and pause for a break or discussion if they feel children are tiring. For example, the interviewed teacher, Karen Stark, would break the film up into clips and at the end of the topic reshow the whole film as a revision tool – teachers gave their vision of how my film may be helpful in their classes, and it will be shown later in this chapter.

The analysis found that episodes where audience attention was increasing, when children watch the film as if with bated breath were: Dan chopping wood, Tim choosing a bow and arrows, boys fighting with each other using sticks near the sea (ten pupils looks amazed), Tim and visitor's archery practice exercises, (21.33) presenters throwing axes, (21.58) and a visitor throwing a log. Eventually, talking about all activities in the film, I found out that the absolute leaders of audience attention were scenes with field skills and physical activities.

Music: A screening observation of the child audience reveals that seven children were moving to the rhythm of the background music during the episode when a group of musicians in historic outfits played historical instruments in the Moesgaard Viking moot. In addition, twelve children were smiling when Watchman was singing an old traditional song (13.30); twelve children were dancing to the rhythm of street music performers during the scenes of craft markets and during the street performances with background music and noise (27.33). Moreover, fourteen children were smiling during the final music piece when presenters went to the forest (29.30). So, it looks like generally, all musical fragments in the film got a positive response from the audience – many children were smiling and dancing to the rhythm. Some other data from the screening observation, such as the time-travel effect, laughing effect and other smiles, animated entry, and animated Tim and Dan, will be presented together with children's interviews in focus groups later in this chapter.

QUESTIONNAIRES AND FOCUS-GROUPS INTERVIEWS DATA ANALYSIS

I analysed the completed questionnaire data from children of three classes from two schools - 94 forms from 52 boys and 41 girls altogether (see complete data in Appendix H) and data from focus-group interviews with 28 children (see full data in Appendix J). From 94 completed forms. The majority of children (86 pupils) liked and loved watching the film “Back to the Vikings” (89% of boys and 95% of girls, hence proportionally very similar in their positive answers) and only eight children did not like the film (Figures 6.2 and 6.3.). So, I can interpret that my film was attractive to watch for the chosen child audience by numbers.



Figures 6.2. and 6.3. Did you like watching the film “Back to the Vikings?”

In the questionnaires, some children said what they **loved and liked about the film**. The film was considered interesting, funny, very realistic, and full of facts; “drawings and animated characters are good, great teleporting”, “it told me all about Vikings what I did not know”. One comment that was significant for me was that the film did not look like a school lesson – “because it did not have much to teach”. I was able to follow the work method of producer Metka Dedacovic:

“We work opposite to classic schooling, where we find a way to make a game out of things to teach children in a playful way. It is very personal, so the child watching feels very involved (extract from an interview with producer Metka Dedacovic, Appendix D).

Some children offered **more profound interviews answers** describing fun bits, lots of facts, the amount of information, and the educational value of the film:

S. L1 3rd Boy: [00:00:09] and St. Jer3 Left-Boy: [00:04:24]; S. L1 2nd Boy: [00:00:23], S. L1 1st Boy: [00:00:32], St. Jer.1 3rd Boy: [00:00:13] Quite adventured, presenters do things themselves; it showed you how to do some things... to make some bread; learning about our

culture and chance to learn about other people's culture as well; interesting to know a bit more about the Vikings.

St. Jer2 1st Girl: [00:00:05], St. Jer4 2nd Girl: [00:00:34] Icelandic horses, as I like the horses because I love animals and nature.

So, the content of the film was found attractive; the audience liked that everything happens naturally and visually – the presenters move from place to place and say where to, and the map helps children to understand the route:

St. Jer3 Left-Boy: [00:05:19] It is good because the way they set it out like I like when they (presenters) said, “let us go to the next place”, and the map came up, and it told us where it is.

I was particularly pleased by a comment from one girl, who said: “it was good how the film looked like...it was like an adult's documentary”:

S.L3 2nd Girl: [00:01:00] Yeah. I think it was good how the film looked like, you know. When I first watched it, I thought that it was like a kid's thing because of the intro, but then when I saw the boys, I thought that it was like an adult's documentary.

It seems that the girl associates animation with content for young children, with whom she no longer wants to associate herself - real presenters a little older than her gave her confidence that she was treated like an adult viewer.

The child audience also appreciated other elements in the film, such as **good editing and script** “it literally covered almost everything”:

S.L4 2nd Girl: [00:04:42] I think that all the editing was really good. It was really factual and really like... good like for that time, and it literally covered almost everything. It was really nice.

The audience admired the **field skills**

S. L2 1st Girl: [00:03:09], St. Jer4 1st Girl: [00:00:46], St. Jer3 Right-Boy: [00:03:03] the way they (re-enactors) fight throwing axes at the wood, archery, the aim practice with the bow

In the **breadmaking**

S.L5 3rd Boy: [00:02:00], S.L5 2nd Boy: [00:02:32] skill the audience find attractive how they (presenters) rolled it, that nettles can be used as a herb; because it reminded a personal experience of Viking breadmaking and own bread also tasted as wood

S.L4 4th Girl: [00:00:09] I liked it when they made the bread because I have actually made Viking bread before. It was interesting because I said that it tasted like wood when I made it, and they said that as well.

In **craft** skills audience liked how presenters collected different coloured glass to make beads:

S.L4 3rd Girl: [00:00:23] I thought that it would always be like wood that they somehow painted.

S. L5 4th Boy: [00:02:55], St. Jer2 2nd Girl: [00:00:20]) bead-making place. I just like jewellery, and I found it very pretty. I could make glass into beads.

The audience liked how the material was dyed for clothes:

S.L4 2nd Girl: [00:00:50] When they got the different items of clothing, like what they wore. I thought it would be quite dull, but they had different colours, and they actually dyed the material.

The audience also liked the fragments where presenters making the rope:

S.L4 1st Girl: [00:00:53] Making the rope because I have actually done that before.

One boy was surprised that Vikings made craft, so this fact makes Vikings not so scary after all:

S.L5 1st Boy: [00:03:15] I like more of how they are not really all that bad because sometimes they can just sit down and make little crafts and stuff, and usually, if you think like scaring people with Vikings, you would not think like that, like they would do stuff like that.

In **Local history** themes, the audience particularly liked the fragments about their village with Viking roots:

S.L4 2nd Girl: [00:04:42] (children) liked the names of the roads,

S.L5 3rd Boy: [00:05:23] talking about what all the roads mean,

S.L5 4th Boy: [00:05:23] like I never knew they were like Viking name,

St. Jer4, 1st Boy: [00:00:11] where they (presenters) went past like all the houses, the old Formby houses,

S.L5 4th Boy: [00:01:15] because I could relate to what it was like, and I knew most of the roads that they went past.

There were some **negative comments written in the questionnaire forms** where a few children found that characters and jokes were not funny (seven comments), the fake laughing was ‘weird’ (five comments), the animation was a ‘bit childish’ (two comments), the film was ‘quite dull’ and probably for a younger audience (two comments), or were disappointed that there were no girls as presenters (one comment).

To conclude, I find it interesting that a few children did not like precisely the same elements that most children liked. It demonstrates various opinions and is an expected result, considering that we all have different thoughts about any object of creative work. One girl regretted that there was **no girl among the presenters** – ideally, in the film, it is better to have a different gender among the main characters, but I was limited by a lack of a budget even for casting any children.

How the child audience in my research responded to the jokes can be seen next.

Interviewing focus groups, I found that it was a mix of opinions.

Some children got the jokes *(see all data in audience report):*

(S.L4 2nd Girl: [00:03:37] the jokes were good,

(All four girls): [00:03:37]), It was funny in some parts

(St. Jer.1 4th Boy: [00:00:10], some of them were okay... a bit corny... a bit cheesy but I liked them (S.L1 1st Boy: [00:03:09] when they said the bread tastes...

S.L2 4th Girl: [00:03:09] I thought they were really funny

Some children did not like some of the jokes:

S.L3 2nd Girl: [00:05:25] I think some jokes were funny, but then a few like were not like, you could not really... understand.

S.L5 1st Boy: [00:04:42] No, I think the laughing was good, it probably was funny, but I just did not understand some jokes, what it meant.

S.L5 3rd Boy: [00:04:42] Yeah. We did not get it - the jokes were supposed to be funny.

Or thinking that jokes were more suitable for younger children

S.L1 3rd Boy: [00:03:09] Yeah. I think it would be good for like you know 7-to-8-year-olds who like to laugh a lot.

Or worried that the jokes are not for younger children

S.L3 2nd Girl: [00:05:25] Like I think if younger people were listening to it, they might not get it.

Other smiling was recorded from the screening observation (without canned laughter effects:

(11.06) And now the battle begins. Vikings pounded the edges of their shields using their swords so that the sound would scare their enemies. (7 pupils smiling); (13.03) DAN Our feet will grow, and then what will we do with them? TIM Well, when they do grow, then we will think about it! (11 pupils smiling), (19.40) The Village even has its own witch – her name is Tova, but she was not even slightly scary! (7 pupils smiling), (25.22) (various activities of the medieval festival) The famous medieval week begins! (12 pupils smiling, two pupils laughing).

Eventually, other jokes without canned laughter effects got a good response from the audience.

REACTION TO JOKES USING ARTIFICIAL LAUGHTER

Screening observation

There were six jokes in the film where I used artificial laughter. They were about:

- 1000 years of Viking clothes (14 pupils smiling, seven pupils laughing, ten pupils look confused)
- wooden bread (18 pupils smiling, five pupils laughing)

- funny cats' stories on the phone (13 pupils smiling)
- dyed fabric in the mud looks black (5 pupils smiling)
- Vikings loved to hit each other with sacks of hay (7 pupils smiling)
- Dan wiping the butter (10 pupils smiling)

The artificial laughter drew a mixed response – some children smiling and laughing.

However, some looked confused because fake laughing was unpredictable for them.

However, children adapted by the next joke with the same sound effect and started smiling and laughing; I did not see confused faces anymore.

Interviewing children in focus groups, I also got a mixed response to this method. Some children liked the artificial laughter effect:

S.L2 3rd and 4th Girl: [00:03:46] Oh, definitely. Yeah.

Some children had a mixed opinion:

S.L1 3rd Boy: [00:00:51] I just found it a bit like weird the laughing sound effects. I mean, it was good, do not get me wrong!

Reasons for uncertainty were various:

S.L1 1st Boy: [00:02:42] because of the jokes and the laughter over jokes

S.L1 3rd Boy: [00:02:42] when they set the joke, and they were like on a couple of words, and then the sound effect came in, so you did not really catch the whole sentence

Some children generally liked the artificial laughter effect but feel that it need to be shorter:

S.L3 2nd Girl: [00:05:00] Well, what I thought was that the laughing went on too long. Because they started, the thing started laughing and then it was like a scene, but it was still laughing. Well, I think it can be a little...

S.L3 1st Girl: [00:05:15] A little bit shorter...

S.L2 4th Girl: [00:03:46] Maybe it could have gone a shorter amount of time, you know because it was...

S.L2 (All): [00:03:46] Going over the speaking bit.

Tanya: [00:03:46] Laughing you liked?

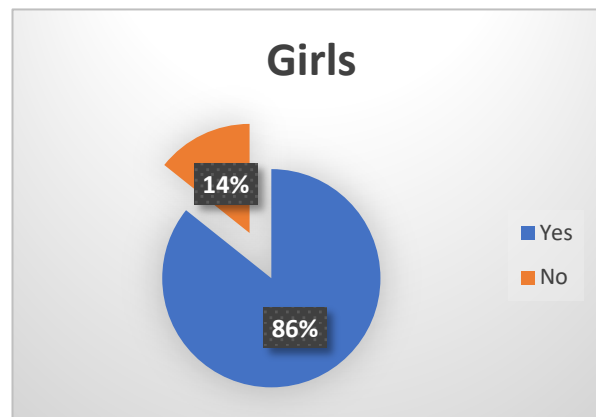
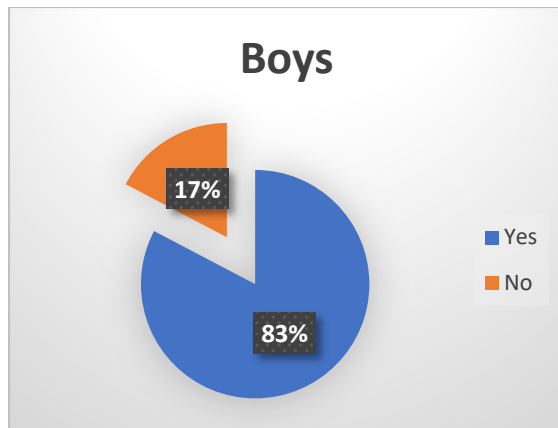
(All): [00:03:46] Yes

S.L4 4th Girl: [00:01:59] I also thought the laughing was a little bit weird because loads of people got like distracted by it when they were trying to listen. I think if it were shorter, it would work better.

For some children, **artificial laughing helped them understand the joke**, and it was an important finding for me as this was the reason for placing fake laughing in the film.

S.L3 1st Girl: [00:05:47] The cell phone one, I thought he was just saying... I do not remember what he was saying, but I think it was just saying I wish I had my phone here. I did not realise it was a joke, but then when the laughing went on, I was like...I got it.

Next, in the questionnaire, we can see that most boys and girls (almost equally) liked the presenters in the film (Figures 7.1. and 7.2.). According to the questionnaires, 83% of boys and 86% of girls liked the presenters in the film.



Figures 7.1 and 7.2 Did you like the main characters in the film – Tim and Dan?

Answering the question “**Why did you like the main characters?**” the children described the presenters as “friendly, funny and brave” as the most important characteristics (Figure 8).

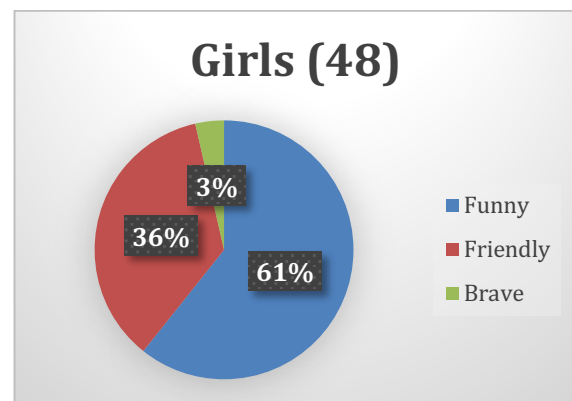
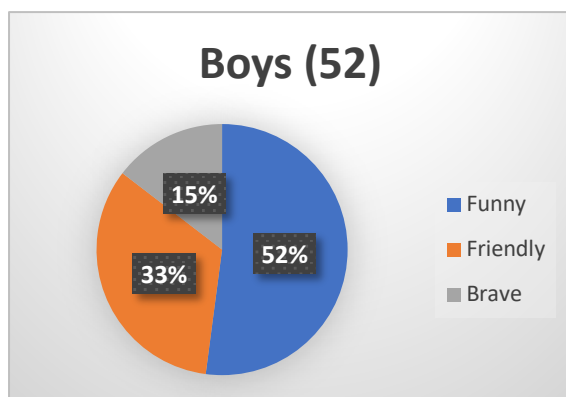


Figure 8.1 and 8.2 What did you like about the main characters?

Other personal characteristics included:

- look nice
- they told good and interesting information
- look happy
- they are funny and unusual (Figure 9)
- descriptive, cheerful, smiley and chatty

- ability to entertain and travel: “I enjoy it because they entertain you and do not make it seem boring, because they went to events, I like when they were exploring, I like the way they put lots on food”;
- ability to present the correct information:

S.L2 3rd Girl: [00:00:32]” Characters were full of facts, I like how they taught me some new things about the Vikings; the way they tell you facts, as well as they, tell you what it is

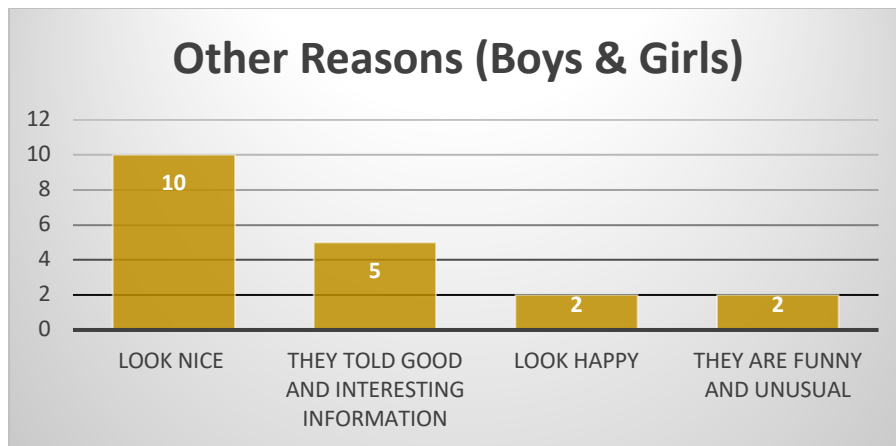


Figure 9. Other reasons to like the presenters

Further information from focus group interviews indicates that children appreciated the presenters actually travelling and doing different activities. We might say it is the real-life, verisimilitude or authenticity to which they are responding:

S.L2 2nd Girl: [00:00:09] I think I liked the characters because they did not just like say what they were going to try and explain to you, cos they were actually explaining, not just saying, so you understand.

S.L5 2nd Boy: [00:00:32] I like the way it is like... you look at, actually like the villages in how they (boys) like re-enact out, they did all of it. And all that.

S.L2 4th Girl: [00:00:45] I liked how they actually went and did things, and I particularly liked the crafts that they did because it was very interesting to see how Vikings really lived.

S.L2 4th Girl: [00:03:46] And I also liked how they went around Formby and then went around different countries in Scandinavia, and they actually went to where the Vikings were rather than doing it in Antarctica or... where Vikings live... re-enacting same as other people, other families.

S.L1 1st Boy: [00:05:56] I like the fact it was realistic with when they had the Viking clothes on and like the axe.

Children liked the **presenters’ costumes**, and that they suggested cartoon characters:

S.L2 4th Girl: [00:03:46] And I liked how they dressed like brown and like red.

S.L2 3rd Girl: [00:03:46] And like the Cartoon, like matched the outfits.

Children also liked the idea of presenters of a similar age as them, not adults:

S.L4 3rd Girl: [00:04:42] I thought the two boys were quite interesting because, like usual, like, in shorter films like that, there is like older people, but I thought it was interesting how there were two teenagers in it and how like...So it is like kids know about that sort of thing.

Moreover, the presenters were real people:

S.L2 3rd Girl: [00:03:46] Cos it is like a change because you think it will be Cartoon at the very start, but then it goes into like real people.

There were also further comments talking more about the **ability of the main characters to present effectively verbally**:

- presenters had a good speech; they pronounced their voice very well, it was clear;
- presenters have loud voices, presenters are calm and have an overall good style of giving commentary of the video, for example: “I think he (Tim) is friendly because he was speaking nicely” (see Appendix H).

From focus groups interviews (see Appendix J):

S.L5 3rd Boy: [00:03:50] We heard like every word. Oh, yeah.

S.L5 (All): [00:03:37] I also got a recommendation in case of remaking the film, stick with the same presenters as “they were really good”:

S.L1 3rd Boy: [00:05:27] You know, the two boys that were the presenters, yea. I think they were really good, as you know when they like narrated. I think their voices were really clear, and you could like understand what they were saying. Their voices we re really clear, so that made it good because obviously, they could get everything that they are saying out to the audience. So, I think if you were like to re-take the film, then I say stick with them two as they were like seemed really good.

Ideally, voice-overs of presenters in childhood should be recorded by children of the same age. However, technically it was impossible to organise - I did not have familiar 10-year-old boys who could read large fragments of voice-over text from the script into the microphone, recording many takes. Therefore, at the scriptwriting stage, it was clear that mature presenters would need to pronounce all the film text themselves as if they were at a much younger age in my project. This move was accepted by the child audience and did not raise questions except for one girl:

S.L3 2nd Girl: [00:02:33] I liked it, but I think, was it? I do not think, was it little kids talking in it? Because it did not look like they were speaking. [00:03:12] Yeah, because it says, we...they said like we have gone back younger, but if they were younger, they would have a different voice.

The next question was “**Did you like a moment when Tim and Dan ‘time-travel’** - from little children transformed to teenagers and back at the end of the film?” and more than half of boys and around 2/3 of girls answered positively (Figure 10).

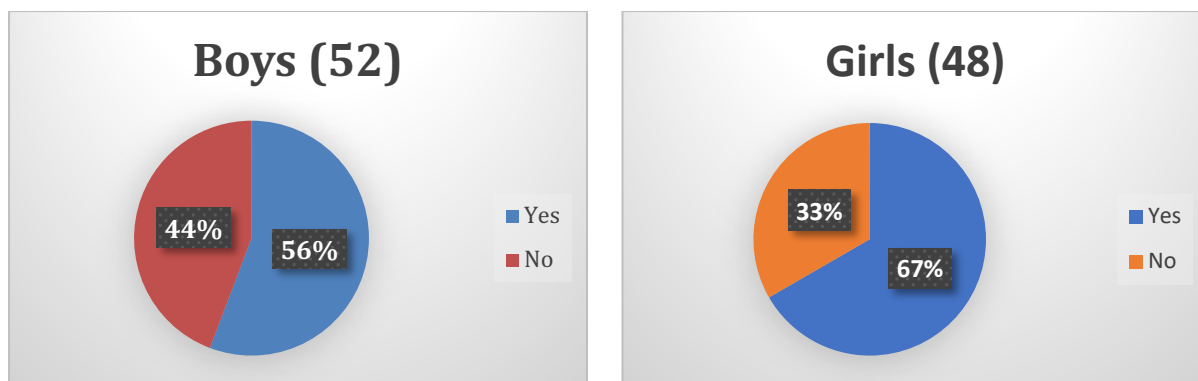


Figure 10. Time-travel transformation moments

From interviews:

Tanya: [00:02:27] This time transformation, what do you think about it?

S.L3 1st Girl: [00:02:31] I liked that!

S.L5 3rd Boy: [00:03:59] It was good, it was good.

S.L5 1st Boy: [00:03:59] It was Okay...

Interviewing children in focus groups, I found that most of the audience liked an idea when the presenters changed their age in real life (it was my new element in a documentary for children):

*S.L2 1st Girl: [00:00:45] I liked the way **when they went back in time, they literally went back in time.***

St. Jer3 Left-Boy: [00:00:08]. I liked it as well when they (presenters) were like teenagers and them turned into like little boys, and then they turned back to the teenagers.

Tanya: [00:06:14] Do you like this idea to use the same boys when they were young and afterwards when are they going up?

SL4 (All): [00:06:23] Yeah, yes.

The children's opinion on the **sparkling** effect was divided – some liked it:

*Tanya: [00:01:53] What about the effects themselves, like **sparkling**? Did it work for you?*

S.L4 2nd Girl: [00:01:58] The effects were good.

Tanya: [00:01:08] So did you like this effect really how it was done, this back in time?

S.L2 (All): [00:01:09] Yes.

I found that children who answered negatively liked the time-travel idea rather than the sparkling special effects. They felt that: it was for younger kids, boys may not like it, “a bit unneeded sort of thing” and it could be better to “go through something like a door” or use their imagination for transformation:

St. Jer.1 3rd Boy: [00:03:51] Well, I got how they time travel but like how they like, the noise and sparkle. I am pretty sure you know what I mean.

St. Jer.1 2nd Boy: [00:04:00] I think they could like change effects of it to make it better.

Tanya: [00:04:03] Ah, okay, but time generally travelling, that boys time travel. Is it all right?

St. Jer.1 (ALL): [00:04:08] yeah.

S.L1 4th Boy: [00:02:05] I do not really know what it is about it, but it is sort of like the effects on it, so when they first travelled, and they like turned into kids, and it was this weird like... a bit unneeded sort of thing.

S.L3 1st Girl: [00:01:23] I do not think the boys would like that.

S.L3 2nd Girl: [00:01:23] I think if it, I think it should have gone like darker instead of the sparkly because I think the sparkling was a bit younger.

St. Jer.1 2nd Boy: [00:04:25] Because they could like go through something like a door, or something, and then.

S.L4 3rd Girl: [00:01:59] I thought a bit something more like they use their imagination to go back into time or they actually did something to go back in time.

However, two children were not sure:

*S.L4 2nd Girl: [00:01:25] I feel like the teleportation, like when they teleported, **was funny, but it was almost weird**. It is like you are talking about things in the past, and that is kind of in the future. So, it is kind of moving with like Vikings.*

*St. Jer.1 2nd Boy: [00:03:44] I did not really like the time-travel bit. **I did not really get it.***

According to the screening observation about the time-travel effect, during the transformation process from presenters to younger boys and back to teenagers again at the end of the film, it looked like many children responded positively to the time-travel effects and audience moved excitedly: (2.08) *sparkling special video effect and sound effect – boys become six years younger* – 22 children were smiling and 11 children were laughing in both classes during the first transformation, 23 were smiling when the presenters changed to a younger age again:

(28.44) *sparkling video special effect, boys become six years older* (Full class attention, 13 pupils smiling); (29.00) *TIM: (looking to himself after age transformation) “Yes, that is how the power of mystical teleportation works. I have honey from the Swedish market”*. *DAN: “Cool, but I have a helmet, so I win!”* (10 pupils smiling).

Some children suggested that, in the episode where Tim went “**beep, bop, boop**” on an imaginary watch before a magical sparkling effect would transform his and Dan’s age, should be filmed differently or that Dan should have an actual watch in his hand to beep:

St. Jer3 Left-Boy: [00:02:13] I'd go like “1,2,3”

St. Jer3 Right-Boy: [00:02:13] Yeah, and then they jump!

St. Jer3 Left-Boy: [00:02:13] And then they jump in the air.

S.L4 3rd Girl: [00:01:59] I thought a bit something more like they use their imagination to go back into time or actually did something to go back in time.

S.L5 2nd Boy: [00:04:10] Maybe if he had a watch or something?

I was curious, whether children would understand that the same boys **go through a transformation into a different age** (the presenters were wearing the same Viking costumes at both periods). However, according to the interview results, it was understood because of their clothes colour, colour and style of hair:

Tanya: [00:06:11] Did you realise it was the same boys?

S.L4 (All): [00:06:13] Yeah, yep.

S.L2 (All): [00:01:13] Yeah.

S.L3 Both Girls: [00:02:24] Yea.

S.L1 3rd Boy: [00:02:42] Yeah, because of the clothes they were wearing, like red and blue.

St. Jer3 Right-Boy: [00:01:32] Yea, the hair was the same as each other.

The teachers comment positively about the ‘real time-travel’ element: “Attractive personalities – child audience will warm to them as young and friendly. They will love the transition from teenager to child and will be able to relate to the presenters as children. Unique as it is recognisably the same people in both time frames” (see complete responses later in this chapter, p.159).

My research needed to find girls’ favourite parts of the film separately from boys. When I planned the content for the film, I thought that craft with cooking activities and a possible fragment about horses would attract girls’ attention, as traditionally girls love these activities. On the other hand, I thought that battles and other sporty activities would attract boys, so that each gender group would find their parts in the film interesting. Completing the form, children had the opportunity to name the fragments as they liked. The result demonstrates that I was right in choosing activities for the film: boys prioritised scenes with weaponry and field skills sporty Viking exercises (Figure 11) as I expected. Next, they also liked fragments about local history and Viking road names in their home village, horses, the cartoon intro, and some craft, including wood carving. Boys also enjoyed glass bead making, bread making, Vikings eating and drinking, cartooned presenters, and cartoon maps. Finally, I am glad that some crafts attracted the boy's attention, as did cookery, cartoon presenters, and maps.



Figure 11. Favourite parts of the film (boys)

I assumed that girls would like the fragment with horses best of all. Answering the question about favourite parts of the film, from 30 different themes in the questionnaire, most girls (28 of them) named horses, putting fragments with horses in the first place. Nineteen boys put fragments with horses in fourth place straight after axe, archery, and Vikings' fight activities. So, audience research demonstrates that fragments with Icelandic horses were a very attractive part of the film for the audience and the leading content for girls. The following finding was completely surprising – I expected crafts and bakery fragments to be the girl's favourite choice. However, the girl's audience chose weaponry activities instead: the most popular being archery and axe throwing. (Figure 12) Moreover, other field skills sports activities follow. Stereotypical female roles include being emotional, compassionate, and in need of security, while rational, career-driven, and dominant are stereotypical male roles (Basow, 1992, p. 9).

Similarly, gender stereotypes, according to social role theory, are generated from observations of role performances in society. As a result of these observations, roles such as “homemaker” for women and “breadwinner” for men have become accepted. (Eagly, Wood, & Diekmann, 2000). Children learn what distinguishes female and male behaviour from their families and peers, schools, religious organisations, and the media. Even on Children’s TV in particular, “in comparison to male characters, female characters are less active, less loud, less represented in the position of authority and behave more childishly. Male characters act more aggressively, are louder, and are rewarded more often in the plot” (Götz, 2014, p.5).

It demonstrates the flaws in my traditional and stereotypical gender expectations, which stem from prior generations' culture and traditions when women cleaned and cooked at home, they made crafts, and girls followed this pattern. Modern girls, in a similar way to boys, like action and adventure in films. Therefore, it is a robust finding for all filmmakers to know that some content in my film, addressed more to boys, can be attractive for girls in the same way. The everyday life of Vikings, what Vikings ate and drank, information about re-enactors, and cartoon characters of presenters were listed as favourites for the girls’ audience. So, girls' attention was firstly attracted by boys as presenters involved in various actions.

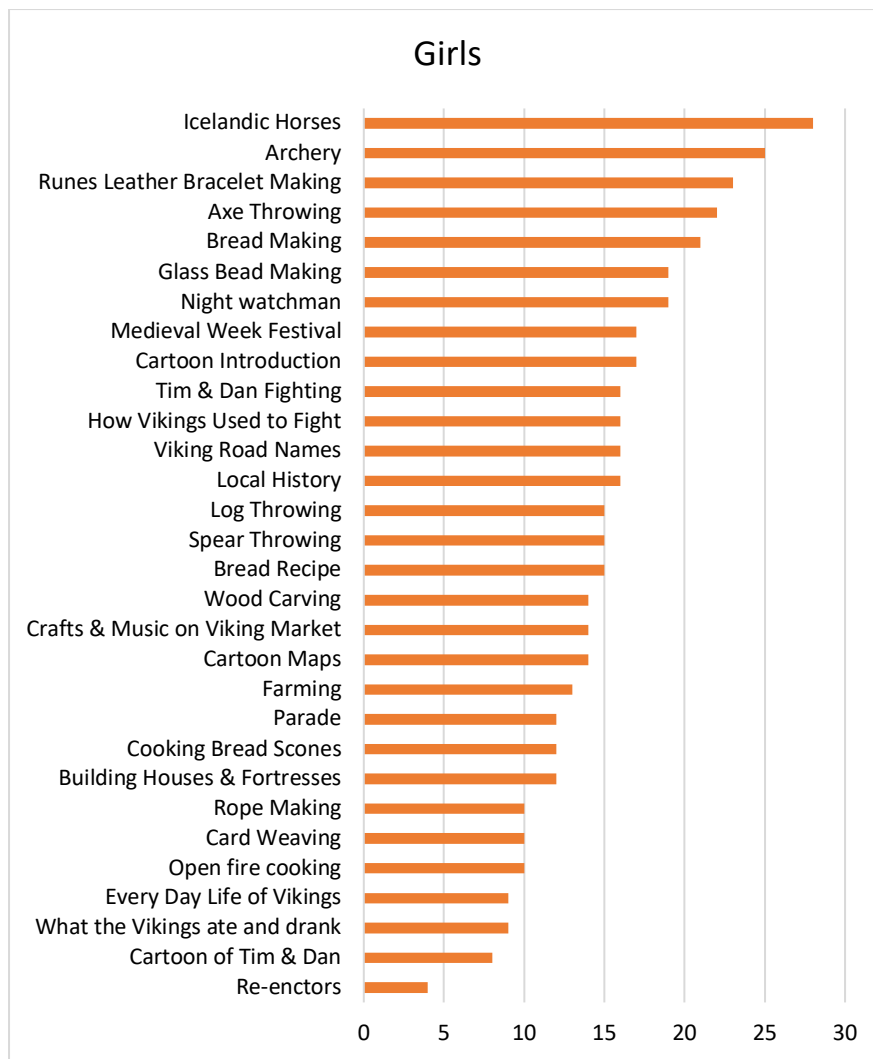


Figure 12. Favourite parts of the film (girls)

Presenters were filmed doing crafts. These included wood carving, glass bead making, runes, leather bracelet making, rope making, card weaving; food preparation included open fire cooking, baking bread scones and bread making. While observing other re-enacting activities, presenters (and audience) learn about how Vikings used to fight, eat and drink, do farming, make jewellery, dye fabric, and look after Icelandic horses. In addition, they learn the everyday life of Vikings, including the roles of every family member; how Vikings build their houses and fortresses. Also, presenters explore the Viking history of their own Formby village and Viking road names.

The diagram that shows favourite parts of the film for all the children together (Figure 13) demonstrates that all audiences liked, best of all, scenes where the presenters were involved in various field skills actions. Scenes about local history, horses, the cartoon intro, and the medieval festival week go next in the diagram. Various activities and crafts carried

out by re-enactors follow as next favourites. As a musical fragment, *Night watchman* stands in the middle, so it looks like mixing activities with music did work well in my film.

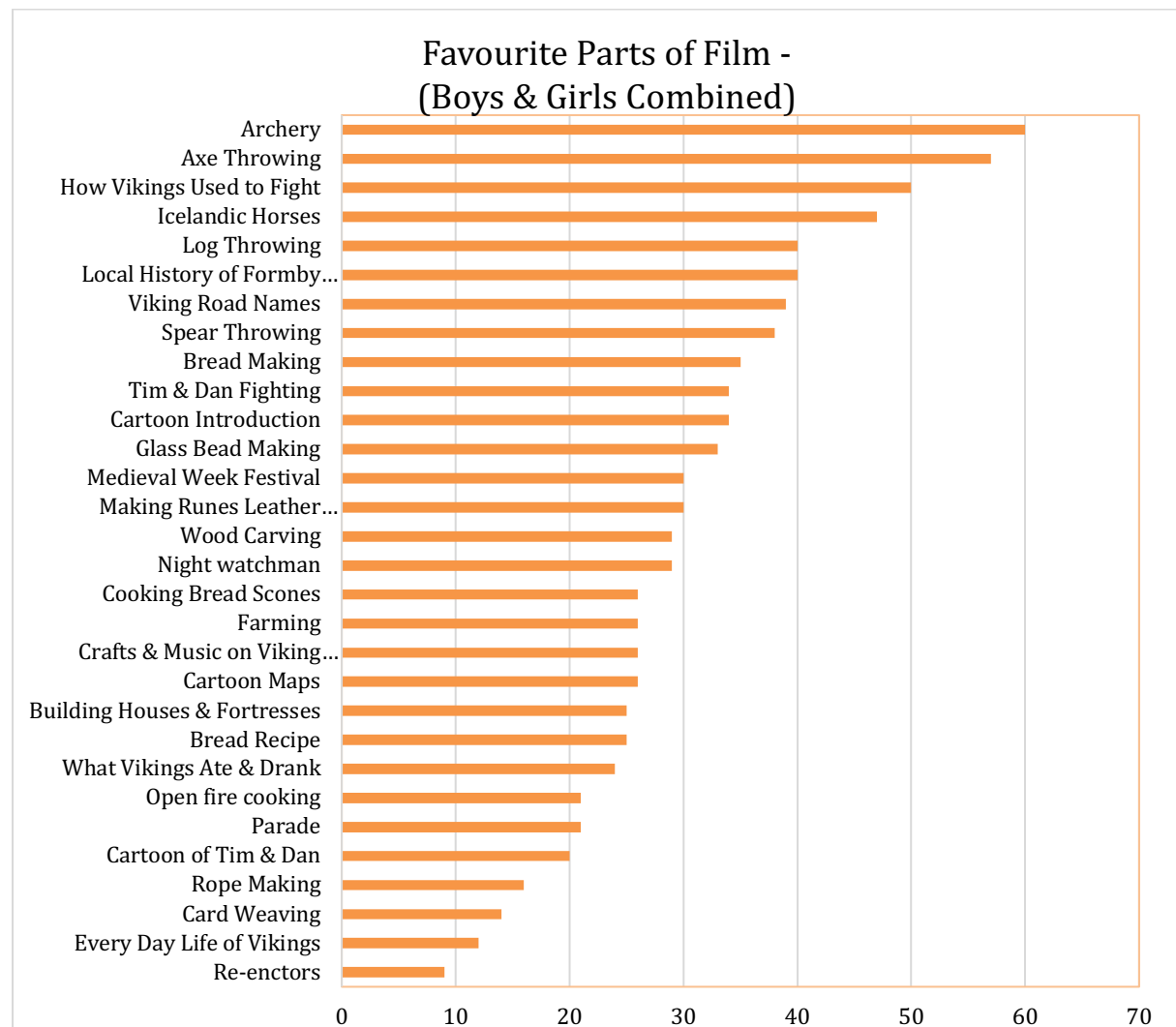
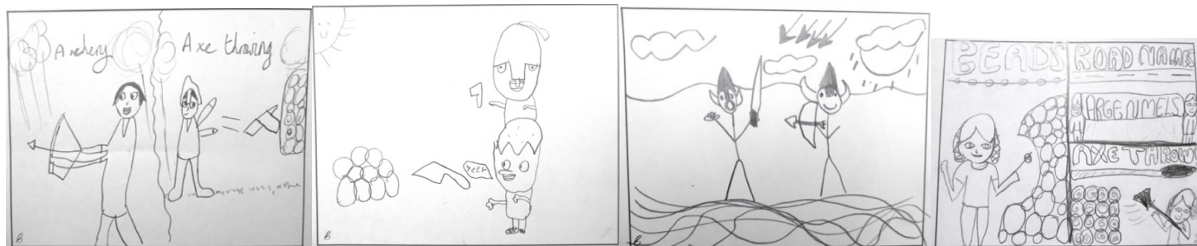


Figure 13. Favourite parts of the film (all)

Finding out the audience's favourite visual aspects of the film:

Answering the question **Can you draw or write your favourite part of the film?**

participants impressively drew their favourite fragments from the film, memorising visually the scene (please refer to Appendix F). The most significant pictures demonstrate Field skills where Axe throwing 33(b27+g6) and Archery 29(b18+g11) are the most liked content, then Battle 7, Spear throwing 5, and Log throwing 3 were drawn. Next, children drew Intro animation 13(b5+g8), Horses 7, Beadmaking 6, Breadmaking 5, Formby Viking streets names, Beginning in dunes 2 and one each in Ropemaking, Night guard, Time-travel and Carving. Some examples of the drawings are below in Figure 14:



№1 Axe throwing and Archery №2 Axe throwing №3 Battle – boys fighting №4 Streets names

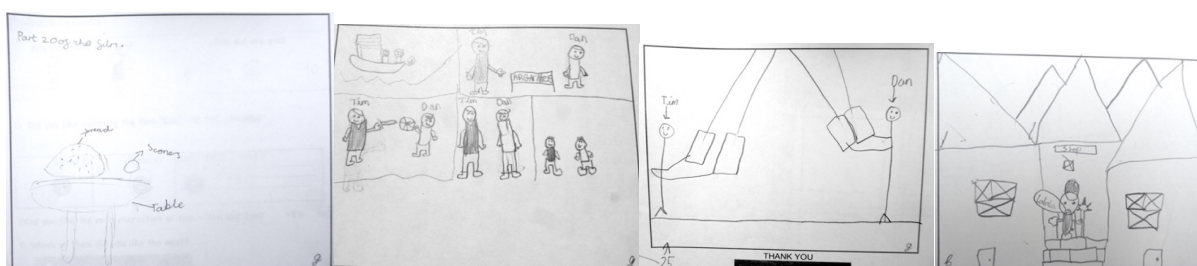


№5 Log throwing

№6 Intro animation

№7 Horses

№8 Beadmaking



№9 Breadmaking №10 Beginning in dunes and Time-travel №11 Ropemaking №12 Night Gard

Figure 14. Examples of children's drawing

Children had multiple-choice to name activities, answering the question, **“Which of the Viking crafts and sports in the film would you like to try out for yourself?”**. Next, I asked them to determine what fragments in my film can inspire children (Figure 15).

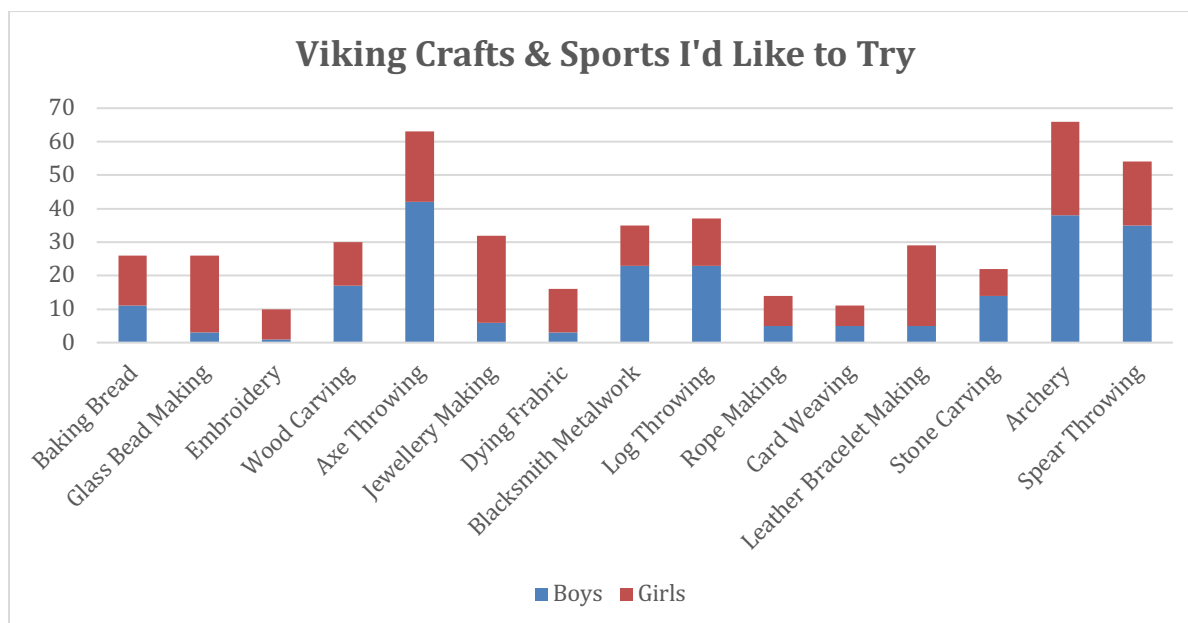


Figure 15. Viking Crafts and Sports I would like to try

Again, field skills activities - archery and axe throwing - were the most popular for children to try themselves, then spear throwing and log throwing. It is interesting to note that girls' choices are very close to those of the boys. Considering craft activities, the majority of girls wanted to try jewellery and leather bracelet making. Stone carving was more attractive for boys to try; wood carving and making bread were almost equally appealing for boys and girls to test themselves. More girls than boys wanted to try dying fabrics, rope making, embroidery and card weaving. Blacksmith metalwork was almost equally attractive for boys and girls to try.

EDUCATIONAL VALUE

The film means to have educational value and “literally covered almost everything about Vikings” (*S.L4 2nd Girl: [00:04:42]*). Teachers commented that my film could be used as an “*All you need to know about Vikings*” tool, a valuable teaching tool that fulfils the National Curriculum – Vikings and a local history element in an accessible and vibrant way”. So, it was helpful to know what information children memorised and learnt from it after watching. From focus groups interviews answering the question “**What bit of the programme was the most memorable for you?**”, a few girls remembered **crafts, horses and animation**:

S.L2 2nd Girl: [00:02:25] When they were in the Village and making the beads and making the bread

St. Jer2 1st Girl & 2nd Girl: [00:01:59] The bracelet making with the ruins on it;

SL2 3rd Girl: [00:03:02] I liked the way they had real horses, the way they were like trained to like to that way and then to go that way

S.L1 2nd Boy: [00:03:55] Some of the animations I can remember so like because I tried to make some animations

The rest of the recollection was around **field skills**, mostly from boys:

St. Jer4 2nd Girl, St. Jer.1 1st Boy: [00:02:11], St. Jer.1 2nd Boy: [00:02:11], S.L1 1st Boy: [00:03:46], S.L1 2nd Boys: [00:03:55] activities like axe throwing, spear and bow and arrow

- log throwing:

St. Jer4 1st Boy: [00:02:10] I remember the rest about the log throwing. It said it should be, the way, the end you threw it, should be on the far side, and it should be right, right directly in front of the thrower.

St. Jer4 2nd Boy: [00:02:12] Yea, same.

- the battlefield:

S.L2 4th Girl: [00:03:02]), S.L1 3rd Boy: [00:03:33] when they fight because it was not real but it actually, it explained how they did it.

S.L1 3rd Boy: [00:03:33] The battlefield was, I play like a lot of games on like, you know, devices and stuff that was about like battling and stuff and I am really interested in like all the weapons they use. So liked the scene on the battlefield.

Interestingly, girls also name **fighting** as the most memorable thing in the film for them:

St. Jer2 2nd Girl: [00:01:22] I think it was the fighting. It was fascinating to watch.

St. Jer2 1st Girl: [00:01:24] How they did it.

St. Jer2 2nd Girl: [00:01:29] Yea with the swords and axes.

Interviewing children from focus groups, I asked the question, “**What have you learnt from this film?**” I found that children learned **facts about local history and their village** like the names of roads:

St. Jer.1 2nd Boy: [00:02:37] I learned a bit about the Formby roads, about the names.

S.L1 2nd Boy: [00:05:02] I also actually learnt a bit more. I knew about the thing because of the parts about Formby at the beginning. I already knew that, but I learnt a couple of the openings as well.

Viking food – how to make it and bake bread; Viking food was not always pleasant

S.L1 3rd Boy: [00:04:23] I learnt that Viking food was not necessarily the nicest thing to have.

S.L3 1st Girl: [00:07:44] Well, how to make bread.

St. Jer4 2nd Girl: [00:03:16] How to make different food and not buy it. You can just make it yourself.

Icelandic horses were the only permitted breed on the island; children learned that Icelandic horses only were allowed to be bred on the island and the way in which the horses have been trained:

St. Jer2 1st Girl: [00:00:05] Icelandic horses; I like horses because I love animals and nature.

S.L3 1st Girl: [00:08:26] I love the horses!

S.L3 2nd Girl: [00:08:26] Yea, that was interesting how they could not bring any other horses to the island!

St. Jer.1 4th Boy: [00:02:42] I never knew that they only use the Icelandic horses. They were not; they did not allow any other breeds of it.

S.L2 3rd Girl: [00:03:02] I liked the way they had real horses, the way they were trained to like that way and then to go that way.

Crafts: facts about glass beads making process, dye clothes, carving on leather, breadmaking

S.L4 2nd Girl: [00:03:44] I never know that they made... like someone said before, the glass beads. I never knew they got a glass, and that did not have many beads. I never knew how they did that.

S.L4 1st Girl: [00:03:55] I never thought they made the necklace with the things.

S.L4 3rd Girl: [00:03:55] I never knew like cos they actually had sort of they carved things into the skin to actually sort of make stamps that they would actually put onto the leather. I did not know they did like that. I thought that they have like a special tool or something and just sort of carve it.

S.L4 4th Girl: [00:03:55] I did not know that they dyed their clothes with herbs and stuff. I thought it would be more like animal blood or something.

S.L3 1st Girl: [00:07:56] I learnt how to make, how to dye clothes and that red was a very popular colour. And I learnt how to make a necklace.

S.L3 2nd Girl: [00:08:10] I think the necklace was very interesting, and how I was just saying like with the archery, I did not know that.

St. Jer.1 2nd Boy: [00:02:53] I never knew you could make bread with a frying pan and like make, make warm chocolate like on the fire.

Viking lifestyles and house-building facts:

S.L1 1st Boy: [00:04:26] I learnt that Vikings worked really hard.

St. Jer3 Right-Boy: [00:04:48] Vikings were fun people. Vikings like worked hard like never gave up. They were vicious.

St. Jer2 1st Girl: [00:02:09] That they did not have any technology and then they could actually entertain themselves with other things.

St. Jer4 1st Boy: [00:02:52] Like you do not need technology to live, you can live in nature.

S.L1 3rd Boy: [00:04:41] Yeah. I learned quite a bit more about the Vikings because I always thought they were just literally just travelled on ships and invaded cities, but now like the video went deeper into it, and you learnt like they used to trade things and stuff.

St. Jer4 2nd Boy: [00:03:05] You can... Like the different clothes that they wear because I like the clothes that they wore.

St. Jer4 1st Girl: [00:03:16] How to make the houses, out of like all the...

Weaponry and other field games skills:

S.L1 2nd Boy: [00:04:32] I learnt some more games and stuff that they did, but I think it was there free... when he has free time like the axe throwing and the arrows and stuff.

S.L1 1st Boy: [00:04:52] I know that they like used to do the bow and arrow and do the axe throwing and log lifting stuff.

St. Jer4 1st Boy: [00:04:42] something that was interesting for me was that they had all the logs stacked up when you threw the axe. It was like; it was just stuck in any place.

S.L3 2nd Girl: [00:07:46] I learnt that like the Vikings used more things than we actually thought, they used the practice with throwing the axe and practising archery there; I did not know this stuff about the archery.

Summarising the film's most memorable aspects and data, I learnt that children remember various facts about crafts, horses, animation, and field skills. For example, girls named mock fighting the film's most memorable aspect. In addition, the children learnt about the local history of their village, such as names of roads and general Viking facts such as Viking food, Icelandic horses, crafts, Viking life, house building, weaponry, and other field game skills. So, answers from the focus-group children cover practically all script content components.

Films provide a broad and engaging method of delivering historical information by creating visually and auditorily memorable moments for viewers. But why are we studying history? We are interested in learning and comprehending history because history can help dispel myths and stereotypes, promote cross-cultural understanding, and foster a greater appreciation for the diversity of human experience. Ultimately, we believe that understanding history can make the world a more tolerant and enriching place for everyone. Thus, history knowledge is essential as it can change perspective and give individuals a greater understanding of the world around them. I believe that for children watching films like mine, there is an opportunity for deeper contextual learning about human civilisation.

IMPROVEMENT SUGGESTIONS

It was vital to get advice from children on how the film could be improved. This question stimulated the audience's imagination, helped identify the film's weak moments from the children's perspective, and gave me additional ideas.

Two boys complained that the duration of the film was too long:

*St. Jer.1 2nd Boy: [00:01:05] I was going to say it was a **little too long**.*

*St. Jer.1 4th Boy: [00:04:34] And I thought it like halfway through it. It got like a bit. Like boring a bit because it just kept going on, and like, about there was like **a really long** bit just about one. I think it was how they did the cooking thing, which went on for quite a while.*

One girl suggested that she would like to see something different than the “Bye” ending:

*S.L3 2nd Girl: [00:08:53] I think **that ending**, I think they should do a different ending as it was like “Bye”, and then they walk off. But I think they should, I do not know, but I think like it should have been a bit different. So, like “bye”, and then it ends on like err different way, though.*

Another girl wanted to see more mystery development in the film, and she even wanted a series:

*S.L3 1st Girl: [00:09:21] So like **a mystery clip** where they get stuck in Denmark or Sweden, or somewhere like that, and then they get stuck and then you can do like another episode of that, of that like escaping or living there.*

Images or stories about Viking longships were desirable:

*S.L2 4th Girl: [00:01:26] Maybe it might have been good if you showed the **Viking longships**.*

Using bloopers at the end can help to make the end funny:

*S.L3 1st and 2nd Girls: [00:09:48] Oh...**Bloopers!***

S.L3 1st Girl: [00:09:48] Yea, where like bits, you know, when you film and like when they make a mistake.

S.L3 2nd Girl: [00:09:48] At the end, that would be funny!

Loop the film with animation fragments, that is, add an animation fragment similar to the beginning at the end:

*S.L3 2nd Girl: [00:10:30] ... you know, how on the first bit it was a **Cartoon**. I think, in the end, it should be Cartoon.*

Start the film as a news release:

S.L3 1st Girl: [00:10:52] At the start. We all like thought it was going to be a really childish programme or really young because it had the cartoon bit on, and a lot of boys and like to, I do not know like four of the girls did not want to watch it because it was.

S.L3 Both Girls: [00:11:13] Cartoon.

*S.L3 2nd Girl: [00:11:13] Or you could do like, you know, how like **in some videos it says like what happened in it**. Like little clips of what happens, and then it goes into actual things.*

Alternatively, another option to start if not to use animation:

S.L3 1st Girl: [00:11:33] Oh, and at the start or like some on YouTube videos, they have a song and then they do like... they do little bits of there, and they just show pictures of it, and then they go into it.

S.L3 2nd Girl: [00:01:04] So like, what happens in it, and then you just go into the actual thing.

Using cartoons in the production for children was identified as an attractive element for the audience. So, next, I will analyse the audience research results of all the animation elements I used in my film. These elements include an animated entry with its catchy tune, animated characters, travel maps, breadmaking recipes, and Viking style borders (for all trips to Scandinavia parts to separate two time-travel realities visually).

ANIMATION ELEMENTS

NEW - Animated main characters copy real presenters

In the questionnaires, answering the question “Favourite parts of the film”, among girls, episodes with animated characters came in at the penultimate 29th place out of 30 (Figure 12). For boys, animated characters are in 19th place out of 30, almost in the middle of the table (Figure 11).

The focus-groups interviews demonstrated a positive response to the idea of having the animated characters copy the real presenters:

S.L4 3rd Girl: [00:03:24] I think it was cool how the people sort of turned into cartoons, so I quite liked that.

In particular, during the screening observation, in the animated sequences featuring Tim and Dan, nine pupils smiled at (4.30), then four smiled at (6.22). This result showed that there was a great interest in the animated presenters. Furthermore, the later the appearances of the cartooned presenters were taken calmly as the children had become used to the animated characters appearances. Based on all these results, I can confirm that the animated characters were good likenesses of the real presenters.

Animated entry

Children who had been interviewed in focus groups reported that they liked animated entry because of the simplistic and cartoony style:

(S.L2 (All): [00:02:35] The water was like real-life water. Not like fake water - like real-life water

St. Jer3 Left-Boy: [00:06:09]) it was funny and good

St. Jer3 Left-Boy: [00:00:08] I like when they are on the boat. At the start, because it was kind of, I think it was funny, and it was like good. It was funny and good, at the same time, because I like the way they set it out. I think it is good.

St. Jer3 Right-Boy: [00:05:52] I like the way, like at the start. It was a little cartoony like they came in on the boat, and it was cartoony.

S.L2 1st Girl: [00:02:32] I remember like the cartoony bit at the beginning the most.

Answering the question about favourite parts of the film, from 30 different themes in the questionnaire, 17 girls named ‘animated entry’. It put this fragment in ninth place (Figure 12). Seventeen boys chose the cartoon introduction, and it put this entry in tenth place, straight after all field activities, horses, and local history content (Figure 11). Both results are similar and positive. Screening observation shows that 17 children were smiling and looked surprised in the blue class during the animated entry episode; 3 were body dancing following the music; 16 children were smiling, and four were dancing in the red class. So, it was a positive reaction of the children in the class, and it looks that they liked the animated entry. Girls predictably liked **cartoon recipes**, as culturally, they are more likely to be interested in cooking (see data of breadmaking activities).

Animated maps

Answering the question about favourite parts of the film, from 30 different themes in the questionnaire, 14 *girls* named ‘animated maps’, and it put this fragment in 19th place (Figure 12). Twelve *boys* chose animated maps, and it put maps in 20th place (Figure 11). Both results are similar and reasonably positive. The map helps viewers to understand the route:

St. Jer3 Left-Boy: [00:05:19] It is good because, the way they set it out, like I like when they (presenters) said “let us go to the next place”, and the map came up, and it told us where it is.

How animation generally as a production element in my film was acceptable to a child audience

From audience research, I learned that some children from focus-group interviews liked the fact that the film contains animation:

S.L5 1st Boy: [00:00:08]) It was like some bits were animated and some bits were not...I liked how much you put in, like some of it was, but most of it was not.

Another liked some of the animations:

S.L1 2nd Boy: [00:01:13] Some of them I did not really like that much if they were too cartoony sometimes.

St. Jer4 2nd Boy: [00:01:07] The characters were really like un-detailed, like there was not very much detail.

The style of animation was appropriate for the target audience:

S.L4 3rd Girl: [00:02:49] I thought the cartoon-like animation bit was quite good because if it was like for younger children, then they might find like not our age but maybe a bit younger. Then they would find it a bit more like interesting like even though it was interesting for our age, like then, people might be a bit more interested

S.L1 3rd Boy: [00:04:06 Animation was quite realistic.

And all agreed that the idea to use cartoons in the film was good ([00:03:18]).

To improve my film, I got a suggestion to finish the film with a cartoon:

S.L3 2nd Girl: [00:10:30] I think, in the end, it should be Cartoon.

So, according to data regarding the use of animation in my film, most children agreed that the idea of using cartoons was good, and all of the animated parts of the film drew the audience's attention.

During the screening of my film for children, a few teachers attended classes, so I had an opportunity to get their written comments about the film (full remarks below).

The evaluation of the film from teachers:

Karen Stark (Teacher at Woodlands Primary School)

General points:

- Attention-grabbing start – the children will want to talk about what they see straight away, significantly if they recognise landmarks.
- A valuable teaching tool fulfils the National Curriculum – Vikings and a local history element in an accessible and vibrant way.
- It is helpful to have all preliminary information about how Vikings lived, their activities and crafts in one film as ‘All you need to know about Vikings’ tool.
- Attractive personalities – children will warm to them as young and friendly. They will love the transition from teenager to child and will be able to relate to the presenters as children. Unique as it is recognisably the same people in both time frames.
- Inspiring – living history through re-enactment – lifts it off the page and makes it real. It could encourage children to want to explore this idea further.

How Karen would use it to teach:

- Lots of information – too much to take in in one viewing.
- Would break it up into clips – show a clip as an introduction to the lesson, then follow it up with additional resources and teaching activities, e.g., leather belt clip – watch the clip, talk about it, look at runes (visual artefacts), give children a belt and rune alphabet and let them make their belt with their name on.
- I would watch the clip with and without audio, like lots of information to take in. Could pause the clips and discuss as required.
- As there is so much information in the film, there is enough material to be flexible regarding which aspects of teaching are in-depth and which to just touch on, with this changing year on year depending on the interests of each cohort.
- At the end of the topic, I would reshow the whole film as a revision tool.

Karen’s thoughts:

- A transcript for the teacher will be a great help.
- Will be anything for the children to read – maybe a comic style book with some of the main events? This content could be on an app to keep costs down.

Fran Whiteside (Teacher at St. Jerome's Primary School)

“I thought that the video could be handy in teaching about the Vikings. It would be good to show small video sections and then use them for talking points and start discussions.

The video was very informative, and I think the children would relate well to the fact that the people telling them about Vikings were youths and not adults”.

Sophie Button (Teaching Assistant at St Jerome's Primary School)

“I would confirm that I thoroughly enjoyed your film about the Vikings. It was nice to see the children so engrossed in the film for the 30 minutes it was on for. I had initially thought that 30 minutes would be too long for the children to sit and concentrate, but it kept them all fully engaged throughout. There was lots of valuable information in the film, which I know would prove helpful when teaching the children about topic work regarding the Vikings. After our conversation, I agree it would be conducive to maybe use portions of the film when concentrating on specific aspects, include cooking, craft, weapons, how they lived. I also thought that have two children presenting the film kept the pupil's interest”.

Overall, all interviewed teachers commented positively about my film. They liked that it covered practically all aspects of Vikings' life, so they found the film helpful as a teaching tool and they demonstrated a few ways how the film could be used to supplement teaching Viking subjects in their classes. Also, it was vital for me to know that the film's length is not very important for teachers as they may show clips from the film concentrating on specific aspects. The clips also work to help tired pupils with attention problems.

7. A) CHAPTER SUMMARY

To summarise the data I have gathered here, I will point out the essential findings from screening observations, paper surveys, and the interviews with children from a sample audience.

REASONS FOR LOVING, LIKING OR DISLIKING THE FILM

Statistically, it appears that my film was attractive to watch for the chosen child audience - 86 out of 94 pupils **love or like the film**. The children gave some of the following reasons for this: “exciting and funny jokes”, “the film was very realistic and full of facts”, “good drawings and animated characters”, “Icelandic horses, great teleporting as the blend of

realism and fantastical elements”, “a good amount of information”, “very educational”, and “quite adventurous where presenters do things themselves”. So, the audience found the content engaging; they liked that everything happens naturally and visually - the presenters move from place to place and explain where they are going. The maps helped the children to understand the trip route. Some other comments include “it showed how to do some things... how to make some bread”; “learning about own and other people's culture”, “it told me all about Vikings what I did not know”. The comment “it did not have much to teach” means that my film does not look like a school lesson. I was particularly excited by a comment from one girl, who said: “it was good how the film looked like, like an adult's documentary” because real presenters a little older than her gave her confidence that she was treated like an adult viewer.

There were other elements that the children liked in my film, such as “an attractive editing style”, where **the script** “literally covered almost everything”. **Field skills** – “the way re-enactors fight throwing axes at the wood”, “archery” and “the aim practice with the bow”; **breadmaking** – “how presenters rolled it” and that “nettles can be used as a herb”. In **Craft** scenes, the audience liked how the presenters collected different coloured glass to make beads, dyed material for clothes, and made rope. One boy was surprised that Vikings did crafts, so this fact makes Vikings not so scary after all. In local history fragments about their village with Viking roots, children liked the names of the roads.

A few negative comments were written in questionnaires. Seven children found that characters and jokes were not funny; five children did not like the fake laughing, calling it “weird”; two children thought that the animation was “childish”; two children stated that the film was “quite dull and probably for a younger audience”; and one girl was disappointed at the absence of girls as presenters.

From screening observation results, I conclude that not all children can watch the entire film easily, but most pupils coped with the 30 minutes duration. Keeping in mind that this film has educational value, the **duration** is not a problem - teachers gave their vision of how my film may be used in their classes like showing the film in fragments for better memorisation by children.

PRODUCTION ELEMENTS USED TO ATTRACT AUDIENCE ATTENTION

This section addresses the research sub-question “How can the identified production elements be combined with features that I bring to make a model history documentary attractive for

children at Key Stage 2?” I found early in the research that using cartoons in films helps to attract child attention. So, for this film, I animated the following: entry with its catchy tune, main characters copy real presenters (new element), travel maps, bread making recipes, Viking style borders.

According to audience research, the **animation elements** I created for this film were successful. Children liked the animated entry because of style and realism. They thought that fragments, where cartoon presenters were copying real presenters, worked reasonably well. In addition, questionnaires show that boys liked the main animated characters more than girls.

Interviewing focus groups about **jokes** in the film, I got a mix of opinions. Some children understood the jokes, some did not like a few jokes or thought that they were more suitable for younger children, or they worried that the jokes were not suitable for younger children.

There were six jokes in the film for which I used **a new element in the children's documentary - artificial laughter**. According to screening observation, it appears that the first appearance of artificial laughter gained a mixed response – some children were smiling and laughing. However, some looked confused because fake laughing was unpredictable for them. From the next joke with the same sound effect, children adapted to this laughing and started to smile and laugh, and I did not see confused faces anymore. I also got mixed responses to this method when interviewing children in focus groups; some children liked it, and others found it weird. I found that children generally liked the artificial laughter effect but felt that it needed to be shorter. For one, fake laughing helped them to get the joke, and that was an important finding for me because it was why I put fake laughter in the film. Therefore, I can conclude that artificial laughter can be used in children's documentaries, if the duration of the effect is kept short. Eventually, other jokes without canned laughter effects got a good response from the audience.

According to the questionnaire, most children (83% of boys and 86% of girls) liked the **presenters** in the film. Answering the question “Why did you like the main characters?” the children described the presenters as “friendly, funny and brave” as the essential characteristics. Other personal factors included: “look nice and happy”, “they told excellent and enjoyable information funny and unusual”, “descriptive”, “cheerful”, “smiley and chatty”; ability “to entertain and present the correct information”, “actual travelling and doing different activities”. The children also liked that presenters were of a similar age to them, not adults, and that they were also represented as **cartoon** characters. In addition, **the presenters’**

costumes had bright colours – brown and red (the cartoons matched their outfits). So, as I pointed out earlier in this report, choosing bright colours for the presenters' costumes and props helped attract the audience's attention to the screen.

There were also some further comments about the ability of the main characters to present effectively verbally. In remaking the film, I also recommended sticking with the same presenters as “they were really good”. Mature presenters pronounced all voice-overs, including the episodes featuring them at a much younger age. The children accepted this aspect of the film calmly and did not raise any questions, except for one girl who expected younger voices.

Regarding **the new element “real time-travel”** (when the presenters transformed to children from teenagers and back again at the end of the film), according to completed questionnaire data, more than half of the boys and around 2/3 of girls took it positively. According to screening observation about the time-travel effect, it looks like many children responded positively – smiling and laughing. I was curious to discover whether the **children would understand that the same boys are going through different ages** (presenters were wearing the same Viking costumes in both periods). However, according to the interview results, it was understood because of their clothing colours and hairstyles being the same.

In focus groups, the children's opinions about the **sparkling effect** was divided. Some children liked it but others, who answered negatively, liked the time travel idea, but did not like sparkling special effects, because: “it was for younger kids”, “boys may not like it”, “a bit unneeded sort of thing”, and “could be better for presenters to go through something like a door” or “use their imagination for transformation”; “it was funny, but kind of weird almost”. This mix of audience opinions makes me think that I should use a more sophisticated effect, suitable for older children, instead of sparkling.

Some children suggested that the scene where Tim **went “beep bop boop” and pushed imaginary buttons** in his hand, followed by a sparkling effect and the magical transformation of his and Dan's age, should be filmed differently or include a real watch on Tim's wrist to beep.

FILM CONTENT

Considering film content, the results of the questionnaires demonstrate that I was correct in choosing activities for the film: boys prioritised scenes with weaponry and field skills as I expected. Next, they also liked scenes about local history and Viking road names, horses, the

cartoon intro, craft including wood carving, glass bead making, bread making, what Vikings eat and drink, the cartoon presenters, and cartoon maps. I am glad that some crafts such as cookery, cartoon presenters, and maps, attracted the boys' attention. However, among the episodes where the audience's attention was increased, the **greatest focus of the children's attention** were scenes with field skills and physical activity.

My traditional and stereotypical gender expectations were that crafts and bakery fragments would be the favourites for a girl audience. However, they chose weaponry activities such as archery and axe throwing as the best parts of the film.

All audiences (boys and girls together) prioritised the scenes where the presenters were involved in various field skills actions. The audiences also liked local history, scenes with horses, the cartoon intro, the medieval week festival with music, and crafts activities. A musical fragment with the Night Watchman stands in the middle, so it looks like **mixing activities with music worked well in my film**. Generally, all **melodic pieces** in the film got a positive response from the audience – many children were smiling and dancing to the rhythm. Regarding **animal stories in the film**, most girls (28 from 30) liked the fragment with horses best of all; 19 boys named horses and put scenes with horses in fourth place straight after axe throwing, archery, and Viking fighting activities. So, audience research demonstrates that the scenes with Icelandic horses were very appealing and the favourite element for girls.

The children were asked to draw their favourite parts of the film; field skills made the most frequent appearance. Afterwards, they were asked to draw the activities they would like to try for themselves. Archery and axe throwing were equally favoured by boys and girls, followed by spear throwing and log throwing. Boys and girls were equally interested in bread making. However, boys were more interested in stone and wood carving, whereas girls were more interested in dying fabrics, rope making, embroidery, and card weaving.

Educational value

The film intends to have **educational value**, and I seem to have achieved my goal as the children and the teachers believed the film covered much of the Vikings topic. Notably, the teachers thought that the film could be utilised as a 'good teaching tool' and relates to the National Curriculum in a fun and engaging way. So, it was helpful to know what information children memorised and learned from it after watching. From the focus group interviews about **the most memorable parts**, children remembered crafts, horses, animation, and field

skills activities. Girls also named fighting as the most memorable thing in the film. Answering the question of **what they learned** from my film, children named:

- Viking life and house building facts
- Local history, such as the names of Viking roads in their village
- Facts about Viking food – how to make it, including baking bread, and that Viking food was not always nice
- That Icelandic horses were the only permitted breed on the island, and how these horses were trained
- Crafts: facts about glass beads making process, dyeing clothes, carving on leather
- Weaponry and other field games skills

Summarising the most memorable elements of the film and data about what the audience learned from this film, I responded to the research sub-question, “what will children learn about Vikings from this film?”. I found that children learned various facts about local history and their village. So, answers from the children’s focus groups cover practically all components of the script content. It leads me to believe that my choice to mix historical facts, information, and activities much loved by children was compelling and helped to attract the audience’s attention. Finally, the research sub-question “will this history documentary be interesting for the target audience to watch?” received an overall positive response.

The children gave me some suggestions about what can be improved in my film. For instance, an alternative to animation for the film's start and end may look like an intro for a news release or an energetic montage of photos with music like in some YouTube videos. These recommendations demonstrate that, as children have a significant number of platforms and types of programmes for viewing, they visually copy the samples they like most from programmes in different genres. I especially liked ideas using ‘bloopers’ to make the end fun and the suggestion to add a piece of animation to the end, similar to the beginning of the film. If I had the opportunity to reshoot this film, I would add these elements to my film. Someone suggested having a mystery in the film, but I do not see how it can be used in my film. The long duration of my film can be tedious for some children, and this may be a weak point. However, as I mentioned earlier, there are several ways teachers can use the film in a class by showing snippets by topic.

Concerning the all-new elements that I brought to my film, I can conclude that, according to audience research, all of them were beneficial to the film, worked well, and can be used in child documentaries in the same way that I used them, except for the duration of artificial laughter. As I pointed out earlier, the audience recommended that the laughter effect would work better if it was shorter.

CONCLUSION

Summaries of all research findings were presented early in this thesis's chapters. Here I will give the most critical results from my point of view as a practitioner.

The process of making the film itself created **new knowledge**. After extensive searching, I realised that my research is **unique** because there seems to be no easily accessible library of analysis to study how to make factual TV programmes for children or any other forms of children's visual content. This is because commercial audience research companies do not usually share their methods with anyone. Based on the analysis conducted, I conclude that the outcomes of this research produced original educational material for filmmakers, commissioners, educators, and anyone interested in film production.

An analysis of all film production stages is presented. I have selected criteria for analysing chosen children's factual TV programmes/documentaries to establish the production elements that appeal to the audience. Also, I found that there was a combination of production elements that attract a child audience's attention. There were new elements that I brought into the film and these were tested to see how well they worked. Based on these findings, practitioners could consider using a combination of these elements, depending on the task at hand. Child audience research was conducted using my film, supported by audience research methodology and findings. The text of all the full interviews with international producers that I have posted in the appendices is valuable and informative in itself.

Primary and related research questions were aimed to support the creation of a teaching resource to aid the production of engaging children's TV history documentaries. I explored a wide area of knowledge to help me produce an original documentary film about history, one with educational value for children and with utility as a research tool – a working model. It

can be used to: a) analyse and learn how to make a history documentary for a child audience, and b) research a child audience and find what elements work. **I hypothesised** that there is a gap between the dated classical history documentary programmes for children (e.g., “Vikings”, BBC2), and History designed mostly for entertainment (e.g., “Horrible Histories”, CBBC), a gap that could be filled with a new format, such as the one I present. I have examined history documentaries for children on the BBC2 Learning Zone site that were made to support the national curriculum in history for Key Stage 2, and find they all use old-style format. I find that history is not always an easy subject to learn for children and that they sometimes regard it as dry and uninteresting. So, I hoped to design the structure and delivery of an original educational programme that is entertaining and effectively grabs and holds the attention of a young audience. I did this by combining some of the best elements of existing and past children’s factual TV programmes to create an original programme. According to the audience research report, my film satisfies the intentions stated.

Historical accuracy in films is currently a much-debated subject internationally among history films production teams and audiences of all ages. I explored notions of truth in historically-themed feature films and compared them to those in historical documentaries. Many of these documentaries follow similar forms as fiction films. The issue of unreliable witnesses in history was also discussed. Overall, historical accuracy cannot be assured because often the whole truth can never be known. However, documentary directors look to the horizon of probability in doing the best they can to get close to the truth. They try to communicate what they believe reflects what is likely to be true in their films. As a filmmaker, who needs to write a script for a history subject, I adopted the role of a historian for the duration of researching this period, following the same pattern of research as a historian, but according to my practice. So, I studied many academic books, sagas, artefacts and other documents about the Viking period and then I had to judge what to represent.

I discussed the historical accuracy of my film, how the idea came for the film, and how I conducted the research for it. I explained how my film was intended to encourage the audience to form an emotional attachment with the presenters. I additionally discussed historical re-enactment, my script’s development, the format of the film and a popular theme in a recent UK TV series called *Living History*, where I undertook a review of previous films in this genre to help put my work in context. My contribution to academic knowledge is finding an original, ethical, and engaging approach to delivering historical facts to an audience new to the subject. My principal intention was to educate and help inspire interest in

Viking history as a subject for children to investigate further, that can additionally be used as a launching point to discover other historical periods and events. I believe my film fits this purpose.

The following findings were based on different sources to get the most accurate and complete perspective: interviews with producers, outcomes from a historical retrospective analysis of children's factual TV programmes in the UK, and my study of selected children's factual TV programmes/documentaries. This knowledge was essential for considering which elements to use in a new history TV programme.

Bringing all production elements together, I established that to attract an audience's attention, programme-makers use a selection of the following:

- *Visual humour, often controversial and silly*
- *Animation elements*
- *Animals*
- *Bright colours in studio design, costumes, props for significantly younger children. Children 2-4 like soft colours; solid and deep colours, like bright red or green, but they do not like black. Ages 6-8 can mix between colours in everything, whether types of colours in clothes or background colours. Ages 10+ like the same colours as adults.*
- *Scripts, language simplicity, appropriate terminology for the age*
- *Stories from the past-times, including how things were made*
- *Factual information combined with elements of entertainment*
- *Well-structured story with feelings and energy, and dynamic rhythm of editing*
- *Appropriate tone - not to seem condescending to the audience*
- *For young children (up to 6/7), repetition can be significant and joyful, although annoying for older children*
- *A satisfying conclusion at the end of the programme*
- *Appropriate programme duration – it must take into consideration variable levels of attention span (shorter for younger audiences or with a storyline breakdown for older audiences)*
- *Children in the centre of the film*
- *Appropriate casting for main characters – positive, engaging, enthusiastic and visually appealing*
- *Presenters of similar age to the audience (or a few years older as “older brothers or sisters” type); they must have an active role in the programme*

- *Activities much loved by children; developing their skills or, through learning, getting further in their activities*
- *In non-fiction formats, details of the everyday life of other children*
- *Things that children traditionally enjoy, such as games, dancing, music, songs (ideally, memorable songs with catchy melodies)*
- *Filming outdoors in nature*
- *Filming from the eye-level of characters*

I successfully used interpretations of these elements in my film. Exceptions were the use of repetition and the inclusion of music with a catchy melody. Additionally, filming at the eye level of characters was done sufficiently but not perfectly, owing to the lack of a camera stabiliser which would allow for steady filming at various heights.

New elements I introduced in my film:

- ‘Real time-travel’ where the same presenters appear to move between different time-periods, from teens to children and back.

I chose the ‘time-travel’ format for my film because I had a rare opportunity to observe and shoot the same children across six years specifically for this project - this makes the film unique.

- Artificial laughter (canned laughter or fake laughter), is usually made to be inserted into adults shows and sitcom programmes and is previously unknown in documentaries for children.

Analysing audience research data, I concluded that artificial laughter can be used in children’s documentaries, but the duration of laughter is more effective when shorter.

- Animated character versions of real presenters

I explained the development process for all animation, including style development of characters.

- Involvement of children in scriptwriting, for joke-making and simplifying text for a child audience

They converted the “adult language” version of the script, the lexicon and idiomatic expressions common to adults, and re-wrote it into a conversational style that children use, will recognise, and readily understand. When recording voice-overs, I encouraged the presenters to experiment using different props and clothes to match the periods they were ‘in’

– they felt it helped them move their thinking and language between the periods. For example, they wore children’s baseball caps.

Performing audience research, I found out which production elements worked in my film, and why. My history documentary was interesting for the target audience to watch. Children learned various facts about Vikings from this film. Received data demonstrates that the majority of children (86 pupils from 94) loved or liked my film. The animation elements created for this film were successful. The children enjoyed a lot of the film content, the girls and boys had equal weaponry activities preferences: archery and axe throwing were favourites. Concerning educational value – I seem to have achieved my goal as the children and the teachers believe the film covers a lot of Viking content. Answering the question of what they learned from my film, children named facts about:

- Viking life and house building
- Local history and their village, such as the names of Viking roads
- Viking food – how to make it and bake bread; and Viking food was not always nice
- That Icelandic horses were the only permitted breed on the island, and how horses were trained
- Crafts: facts about the glass beads making process, dyeing clothes, carving on leather, and breadmaking
- Weaponry and other field games skills

Answers from the children’s focus groups cover practically all components of the script content, which means that my choice to mix historical facts, information, and activities was compelling, helping to attract the audience’s attention well.

The accuracy and quantity of information presented in this thesis were restricted by **limitations I encountered in my research**, especially a lack of funding. This particular limitation restricted me in the following ways: I could not perform a more technologically advanced analysis of child audiences using webcam eye-tracking and facial emotion recognition software as initially planned (but for ethical reasons, may not use it anyway); I was limited to using my children as presenters, therefore restricting the gender, national and cultural diversity that could be represented; I was unable to employ a larger film crew, professional animators or commission original music from a composer, so I used willing students from the university animation department and freely available music online; and I

was unable to acquire a better-quality camera, other filming equipment (like lights and a camera stabilizer mount - Steadicam) or more sophisticated editing software and equipment for post-production.

The inability to engage schools in different parts of the country with culturally and nationally diverse pupils did not allow for geographical analysis. The lack of funding again limited me to using only local schools for the focus groups, making it uncertain whether this study is representative of a regional audience of children, let alone a national audience. To test the theory that there are not enough history TV programmes to support the primary school curriculum, I used two history teachers' societies with a UK-wide membership to conduct quantitative research (Key Stage 2 History Teachers' Survey). This method was not very effective due to a low number of responses, and it led me to work with local schools where personal engagement proved to be more successful in generating responses. The absence of literature related to my dissertation topic forced me to find answers to my questions using various methodologies and significantly increased my scope of work. However, it made my research entirely original and possibly the only one of its type in this field.

My **recommendations for further research into practical TV for children** are for a continuation of exploration into the production of video content for children of all formats for TV and other online platforms, considering the lack of methodology or other academic literature on these topics. For instance, it would be helpful to consider the specifics of producing feature films, series, and experimental formats for older children and separately for very young children. Also, the features of working with children (not their own) of different ages on a film set would be beneficial to explore in practice based research.

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Bowling for Columbine [documentary film] Dir. Michael Moore, Dog Eat Dog Films et al., United States, 2002. 120mins.

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Hair [documentary film] Dir. Marek Piwowski. Telewizja Polska (TVP), June 1972, Poland, 17mins.

Nanook of the North [documentary film] Dir. Robert Flaherty. Pathe, France for the United States, 1922. 79mins.

Night Mail [documentary film] Dir. Harry Watt and Basil Wright. GPO Film Unit, UK, 1936. 25mins.

Rashomon [feature film] Dir. Akira Kurosawa, Daiei Film, Japan, 1950. 88mins.

Roger & Me [documentary film] Dir. Michael Moore, Dog Eat Dog Films, United States, 1989. 90mins.

Schindler's List [feature film] Dir. Steven Spielberg. Amblin Entertainment, United States 1993. 195mins.

The Dam Busters [feature film] Dir. Michael Anderson, Associated British Picture Corporation, UK, 1955. 124mins.

Triumph of the Will [documentary film] Dir. Leni Riefenstahl, Reichsparteitag-Film, Germany, 1935. 114mins

U-571 [feature film] Dir. Jonathan Mostow, Dino De Laurentiis Company et al., United States, Universal Pictures, 2000. 116mins.

Viking [feature film] Dir. Andrei Kravchuk. Dago Productions et al., Russia, 2017. 133min

TV programmes and series:

10,000 BC [television programme series] The Garden and Motion Content Group, UK, Channel 5 and MTV, 2/02/2015. 60mins.

24 Hours in the Past [television programme series, online] Dir. Chris Parkin, Darlow Smithson Productions, UK, 28/04/2015, BBC1. 60mins.
<https://www.bbc.co.uk/programmes/b05t5l85>

Ancient voices [television programme, online] Lion Television, UK, 15.50, 19/03/2015, BBC2, 35mins. <https://www.bbc.co.uk/programmes/b05n8l6n>

Ashes to Ashes [television programme series] Creators Matthew Graham and Ashley Pharoah, Kudos Film and Television, UK, 7/02/ 2008– 21/05/ 2010, BBC1. 60mins.

Back in Time for... [television series] Producer Leanne Klein, BBC2, UK, 17/03/2015. 60mins.

Britain and the Start of WWI [television programme, online] BBC, UK, 17.00 13/03/ 2014, BBC2. 10 min (<https://www.bbc.co.uk/programmes/b04phktr>)

British Up [television documentary series] Dir. Paul Almond and Michael Apted, Granada Television, UK, 7Up 5/05/1964 - 63 Up 4/06/ 2019, ITV. 40–150 mins. per film.

Coal House [television series] Producer Rachel Morgan, Indus Films, UK, 21.00, 18/03/ 2008, BBC2 Wales. 30mins.

Doctor Who [television series] Creator Sydney Cecil Newman et al., BBC Studios, UK, 23/11/ 1963 - 6/12/1989, BBC1, 25mins. (1963–84, 1986–89), 45mins (1985,

2005–17), 50mins. (2018–pres.)

Edwardian Farm [television documentary series] Dir. Stuart Elliot et al., Lion Television, UK, 10/11/ 2010 - 19/01/ 2011, BBC2. 60mins.

Empire of the Tsars: Romanov Russia with Lucy Worsley [television documentary series] Dir. John Das, BBC, 21.00, 6/01/2016, BBC4. 59mins.

Evacuation [television series] CBBC, UK, 17.00 4/09/2006, BBC1 Wales. 30mins.

Frozen Planet [television series] Producer Alastair Fothergill, BBC, UK, 26/10/2011, BBC1. 60mins.

Genius of the Ancient World [television series] Dir. Rob Cowling, BBC, UK, 5/08/2015, BBC4. 60mins.

Goodnight, Sweetheart [television series] Creators Laurence Marks and Maurice Gran, Alomo Production with BBC, UK, 18/11/1993 – 2/10/2016, BBC. 30mins.

Life on Mars [television series] Dir. S.J. Clarkson et al., Kudos Film and TV Production et al., UK, 9/01/2006, BBC. 42mins.

Living in the Past [television documentary series] Dir. John Percival, BBC Bristol, UK, 23/02/1978, BBC2. 50mins.

Princes in the Tower [TV film] Dir. Justin Hardy, RDF Media, UK, 12/05/2005, Channel 4. 120mins.

Roman Voices [television programme, online] BBC, 17.30, 14/03/2013, BBC2, UK, 2013 30mins. (<https://www.bbc.co.uk/programmes/b03hy4nk>)

The Caliph [television programme, online] Dir. Hussein El Razzaz, Al Jazeera, Qatar, 20.41, 14/07/ 2016. 147mins.

The Last Days of Mary Queen of Scots [television series] Dir. Ben Mole, Oxford Film and TV Production, UK, 9/04/2015, Channel 5. 45mins.

The Tudors [feature television series] Creator Michael Hirst, Peace Arch Entertainment et al., United States, UK et al., 1/04/2007 Canada, 5/10/2007 BBC2. 51mins.

Time Warp Trio [animated television series] Dir. David SanAngelo, Soup2Nuts Production, United States, 9/07/2005, NBC. 22mins.

APPENDIX A

CHANGES TO THE 2014 NATIONAL CURRICULUM IN HISTORY

(This table provides teachers with an ‘at a glance’ overview of changes to the content / subject matter of the history National Curriculum that will take place from September 2014)

Key: Similarities are in **Green**

New content in **Blue**

Old content and no longer necessary to teach. in **Red**

KEY STAGE 1 OLD NATIONAL CURRICULUM HISTORY	KEY STAGE 1 NEW NATIONAL CURRICULUM HISTORY
BREADTH OF STUDY	SUBJECT CONTENT
<p>6. During the key stage, pupils should be taught the knowledge, skills and understanding through the following areas of study:</p> <ul style="list-style-type: none"> a. changes in their own lives and the way of life of their family or others around them b. the way of life of people in the more distant past who lived in the local area or elsewhere in Britain c. the lives of significant men, women and children drawn from the history of Britain and the wider world (for example, artists, engineers, explorers, inventors, pioneers, rulers, saints, scientists) d. past events from the history of Britain and the wider world (for example, events such as the Gunpowder Plot, the Olympic Games, other events that are commemorated). 	<p>Pupils should be taught about:</p> <ul style="list-style-type: none"> ❖ Changes within living memory. Where appropriate, these should be used to reveal aspects of change in national life ❖ events beyond living memory that are significant nationally or globally (e.g. the Great Fire of London, the first aeroplane flight or events commemorated through festivals or anniversaries) ❖ The lives of significant individuals in the past who have contributed to national and international achievements. <p>Some should be used to compare aspects of life in different periods (e.g. Elizabeth I and Queen Victoria, Christopher Columbus and Neil Armstrong, William Caxton and Tim Berners-Lee, Pieter Bruegel the Elder and LS Lowry, Rosa Parks and Emily Davison, Mary Seacole and Edith Cavell)</p> <ul style="list-style-type: none"> ❖ Significant historical events, people and places in their own locality.

KEY STAGE 2 OLD NATIONAL CURRICULUM HISTORY	KEY STAGE 2 NEW NATIONAL CURRICULUM HISTORY
<p><u>BREADTH OF STUDY</u></p> <p><u>Romans, Anglo-Saxons and Vikings in Britain</u></p> <p>An overview study of how British society was shaped by the movement and settlement of different peoples in the period before the Norman Conquest and an in-depth study of how British society was affected by Roman or Anglo-Saxon or Viking settlement.</p>	<p><u>SUBJECT CONTENT</u></p> <p><u>Changes in Britain from the Stone Age to the Iron Age</u></p> <p>This could include:</p> <ul style="list-style-type: none"> •late Neolithic hunter-gatherers and early farmers, e.g. Skara Brae •Bronze Age religion, technology and travel, e.g. Stonehenge •Iron Age hill forts: tribal kingdoms, farming, art and culture <p><u>The Roman Empire and its impact on Britain</u> (<i>nb schools now have to study all three of these units</i>)</p> <p>This could include:</p> <ul style="list-style-type: none"> •Julius Caesar's attempted invasion in 55-54 BC •the Roman Empire by AD 42 and the power of its army •successful invasion by Claudius and conquest, including Hadrian's Wall •British resistance, e.g. Boudica •"Romanisation" of Britain: sites such as Caerwent and the impact of technology, culture and beliefs, including early Christianity <p>AND</p> <p><u>Britain's settlement by Anglo-Saxons and Scots</u></p> <p>This could include:</p> <ul style="list-style-type: none"> •Roman withdrawal from Britain in c. AD 410 and the fall of the western Roman Empire •Scots invasions from Ireland to north Britain (now Scotland) Anglo-Saxon invasions, settlements and kingdoms: place names and village life

KEY STAGE 2 OLD NATIONAL CURRICULUM HISTORY	KEY STAGE 2 NEW NATIONAL CURRICULUM HISTORY
<p>Britain and the wider world in Tudor times (<i>nb schools could incorporate their Tudor resources into a locality study or a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066</i>)</p> <p>A study of some significant events and individuals, including Tudor monarchs, who shaped this period and of the everyday lives of men, women and children from different sections of society.</p> <p>4 A) Victorian Britain (<i>nb schools could incorporate their Victorian resources into a locality study) or a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066</i>)</p> <p>A study of the impact of significant individuals, events and changes in work and transport on the lives of men, women and children from</p>	<ul style="list-style-type: none"> • Anglo-Saxon art and culture • Christian conversion – Canterbury, Iona and Lindisfarne <p>AND</p> <p><u>the Viking and Anglo-Saxon struggle for the Kingdom of England to the time of Edward the Confessor</u></p> <p>This could include:</p> <ul style="list-style-type: none"> • Viking raids and invasion • resistance by Alfred the Great and Athelstan, first king of England • further Viking invasions and Danegeld • Anglo-Saxon laws and justice • Edward the Confessor and his death in 1066 <p><u>A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066</u></p> <p>For example:</p> <ul style="list-style-type: none"> • the changing power of monarchs using case studies such as John, Anne and Victoria • changes in an aspect of social history, such as crime and punishment from the Anglo-Saxons to the present or leisure and entertainment in the 20th Century • the legacy of Greek or Roman culture (art, architecture or literature) on later periods in British history, including the present day • a significant turning point in British history, e.g. the first railways or the Battle of Britain

KEY STAGE 2 OLD NATIONAL CURRICULUM HISTORY	KEY STAGE 2 NEW NATIONAL CURRICULUM HISTORY
<p>different sections of society.</p> <p>OR</p> <p>4B) Britain since 1930 (<i>nb schools could incorporate their post 1930 resources into a locality study) or a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066</i>)</p> <p>A study of the impact of the Second World War or social and technological changes that have taken place since 1930, on the lives of men, women and children from different sections of society.</p> <p><u>Local history study</u></p> <p>A study investigating how an aspect in the local area has changed over a long period of time, or how the locality was affected by a significant national or local event or development or by the work of a significant individual.</p> <p><u>5) A European history study</u></p> <p>A study of the way of life, beliefs and achievements of the people living in Ancient Greece and the influence of their civilisation on the world today.</p>	<p><u>A local history study</u> (<i>nb schools could incorporate their Tudor, Victorian or 20th century resources into a locality study</i>)</p> <p>For example:</p> <ul style="list-style-type: none"> • a depth study linked to one of the British areas of study listed above • a study over time tracing how several aspects national history are reflected in the locality (this can go beyond 1066) • a study of an aspect of history or a site dating from a period beyond 1066 that is significant in the locality. <p><u>8) Ancient Greece – a study of Greek life and achievements and their influence on the western world</u></p>

Sources: Author: Ann Moore - Schools History Project

<http://www.schoolshistoryproject.co.uk/ResourceBase/downloads/Changesfor2014NC.pdf>

APPENDIX B

ANALYSIS OF CHOSEN TV FORMATS/PROGRAMMES USING CODE SYSTEM

VIKINGS (2012) – programme was presented by historian Neil Oliver and available for children to watch (in fragments only) on *BBC Two Learning Zone* and *Bitesize* sites to complement school curriculum for children 6-12 years old, 7-9 is mainly because in this age children learn about Vikings period in primary schools. A children's version was made in parallel with an adult version. The difference is that the children's version has a shorter running time and the text adapted for child audience – written more accessible and more affordable for understanding. The style of presenting the programme and all the other production elements are the same as in the adult versions.

Synopsis

Neil Oliver, travelling in York, Shetland, Denmark, and Istanbul, looks at how Vikings lived, travelled, and traded and how they invaded and created settlements.

Elements working on attracting the attention of an audience of children:

Narrative code: The format of the programme is a classic documentary travelogue. The plot - a presenter, moves from one location to another in several countries connected with Viking history and tells on-screen and behind the scenes about some historical facts of the Viking period of existence. The text of the programme was simplified for a child audience, but, in my opinion, it is not simply enough and adequate to meet the audience age 7-9 years. In the text, there is no repetition of specific sub-topics in different parts of the programme. Very little content is humorous or entertaining.

Technical codes: Visuals – classic recruitment of shots in TV documentary style, used to display graphics maps of presenter movements. The image is mainly built on long and medium shots; close-ups show only the presenter's face and artefacts. Camera angles correspond to the classic documentary style. Illustrative presentation of material equal to most old-fashioned TV documentaries, the film was shot mainly outside using natural light and several interviews with experts filmed on locations. The editing style looks very measured and is monotonous.

Representational codes: The presenter is Neil Oliver – a well-known historian and archaeologist. He speaks with a strong Scottish accent. He is constantly in the frame, and his voice, outlining historical facts, also sounds behind the scenes that do not include him in the

camera shot. Oliver is used in the programme as an expert in this area of History. The casual clothes of the presenter support the documentary style of presentation.

So, the conclusion I come to after analysing the *Viking* programme, looking for elements in it that can be appealing to a child audience, I find some pluses and minuses:

Pluses: the programme includes much interesting information for children, which may supplement the history school curriculum. The presenter's long hair and a Scottish accent make him different from usual adults. He tries Viking food and sleeping in the skin of sheep – this is an entertaining element. The programme is professionally filmed, edited, professional sound works, and it has high production values.

Minuses: The text of the programme, though simplified for a child audience, in my opinion, is not simple enough to be adequate to meet the audience age of 7-9 years. According to Aristotle, repetition is an essential process for effective learning when he said, “it is frequent repetition that produces a natural tendency” (Ross & Aristotle, 1906, p. 113). So, this should help an audience of children to understand and remember better what was said. However, there are no multiple repetitions of specific sub-topics in different parts of the programme. The programme contains almost no humorous or entertaining moments to keep an audiences' attention for an extended period on the screen. As I established before, young audiences are attracted to humour in television. Also, I am not sure that Neil Oliver is very entertaining for kids – he is not the same age as the audience and not the “big brother”, and he plays the role of a teacher, with a presentation style that look like another school lesson. Editing and narration style seems very measured, monotonous, and unrelated to the target audience's perception.

Though simplified for a child audience, the programme's text is not, in my opinion, simple enough and effective for the audience 7-9 years old to complement the school curriculum. The video simply illustrates the text without adding anything to it – this method is also outdated for adult audiences. The Telegraph support my view:

As Oliver slept in a sheepskin under the stars (in order to illustrate how Vikings slept in sheepskins under the stars); or as he boarded yet another train; or as he got hugely overexcited about another Bronze Age artefact that to this philistine looked like a small cat poo; the problem went from an itch to an ache. And the ache was that archaeology does not make for great TV (with deepest apologies to a decade of Time Team). Nothing moves, and television needs movement, or it might as well be a photo album that accompanies a radio programme (Wilson, 2016).

EVACUATION is a children's reality television series based on factual research, part of This Living History series for CBBC (first broadcast 4 September 2006).

Synopsis

A group of 12 modern-day city children (six boys and six girls) from across the UK were sent back in time for two weeks to a 1940s farm in Norfolk to experience living as evacuees in World War II. The children had to hand over all of their 21st-century items (e.g. mobile phones) and live precisely as wartime evacuees would have: they ate meals, attended school, wore clothes, were given haircuts, and were punished for misbehaviour as was customary during the 1940s. They were also given gas masks and ID cards, which were carried at all times. The children engaged in traditional wartime activities, such as building air-raid shelters. All the 1940s characters in the series are portrayed by role-playing actors, who were always referred to by their character's name. When they were not being filmed, the adults continued to stay in nature to maintain the illusion that the scenario was real.

It is a highly educational programme based on historical facts and helpful in primary school history lessons.

Elements working on attracting the attention of an audience of children:

Narrative codes:

Subject – simplicity and clarity of the presentation of the topic. The audience's interest in this subject is high because the film's theme – information for children related to the history of the country is presented in an entertaining format.

The plot – contains conflicts, both internal as well as external, which are permitted within the plot. The joyful and positive completion of the programme cycle is the end of the war; the children return home to their parents.

Text in the film simply and effectively corresponds to the audience's age and goes from the protagonists' faces. Some sub-themes are repeated in different parts of the film - receiving multiple repetitions to an audience of children better understand and remember what was said. There are enough humorous moments in the film to attract a young audience.

Technical codes:

Editing – very energetic, quick change of frames. Images are sometimes sped up to enhance the comic effects.

Visuals – The image is mainly built on the close-ups of the hero's face; the rest are primarily medium shots. Close-ups allow the audience to observe the participants' emotions and empathise – it links the audience strongly to the hero and the screen. Conventional camera

angles correspond to the usual documentary style. The heroes are in action regularly. Presentation is illustrative; light is natural. There are fragments of humorous animations. Short interviews are filmed in news or documentary style.

Audio codes:

Music continually plays quietly, and accompanies almost all images, including interviews - fun, playful, create a mood to match what can be seen. The theme of the 40s is used widely, especially in archival frames, which helps make the atmosphere of that time.

Representational codes:

Heroes - The heroes of the programme are children of the age of the audience and both sexes, of different social status and ethnic groups. Observed racial and gender balance. Children are very different from each other, and many of them are suitable for a programme series.

Participants were dressed in clothes of the 1940s, which is an element of unusualness and novelty for both the heroes and the audience. The heroes are the same age as the audience; they speak with the audience at their level. Participants placed in unusual circumstances for them cause sympathy; it is interesting to follow their experience.

Presenter - Matt Baker, a young, famous, known to the audience as presenter of *Blue Peter* programme. He appeared on screen and behind it with his voice-over, explaining what is happening on the screen, giving historical information supported by archive video.

Locations shootings - participants, living in cities are placed in unusual conditions in unique locations (first, a farm, then an old rich house). This is an intrigue – the viewer is interested in following the heroes to see what happens in unusual conditions, often in a zone of discomfort.

COAL HOUSE is a reality programme series (30min each of 12 episodes) for a family audience, The Living history format, based on factual research. It was made by Indus Films and broadcast in 2007 on BBC One Wales, with a subsequent UK-wide repeat on BBC 4. Series 1 was set in the depressed economic coalfields of 1927, while Series 2 was developed in 1944 as World War II draws to a close.

Plot/ Synopsis

Series 1 Will three modern families can live three weeks in the late 20s using Shillings? The series follows these families who are placed in a location that replicates the lifestyle of Welsh people living in a coal-mining town at that time, cope with daily life as the Welsh mining community lived in the late 1920s, a year after the last general strike and before the pits were nationalised. The chosen families leave all 21st-century luxuries behind, swapping a modern high-tech life for a miner's cottage owned by Mr Blanford in the Welsh hills of Blaenavon.

Men and boys over the age of 14 are required to work in the mines for three weeks. There was the harsh reality of long walks to work over mountains in all weather, to face a long day as coal miners at Blaentillery No.2 Mine - the last working mine of its kind in the UK.

Meanwhile, the women had to run the home, keeping the children fed, watered and clean. Even making a cup of tea involved the hard work of collecting water from a pump and lighting a fire. Women farm (garden, pigs and chickens), children go to school. Educational value: The viewers can follow the families' stories and learn how mining families lived in the late 1920s in Wales.

Narration order:

Episode 1: There is a presenter in jeans and a modern tartan shirt. She wears a safety helmet and starts presenting the programme while in the tunnel. Introduction: quick editing to the music of shots, where the programme participants create in modern clothes and then shown dressed in historical costumes – shots are morphed into the programme's title.

A story about how programme participants were selected: BBC Wales announced a competition to select three families and to place them for three weeks on a set made to be in 1927. One hundred fifty families applied to take part. Twelve families were interviewed.

Video – how the competition, with physical endurance and other tasks, took place (filmed in a documentary-style, the camera monitors people). Interview with a psychologist about selection criteria.

The presenter and psychologist present the families who win the competition, recount and stories about them. A host sitting at the table in each family's house asks why they want to participate in the contest.

The presenter tells about the location in each of the miners' historic houses where the families will be placed. Interviews were with designers who remodel the rooms of the building in keeping with a design of 1927. The presenter leads the viewer through the finished rooms and explains what is in them. Naturally, there is no heating, mobile phones and other gadgets, computers. A specialist gardener tells what families have to eat and what to grow as in 1927. A presenter at the local miners' museum asks a museum employee, a former miner, what life was like at the mine in the late 20s. The presenter, located in a wet, dirty mine, tells how miners used to work here.

Three owners of the mine suggest what the fathers of the families who will work here full time will have to go through.

Interview with a writer who wrote famous plays about the life of local miners.

Interviews with families in the clothing of the late 1920s in front of mining houses – what do they think will be lacking?

Episode 2

A short introduction, where a voice-over tells what this programme will be about, info about families, then a caption with the program's name.

Families in modern clothes enter the cottages. They change clothes to period clothes, cut their hair in the 1920s style, and all their modern gadgets are left behind. The presenter's voice-over explains what families have to do. The first-time families came into the house; they talked about this experience and their feelings.

Interview about surprise what family saw mixed with the voice-over of the presenter, telling the details of the life of mining families in the late 1920s.

The camera follows what is happening, the presenter's voice-over comments, family members on screen share their impressions of what they go through. Men go to work in the mine.

At the end of the programme, an announcement of what viewers will see in the following schedule.

Episodes 3-9 are about different families' everyday activities with funny moments but more complaints about live difficulties. Episode 7 –The mine is closed; men go to the forest to catch Hares and Mink as meat. Episode 9 – A concert with all participants where men and boys sing in a mans' choir, family members talk about their impressions of participating in this programme and their experience. Families go beyond the courtyard fence into modern life, people applause.

Elements working on attracting the attention of an audience of children:

Narrative codes:

Subject: simplicity and clarity of the presentation of the topic. The audience's interest in this subject is high because the theme of the film – information for children related to the history of the country is presented in an entertaining format.

The plot – contains conflicts, both internal as well as external, which are permitted within the plot. The joyful and positive completion of the programme cycle is the end of 3 weeks; the families return home to modern life.

Text in the film simply and effectively corresponds to the family audience and goes from the face of the protagonists and presenter's voice-over with comments about factual historical aspects. There are enough humorous moments in the film to attract a young audience.

Technical codes:

Editing – energetic, moderate and quick change of shots.

Visuals – Images are mainly built on the close-ups of characters' faces; the rest are primarily medium shots. Close-ups allow the audience to observe the participants' emotions and empathies – it links the child audience strongly to the children participants and the screen. Conventional camera angles correspond to the usual documentary style. Children participants are in action regularly. Presentation is illustrative; light is natural. There are fragments of humorous scenes. Short interviews are filmed in a documentary style.

Audio codes:

Music accompanies some images, including interviews – fun, playful, create a mood to match what can be seen. The music of the 20s is used widely, especially in archival frames, which helps make the atmosphere of that time.

Representational codes:

Heroes - The heroes of the programme are children of the age of the audience and both sexes, of different social status and ethnic groups. Observed racial and gender balance. Children are very different from each other, and many of them are suitable for a programme series.

Participants were dressed in clothes of the 1940s, which is an element of unusualness and novelty for both the heroes and the audience. The heroes are the same age as the audience; they speak with the audience at their level. Participants placed in unusual circumstances for them cause sympathy; it is interesting to follow their experience.

Presenter - a young woman, appeared on screen and behind it with her voice-over, explaining what is happening, giving historical information supported by some archive video.

Location shootings - participants are living in a miner's cottage owned by Mr Blanford in the Welsh hills of Blaenavon. They are placed in unusual living conditions for them in a unique location. This is an intrigue – the viewer is interested in following the heroes to see what happens in exceptional situations, often in a zone of discomfort.

LIVING WITH THE TUDORS – feature film (83 min) and web/blog project examining the phenomenon of historical re-enactment for C4 (produced by A Somewhere Film, first broadcast 30 March 2007). After four years of participation as costumed historical re-enactors, Karen Guthrie and Nina Pope were allowed to film the UK's oldest and largest historical re-enactment at Kentwell Hall in rural Suffolk.

Initially, participants made a range of works that recorded their experiences, including pinhole camera photographs, video diaries, and footage from tiny cameras buried in their costumes – commissioned by BBC & Arts Council England, Channel Four, British Documentary Foundation.

Synopsis

Among the 500 volunteers spending their summer holidays re-creating every conceivable walk of 16th-century English life, they meet a core of fiercely loyal and protective re-enactors whose real-life stories form a fascinating counterpoint to their chosen 16th-century roles: they include Tissy, a former airline security guard who becomes the serene 'lady of the manor'; Danny, a disaffected teenager who transforms into the gentlemanly Master Riece, and Sue, who never wants to leave the manor.

Shepherding through the thousands of paying visitors who keep Kentwell afloat is owner Patrick Phillips, a distant paternal leader who describes the epic spectacles as his 'game'. Patrick's lifelong reign threatens to draw to a close with no plans for a successor, and Kentwell's future seems as uncertain as it was when he bought the ruin over thirty years before.

Shot over an idyllic English summer from both behind the scenes and in front, the director's Pope & Guthrie appear before the camera in their 16th-century roles of 'limners' or Tudor artists – painting miniature portraits of Kentwell's gentry. This refined portraiture echoes the film's persistent affectionate analysis of its central characters as we discover what these secretive enthusiasts are escaping from - and to.

Shot in High Definition, with additional footage from spy cameras hidden in the director Tudor costumes, a Tudor kid-cam and WW II 16 mm footage.

(<https://www.somewhere.org.uk/blog/>)

Elements working on attracting the attention of an audience of children:

Narrative code:

Subject/ Plot - Two girls put on Tudor suits while talking. Soon, the viewer realises that these are the directors of the film Nina Pope and Karen Guthrie.

Many participants have come here for many years, during which time they learned many crafts and how to play several medieval instruments. The film was shot using observation methods and showed a few days from the life in an old mansion - people drive in cars, throw the gates, entering the territory. Children in historical costumes ride up on buses and go into the environment, participate in events. At the beginning of the film, a male voice-over (one of the re-enactors, possibly) says that it is essential to know your past, time lap video where all the re-enactors in historical costumes come together in front of the mansion. The opening credits are written on paper, a panorama of the camera on them.

Reconstructors eat food cooked by themselves. The participants' stories - why they are here, many do not want to talk about their place of work; mixing interviews in and out of frame as

an internal monologue. It turns out that many of the re-enactors come here for therapeutic purposes – to get away from everyday stresses, at least temporarily.

The season ends, re-enactors are packed for departure.

Directors Pope and Guthrie in historical suits leaving with baskets, they are upset.

Script – Internal conflicts – the characters of the film run away from reality in the time of the Tudors, external – the directors received a letter that some re-enactors are unhappy that shooting is taking place on the territory. A series of portraits, but there are too many of them, for my taste, too much monotonous information. A repetitious narrative and absence of humour scenes.

The film was made for an adult audience and contained the usual set of television documentary techniques.

Technical codes:

Video – Long slow-motion panoramas, slow-motion shots. The images are repetitious. Long and middle shots mostly. Natural light. The camera follows several adults, the main characters of the film. Children in historical costumes also occasionally participate in some activities in the background or minor episodes but not as the focus. Observation shots are interspersed with interviews of participants and their conversations among each other during dressing up in Tudor suits. Conversations take up most of the film time (on-screen and behind the scenes), little happens on screen. According to the presenters, a hidden camera was used, but it is not clear which shots were taken by it.

Editing – slow sameness of rhythm, long duration of each shot, many shots were made slower on purpose.

Audio codes:

Music/Sound – Monotonous accompanying music, natural noises and conversations of participants, interviews are involved. Some participants are playing Tudor music.

Representational codes:

Presenters – directors Nina Pope and Karen Guthrie in Tudor time costumes, living with other reconstructors, are presenters; they occasionally appear on screen to comment on situations. They are natural and express their emotions well.

Location – Kentwell Hall and garden in rural Suffolk– old, character, and nice-looking, pleasant to watch.

Minuses: Film has a duration of 83 minutes, and I find it too long and a little boring to watch - too many conversations on screen and behind the scenes.

Pluses: Film has an educational value and may help other reconstructers from the audience to see another group like their own: “I have not seen many other groups outside my own. I am delighted at the youth given time on film, as well as the elders and founders. It was well done. The little bit of discord does not surprise me, as in our group, there will always be “the purists”. But as Kentwell is a symbol and retreat as much as historical representation, so are there other groups who do the same. ”– wrote Ankaret Verch Meredudd, reenactor from USA (<https://vimeo.com/ondemand/livingwiththetudorsdoc>)

Other audience members find the slow movement in the film as a friendly, artistic approach: “‘Living with the Tudors’ is a delicate piece of documentary art. It tactically avoids the tired cleverness typical to the work of more recent factual filmmakers and favours instead a form of courteous ‘give and take’ that is ideally suited to its carefully constructed, somewhat arcane, subject.” (27 October 2008 by Bernie, <https://www.imdb.com/title/tt1023502/>)

MY LIFE – documentary series of CBBC programmes (14 and 28 min each, CBBC, first broadcast 17 November 2014), for audience 7–12-year-olds, following the highs and lows of children across the world, each with a unique story to tell. Children are at the centre of these documentaries; it is the chance to tell their own stories in their own words; films are often about children living more challenging lives and children who aren’t necessarily heartland CBBC viewers. All the films are narrated by the children involved. Stories are personal, funny, the kids themselves filming the crew filming them. Some of the topics covered: Sport, Living in a large family, Narcolepsy, Moving abroad, Downs syndrome, Transition to secondary school, Dementia and relationship with grandparents, Immigration. First shown on CBBC 17th Nov 2014 (UK), Broadcast on CBBC channel, YouTube and the CBBC website.

I am Leo programme (from **MY LIFE** series)

Plot/Synopsis

Film – portrait (28 мин.) with a classical dramatic construction. Leo, in and behind of screen, tells the story of his life. Leo is 13; he loves hanging around with his friends, beat-boxing, playing football and doing all the things you'd expect a 13-year-old boy to do. But Leo was born a girl. He was named Lily by his mum and dad, who thought they had another daughter. However, from an early age, Leo knew he wasn't a girl. He is a boy but born in a girl's body. In this intimate documentary, Leo tells his story. He shares poignant moments from his video

diary with CBBC viewers to detail his journey to get his first male passport and be accepted as a boy.

Narration order: Introduction is a representation of the hero. Quick change of shots, mom and sister run into the screen for presentation. Then the video contains a Leo's daily routine: he dresses, goes to school, prepares food with his mother, and so on as regular video diary fragments. Animation inserts where Leo, behind the scenes, talks about how the brain of children like him works. The main storyline is the story of Leo, but he continually meets with others like him – children and adults– and they tell Leo their stories.

Thus, Leo is both the main character and the host of the programme. Leo and mom cook a cupcake together and talk. At the 6th minute of the film, the story of Leo's friendship with Jack, his best friend, their games together on the beach and at home. Leo and their mother in London go to meet a member of parliament who is also “transgender”, like Leo. This man is a hero for Leo. Mum and Leo fill out documents for a passport for the boy Leo and not for the girl Lily (by birth). Leo takes a passport photo in the supermarket. “But not all transgender children have family support”, – Leo said. Leo and his mother fly to Scotland to meet Natalie, born a boy but considers herself a girl. Leo flies in a plane for the first time (check-in, flight, worries). Leo meets another friend, who is also like Leo; they play football and talk about their lives. They are glad that they have family support and understanding: video diary – memories of the flight. Natalie – a 20-year-old guy with a guy's face and a male voice, only long hair-tells Leo about problems with his parents on the seashore. “Not only my family but also my friends who are older than me, accept me like that” – Leo on the grass with three girls, the girls talk about Leo.

“How will my body change as I am growing up?” - Leo at the Museum of Biology, an animated insert with Leo's voice that explains the biological processes in the body when growing up. The animation is done with humour; meetings with doctors. Leo is getting hormonal injections – hormone blockers – so that Leo can make a final decision - whom does he want to be - a man or a woman as he becomes older. ” Not all people in society understand people like me.” – Leo said. What the newspapers wrote about Leo. Next, he can be seen as a guest on the morning TV show. Leo and mom go for a passport. Intrigue – will the gender be changed on the document or not? Hooray, everyone is happy; in the column “gender”, stands M – male. The educational task in the film is to tell the audience about transgender children from the perspective and experience of a transgender child of their age.

Elements working on attracting the attention of an audience of children:

Narrative codes:

Subject: simplicity and clarity of topic presentation. The audience's interest in this subject is high because of the film's theme, which is unusual and intriguing and picks up a previous child audience; the novelty for the children's threads.

The plot – a natural unfolding of events that creates a solid linear story; contains internal and external conflicts, which are permitted within the plot. The hero sends an application for a passport with the hope that in the paper, it will replace the sex from female to male; he is anxious. Mom and Leo are worried. In the final (conclusion part), the hero goes for a passport with his mother (the audience was excited and glad that the sex in the document changed); the joyful and positive conclusion of the film.

Video diary – adds intimacy to the film. Text in the film simply and effectively corresponds to the age of the audience and goes from the protagonist's face. Some sub-themes are repeated in different parts of the film – receiving multiple repetitions to an audience of children better understand and remember what was said. In the film, there are enough humorous moments – young audience attracted to the humour on television.

Technical codes:

Editing – very energetic, quick change of frames, much humour in the film.

Visuals – the images are mainly built on the close-ups of the hero's face; the rest are primarily medium shots. Close-ups allow one to observe the hero's emotions and empathise – it strongly binds the audience to the hero and the screen. Conventional camera angles correspond to the usual documentary style. The hero is continuously in action – illustrative presentation. Natural light. The presence of fragments of animation made with humour.

Audio codes:

Music constantly low accompanies almost all images, including interviews – a fun, playful, creates a mood.

Representational codes:

Heroes – the main character is likeable, charming, visually attractive, open, very positive, contemporary audience; speaking to her level. Plainclothes of the hero meet the documentary style of presentation. The rest of the heroes of the programme cause sympathy.

Locations shootings - as natural and familiar to the hero (at home, on the coast) and new (the trip to London to meet a transgender member of Parliament, where Leo worries before a meeting with his “role model”, flying to Scotland – Leo had never flown in an aeroplane, so it is the excitement and fear for him. The audience empathises with Leo.

MY STORY (*CBeebies*) – a family-centred documentary series (*CBeebies*, first broadcast 5 December 2013), introduces the concept of history to pre-schoolers. Each programme takes children on a journey of discovery, finding out about their family's history through fun, adventure and play; each story begins with a child and a parent or relative sharing a moment. On the voyage of discovery that follows, the children learn things that they never knew about the people they know the best. As with Series 1, every episode is narrated by Nicky Campbell. The programme brings a piece of history to life, connects the generations, and encourages children to ask questions about their own family stories. On the *CBeebies* website, children and their families can capture their personal stories and memories using the interactive *My Storybook*, the new *My Story* shows on *CBeebies* Radio.

Programmes have educational value: By sharing stories within their own family, children can be encouraged to compare 'then' and 'now' and to better understand the concept of time passing. Each programme helps introduce young children to the idea of history and time and spark an interest and curiosity in them to discover more with their adults. The families taking part have a shared experience where they both learn and try new activities together.

Plot/synopsis of format

In the centre of each programme – an adult and a child contributor (aged between 4 – 6) are related. Adults can provide photographs from throughout their lives and careers, which will help to tell the story. Both contributors are comfortable in front of the camera and happy to share their stories.

Specials episodes (14 min.) about what life was like for a child in the UK during Roman times, Viking times, Elizabethan times, the Industrial Revolution and World War II. The families find out about real children who lived during these times and what life would have been like for them – where they lived, what they ate, the games they played, whether they went to school and how they learned.

Childhood 100 Years Ago (14 min, specials episode from **MY STORY** series)

Narration order: Introduction of main characters: mom and daughter are playing in the garden. The mother tells her daughter about the First World War in the daughter's bedroom, following a male voice over story covered by photo and video chronicle. The mother invites her daughter to find out how the children lived in England 100 years ago. To do this, they

dress up in historical costumes and go to school – an old building, now it is a museum. Children at school and the teacher are also coming in historical costumes. Children learn the alphabet in class like 100 years ago at old desks, then write on their slate boards (children are doing it with interest, this is like a game for them). Voice over clarifies historical facts. Children in the yard play games like 100 years ago – the presenter behind the scenes talks about games and explain historical photos of children in the frame—class morning excesses at school.

The story about food cards after the World War and how people grew food in their gardens is covered by historical photos and videos; the main characters – mother and daughter in the garden figure out where some vegetables grow. Mom digs potatoes; daughter picks potatoes from the ground. In the kitchen, they cooked potatoes soup together like 100 years ago. Finally, the girl tells what she did in this programme and what she learned from this experience. She liked to do the most (receiving multiple repetitions to an audience of children better understand and remember what was said). Mom hugs her daughter.

Elements working on attracting the attention of an audience of children:

Narrative codes:

Subject: simplicity and clarity of topics presented. Explanations are at a level which children could understand, without oversimplifying, or making things factually inaccurate.

The plot – a natural unfolding of events that creates a solid linear story; contains internal and external conflicts, which are permitted within the plot. The hero sends an application for a passport with the hope that it will replace the sex from female to male; he is very worried. Mom worried about Leo. In the final (conclusion part), the hero goes for a passport with his mother (the audience was excited and glad that the sex in the document changed) – the joyful and positive conclusion of the film.

Video diary – adds intimacy to the film. Text in the film simply and effectively corresponds to the age of the audience and goes from the protagonist's face. Some sub-themes are repeated in different parts of the film – receiving multiple repetitions to an audience of children better understand and remember what was said.

Technical codes:

Editing – moderate tempo and change of shots.

Visuals – animated intro, panoramas. The image is mainly built on the close-ups of the girl's face; the rest are primarily medium shots. Close-ups allow viewers to observe a little girl's emotions and empathise – it strongly binds the audience to the girl and the screen. The girl

was filmed from her eyes level. Conventional camera angles correspond to the usual documentary style. Mother and daughter are constantly in action; short and clear conversation mixed with playing together in the garden, travel to the fabric—illustrative presentation. Natural light. The presence of fragments of animation mixed with archive video and archive photos with special effects.

Audio codes:

Music consistently low accompanies almost all images, including interviews – a fun, playful, creates a mood—voice-over of man presenter – soft and friendly.

Representational codes:

Heroes - the main characters Sylvie and her mother Jain are likeable, charming, visually attractive, open, very positive, speaking to an audience at her level. Girl and mother change modern clothes to period costumes and started to look like historical characters.

Location shootings - as natural and familiar to the main characters (at home, in the garden) and new (the trip to old school-museum).

NEWSROUND is the daily broadcast specialised children's news programmes for 6-12 years old with a piece of regular news for children. On weekdays, the modern version of long-running format *Newsround* is broadcast on the CBBC Channel and website with a five-minute bulletin at 7.40 am and ten-minute serials airing at 8.15 am and 4.20 pm. The programme team is a mix of child experts, journalists and teachers, try to pick stories that will appeal to their viewers in an accessible and exciting way and try to bring a child's view into reports.

Elements working on attracting the attention of an audience of children:

Narrative codes:

Subject: simplicity and clarity of topics presentation; style of news stories is personal, simple, explaining and popularising. The general structure of the news form appears to be very similar to the production of adult news programmes.

The plot - *Newsround* try to be somewhere between funky and excite like other children's programmes, or serious like adult's news programmes: "...to be too serious and too newsy we would lose our audience and, similarly, if we tried to be too entertaining and too oriented to children that we would lose our credibility" (Matthews. 2009. p.7)

Each news feature has a solid linear story and often contains external conflicts.

News is child-centred or includes children; relevant to the audience and interesting and has the potential to entertain

Technical codes:

Editing - energetic, quick change of shots

Visuals - Images in the news features are mainly built on participants' close-ups; the rest are primarily medium shots. Close-ups allow us to observe the characters' emotions, to empathise – it binds the audience to surfaces. Conventional camera angles correspond to the usual news style. Each shot is containing movement. Illustrative presentation, natural light, using graphics, bright colours of studio design, dynamic, bright animated entry of programme.

Audio codes:

Music consistently low accompanies almost all images, including interviews – a fun and playful or tense, creates a mood.

Representational codes:

Heroes - Presenters of bulletins and news correspondents wear everyday clothes; they are accurate, friendly and approachable, visually attractive; speaking to an audience at her level, the language used reflects audience age.

Location shootings - anywhere: inside and outside.

APPENDIX C

Key Stage 2 History Teachers' Survey 2015 and data results

I reasoned that Quantitative data would help me size the extent of how much use is made of the visual media on TV or online and, if there is a gap in demand for it, how large it is. I chose to place some 'open' questions in the survey, hoping to gather some qualitative information to support the quantitative research answers. I also included an invitation to respondents to participate in further research around the subject, when I would have qualitatively explored solutions to the open questions.

I next had to choose a quantitative survey methodology. I had five to choose from, all of which have advantages and disadvantages, and my choice would – at least in part – be driven by the accessibility of the population from which I would draw a sample. My analysis of the options was as follows:

Method	Advantages	Disadvantages
Postal	Given a population database with postal addresses, a representative sample will allow a survey questionnaire to be directed to a specific person, and all the better if it can be addressed personally (Dear Mr X) rather than generically (Dear Teacher)	It's expensive – printing, postal and coding costs. Generally, postal surveys have a low response rate and one has reason to doubt its representation of the population because the sample is not just small but self-selecting. It takes time to collect the data because there is no control over how long it will take to return the questionnaire. There is no control over how the respondent completes the questionnaire – i.e. they may miss-out questions No opportunities to explore quantitative answers qualitatively in-depth – only capacity for 'open questions'
Face-to-face	If using a quota sample, it is possible to draw a model that represents the population, but again, this method requires access to the population database. You have control over how the questions are answered, ensuring all are responded to and multiple responses. Opportunities to explore quantitative answers qualitatively	Cost in reaching a random sample of teachers drawn from schools across the country Training interviewers to ensure consistency in how questions are asked.
Telephone	Requires no expensive travel to reach the sample and provides that data quickly. You have control over how the questions are answered, ensuring all are responded to. Control to ensure no multiple responses from single respondents Opportunities to explore quantitative answers qualitatively	Cost – telephone charges Time Training interviewers to ensure consistency in how questions are asked. Accessing a representative sample is increasingly difficult because it is challenging to find peoples' telephone numbers (mobile phone) and increasing resistance to telephone surveys due to the growth of marketing companies 'selling under the guise of surveys'.

Email	<p>Given a population database of email addresses, a representative sample could be drawn and will allow a survey questionnaire to be directed to a specific named person</p> <p>No interviewers</p>	<p>Data Protection laws limit access to central databases of email addresses</p> <p>People change email addresses more frequently than postal addresses.</p> <p>Requires manual data entry processing UNLESS it directs the sample to an online survey (see below)</p> <p>Requires technical expertise to prevent multiple responses from single respondents</p> <p>No opportunities to explore quantitative answers qualitatively in-depth – only capacity for ‘open questions’</p>
Online	<p>Easy to circumvent Data Protection limitations because a population can be reached without the need for personal invitations if the invitation is published in a publication that the people will receive.</p> <p>Data collection is swift and automated, without the need for any manual data entry processing.</p> <p>Training interviewers to ensure consistency in how questions are asked.</p>	<p>May require the co-operation of external body to promote the survey.</p> <p>No control over sample selection – respondents are self-selecting.</p> <p>Requires technical expertise to prevent multiple responses from single respondents</p> <p>No opportunities to explore quantitative answers qualitatively in-depth – only capacity for ‘open questions’</p>

Chart source: Nelson, Graham, (2000) Online section: Valerie M. Sue, Louisa, Ritter (2012)

In the event, I opted to try an online survey method in the hope I could reach a UK-wide sample of teachers and without incurring any cost because I have no budget to support this research nor open access to a database of teachers' email or postal addresses. To conduct the quantitative online survey, I contacted two history teachers' societies with a UK-wide membership - Historical Association and the Schools History Project (SHP). I specifically targeted their members who teach the history curriculum for Key Stage 2, which covers the Viking period. The HA and SHP organisations agreed to publish a link to my survey in their following membership bulletins. I could not ascertain the size of the population of members for the Schools History Project as this information was not readily available at that time. Still, since those members are all focused on primary school children, I reasoned this population could be a good source of information whatever the number of respondents. The Historical Association has many members, but not all are teachers in primary schools; indeed, membership also includes secondary school teachers, students, and academics, but there is no way to isolate one group from another. Therefore, I had to use a filter question to capture only the views of Key Stage 2 history teachers.

Ideally, I would have to consider the sample design. I would need to get sufficiently large responses that would give me statistically robust data. For this, I would require a sample that genuinely represents the population of teachers of KS2 history.

What makes for a robust sample? This is one that would give me statistics with a reasonable Confidence limit– i.e. a sample that would allow me to say I can be x% certain (say 95% certain) that a statistic from a sample of Y size represents the population by + or - %. For example, using a sample of 500 people, if one found that 10% of respondents agreed with a proposition, this would mean we could be 95% confident that the result for the population would fall between plus or minus 10%, i.e. somewhere between 7.3% and 12.7% would agree with that proposition. Obviously, the sensitivity of the data would depend on the sample size (Nelson, 2000).

That is to say, the larger the sample of teachers, the better it would represent the population of all KS2 stage teachers. However, such consideration is academic since getting any sample at all, never mind one that will represent the population of all teachers, is difficult in practice. The first problem is how to reach that population of teachers and draw a sample from it. However, there is no central database of KS2 teachers from which to draw a sample. Theoretically, I would draw a random sample from a list of every UK school that teaches KS2 history, but I do not have access to such a list if it exists at all. However, I found there are two societies for teachers whose membership is UK wide, and if I could use their databases of

members, I would be able to get a sample drawn from across the country. Such a sample would have its limits because of an inherent bias, namely that teachers who belong to such societies are, by definition, different from teachers who are not members. Nevertheless, given the practical issue of access to the entire population, this seemed to be a reasonable compromise (Sue & Ritter, 2012; Nelson, 2000; ESOMAR, 2007).

Next, I designed and submitted surveys for two History Teachers society members. However, the survey only had four respondents. Nevertheless, the respondents showed an interest in using TV programmes and film as a supplement to teaching KS2 History and the Viking period. There are not enough TV programmes and films about the Viking period. “I feel that the Vikings are not well served in this regard.” – wrote one of the respondents. However, with a small sample of four respondents, the results are barely enough for qualitative ‘indicative’ deductions, let alone sufficient responses for a robust quantitative analysis. Respondents provided age and gender information, but it will be interesting to analyse only with a significant number of data, so I can conclude that using this survey method was not very effective for my purpose. Therefore, I cannot be sure that there is a national demand for extra TV programmes about the Viking period. Nevertheless, I find out that teachers generally accept material (including films and TV programmes) that complement their lessons.

Summary of Findings

- all respondents use various history programmes on TV channels or TV websites to show children learning Key Stage 2 History.
- All respondents value TV content to support teaching – two CBBC productions, BBC 4 for adults and even YouTube.
- Therefore, results are in line with my theory that there are not enough TV programmes about the Viking period, mainly if judged by the comments at p.3.2, p.4 and p4a.

Example of questioner

Please complete the short questionnaire by ticking the appropriate boxes or writing in the spaces given.

1 Do you use any history programmes on TV channels or TV websites to show children learning KS2 History?

YES..... ☐

NO..... ☐ . - If NO go to Q3

2 You have said YES at Q1.

Which TV websites or TV channels programmes do you show to children to support your KS2 History lessons? Please write your answer in the space below.

- 3 To what extent do you “Agree” or “Disagree” with the following statements about the films and TV programmes used to show **Viking history** for KS2? Please tick in the appropriate box.

	Agree a lot	Tend to Agree	Tend to Disagree	Disagree A lot	Don't know/No opinion
There are enough TV programmes & films about the Viking period					
The TV programmes & films about the Viking period are interesting to my pupils					
Most of the available TV programmes & films about the Viking period are out-of-date					
My pupils tend to be interested in the Viking period, but the available TV programmes & films do not excite them					

I don't use TV programmes & films about the Viking period for my lessons					

- 4 If you agree with the statement “**I don't use TV programmes & films about the Viking period for my lessons**”, please tell us why in the space below:

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FINALLY, A FEW QUESTIONS ABOUT YOURSELF:

5 How many years have you taught KS2 History?

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6 What is your Age (Please tick in the appropriate box)

Age	20 yrs or younger	21-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	60+ yrs

7 Are you Female or Male?

.....

8 If we have any further questions and may wish to assist, please write your name and contact details in the space below.

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The results were as follows:

Q1 Do you use any history programmes on TV channels or TV websites to show children learning Key Stage 2 History?

Yes 4

No 0

Q2 Which TV websites or TV channel programmes do you show to children to support your KS2 History Lessons?

BBC Learning clips from Horrible Histories

Magic Granddad

BBC Channel 4

BBC YouTube

Q3 To what extent do you Agree or Disagree with the following statements?

1.1 *I don't use TV programmes or films about Vikings for my lessons*

Agree a lot	0
Tend to Agree	1
Tend to Disagree	1
Disagree A lot	0
Don't Know/No opinion	1

1.2 *There are enough TV programmes about the Viking period*

Agree a lot	0
Tend to Agree	0
Tend to Disagree	1
Disagree A lot	1
Don't Know/No opinion	1

1.3 *The TV programmes and films about the Viking period are interesting to my pupils*

Agree a lot	0
Tend to Agree	2
Tend to Disagree	0
Disagree A lot	0
Don't Know/No opinion	1

1.4 *Most of the programmes & films about the Viking period are out of date*

Agree a lot	0
Tend to Agree	0
Tend to Disagree	1
Disagree A lot	1
Don't Know/No opinion	1

1.5 *My pupils tend to be interested in the Viking period, but the available TV programmes and films do not excite them*

Agree a lot	0
Tend to Agree	1

Tend to Disagree	1
Disagree A lot	0
Don't Know/No opinion	1

1.6	I don't use TV programmes or films about Vikings for my lessons	
	Agree a lot	0
	Tend to Agree	1
	Tend to Disagree	1
	Disagree A lot	0
	Don't Know/No opinion	1

2. If you AGREE with the statement "I don't use TV programmes or films about Vikings for my lessons", please tell us why.

- "Don't teach Viking period."
- "It is very interesting that you are using this particular topic. I feel that the Vikings are not well served in this regard."

4.a. If you AGREE with the statement "The TV programmes and films about the Viking period are interesting to my pupils", please tell us why.

"I have found over a career spanning nearly 40 years that children in ks2 are not just interested in the blood and thunder but are very perceptive and are abler to comprehend the various nuances that the Viking civilisations left us, historians."

"Bring the period to life, interview experts who know far more than I do, enactments help children's understanding."

3. How many years have you taught KS2 History?

- 1 x 9 years
- 1 x 19 years
- 1 x 28 years
- 1 x no answers

APPENDIX D

TEXTS OF INTERVIEWS WITH INDUSTRY PROFESSIONALS

REBECCA SANDIFORD

Producer, BBC Music Day Commissioner, Former Producer of BBC Learning

- What production elements, creative and technical, made your programme interesting for children to watch?

I'll tell you the process that we went through at BBC Learning and in terms of factual programme making because I looked after history programme making. I looked after a lot of documentaries for BBC Learning, for the Learning Zone, which was programming for primary and secondary children. I actually oversaw animation, documentary and drama.

In terms of documentaries, the process we went through is quite rigorous in that we would employ an educational consultant on every single series we produced who would advise, who had a specialism, in that particular area; so, for example, with Vikings we employed a freelance educational consultant who looked specifically at Key Stage 2 History. He had knowledge of that specific subject matter, and so he would advise on the curriculum detail so that we knew we were aligning the content with Government's expectation of what children should be exploring at that specific stage in their educational journey.

Alongside that, which is really important, as we were discussing before, is actually what appeals to children – what actually engages them – what makes them, their imaginations, and their interests come alive, what makes them engage with content. And actually, a really important thing that BBC North does, which feeds into, certainly at the time, fed into our commission at BBC is for children and young people, and it also feeds into CBBC programme is an initiative called “Stepping Out”, and what that is a team of people employed by the BBC and they have relationships with schools in this area around the BBC North territories, and they take those programmes, and they do exploratory sessions with children, young people, in schools, and we have very strong links with them.

So, for example, once we have made a series, we would take it out, show one of the episodes and we would get very detailed feedback from young people to whom it was directed. So we started to build up a strong sense of how to communicate with these different age groups.

So, as we were talking, I think about your research, it's really important to talk to the audience themselves, and in commissioning terms, what's really interesting about

commissioning for children, is that unlike commissioning for BBC1, BBC2, you are also the audience, so you have a very good grasp of what would appeal to that demographic. However, as you say, we are not children, and we have to talk directly to them, and to a range of children as well, not just that particular age group, to try and ascertain what appeals.

I would say, if there is one thing that I learnt from that they like to see children of their own age, that they like to see their peers, at the centre of the story. I would say that it is really, really important. So actually, seeing young children and young people that they can relate to on an exploratory journey. So, for example, there was another series about WW2 that we made about the Home Front and the way we structured that, and this was a direct result of the research we did with children, we had, the format was he had children as historical detectives. So, they would go out on a journey to find out about WW2 through the eyes of either a grandparent or somebody they knew; it might be an uncle or a grandparent, somebody in the community – it might be a teacher's mother, kind of thing – there was always a relationship there, and it was the young person on a journey of discovery. So, what could they add? The link was, what was this grandparent doing when they were *there* age in 1942 or whatever. So, it was memories of children in WW2 through the eyes, through the exploratory journey of children of the same age today. So that, for example, that is a really good way of exploring history.

So, it is a kind of oral history, but children can relate to that – it is themselves going on that journey. So, I think that is a key as to how you enter, how you form that connection point – I think that is key – and I think secondly, so it relates to Vikings, in actually using BBC talent, and by that I mean presenters who appeal to that demographic, and these are all things that CBBC does. So, Richard Hammond works really, really well, Neil Oliver works well – you know, they really like Neil Oliver – so we used him as a presenter.

- How do you know children like him?

We do research and ask questions, and so on, so we can get a sense of who works and who does not work, but Neil Oliver worked, and what we did in Vikings was we had a lot of creative sessions with the production team, and we actually did, we went on the back of their shooting schedule, we had to be very, very careful to make sure their – obviously – their primary objective was to create a series for BBC2, however ...

- for adults?

... for adults, that is right, but we made a parallel series on the back of that, and created space in their edit schedule, at the end of their edit for BBC2 series, so we very specifically scripted and shot pieces to camera for our series. So, we use, so it's a very good economic model –

because they are shooting anyway, they are out in those locations, they have organised – you know, all of those complications’ television production requires, they got all that into – that was all happening anyway. So, when they are there at a Viking house in, wherever, I do not know wherever, in Scandinavia, that after doing these main pieces to camera, there is a script that was written, agreed with the educational consultant that was part of a carefully crafted series of short films, then Neil Oliver would deliver to camera for us. So that – and that formed the bank-bone of the series. So, we then picked out, went through all of their scripts, what do they do for main series, and with advice from the educational consultant, and we create a parallel series from that, which hits the criteria of curriculum relevance, and that – in our experience – is shaped and crafted and have elements that will appeal.

We always thought to go further than the curriculum. You know, it is actually about – it is a really critical – I mean, I know this because of my own children, inspiring interest, a lifelong fascination in history, you can do that with this kind of programme. So, to look at, taking it broad or taking it a bit further so that they are asking questions, so it is not just a ‘this is what you need to learn at this particular stage’. Obviously, we have to ensure it is utterly relevant, but it is much deeper than that, it is about inspiring the imagination of children. But that is it in a nutshell. So, it is *Stepping Out*; it is research directly with the audience we are talking to, it is having educational expertise involved, it is having production expertise, so – you know – in terms of Vikings it is working with some of the best producer/director production team in history documentary film-making, working with some of the best presenters who communicate clearly, succinctly, but who can also talk to that audience. So, Neil Oliver has children of his own, you know, he understands – I think that makes a big difference actually because you connect, you know instinctively if you have children of that age. And it is using those elements with a very, very tight budget, but it actually makes huge economic sense – to the BBC to use content to reach a far wider audience for educational purposes, which is also part of the BBC’s remit.

- You said you show it to children, but pilot, like first series because you have to know what children think before you continue production, or you finish production. How does it work?

Well, specifically for Vikings, we could not show that until it is made, but as a commission producer working in this sphere, building up an understanding by showing previous programmes, so - was not specific to Vikings but as soon as children’s World War 2 finished, I take that work out and go into classrooms around Manchester, Salford – show the films, get feedback, work on that, feed that response into future commissioning; so, you build up a sense

of what works for that audience. As soon as Vikings is done, show it in the classroom, get a sense of what works, what engages, and the bits that drop off the sides.

- You mentioned to me before that the difference between programmes for adults and children is just text, mainly text. Now you say by shooting a certain way ...

Well, no – that is really – no, I do not think it is in terms of the way it was shot. No, just filming specific pieces to camera. So that is presentation, that is scripted. So, the language – so, when we, when we do our parallel edit, the script is written very, very simplified and I would supervise that. I cannot remember, did I write it or not? No – I think the PD, the producer/director, would write it, the educational consultant would advise, and then I would edit it. So, you end up, so the language is simplified, everything is explicit – but in a certain way, you never take anything for granted in documentaries anyway.

You never assume knowledge, like the lesson I learned from history film making. Always assume the audience knows nothing without talking down to them. So yes, simplify the language. That is it really. So, getting the tone right, so you're not talking down to children, and you're talking to them on a level that you are making it ... it is exciting, you know – really engaging that it is crystal clear. And I suppose that involves, for example – I just remember now: Neil Oliver went to a museum where they found artefacts from the Viking era. So, there, for example, if there's a choice, then you go back to the rushes and find things that children relate to, like grubs, like – you know, so it is objects that are alive and real to them and relevant – It is all about relevance really, so that they can connect to it.

You know, history is all about, when I worked in the history programming for *Time Watch* for BBC2 for adult's audience, it is always like 'Why is this relevant, why are we commissioning this now?' What does this tell us about the world in which we live in today?' And I think you apply the same thing in history documentary making for children, "how do you make it relevant for children today?" And it is finding those connect points, whether it is through, you know, someone their age going on an investigative journey, being a history detective, or whether it is about children's things, you know, that are found in the Elizabethan period, it is finding that connection, so it is relevant, so it comes alive to them. And I guess that is the story for history, it is relevance today, why it is important and what we can learn from it, communicating that to child audience. So, in a nutshell, what makes the components different in all three stages.

In pre-production – educational consultant, and taking that knowledge of talking directly to the audience, and getting a sense of what works for them.

In terms of production, it has specially written pieces to camera by the existing presenter, unless essential, bring in a different presenter who works for your audience.

And post-production, writing a script that is completely different – is simplified, is curriculum relevant to your audience. Any [*normative?*] ideas in your programme – again, I think that is about going back to the rushes, and as I just said, looking for any elements that would be relevant to the child audience that you might not have used in the other programme.

What do you hope to learn from the programme – I think I have said that! A passion for history, a passion really – for me – a passion for learning; it's that journey that I would argue most strongly about. At BBC Learning they used to have a phrase, [paraphrase] 'Life Long Learning', but it is about that life-long journey that never stops for all of us, about the fascination for the world. You know, and I think that is a very positive thing for children, and I know that for my own children going through life endless fascination for the world, which is a kind of positive force for them.

- It is about Vikings. Talking a little bit wider, maybe you will remember some other elements of other programmes with which you have been connected. For example, innovative elements. What do you think, what can be here? In Viking I have been watching adult and children's versions and compare, I find it is absolutely right what you said, but talking about specific innovation, it is quite classic ...

Oh yeah, it is classic documentary.

- And I have is being watching other documentary – My Life, it is all very similar, classic. They do little kind of things for children a little bit more, speedy, maybe speedy editing, you know – jokes – children love jokes – but I cannot say it is very different from adults really.

I don't think so really. I think the same principles are applied to different audience demographic really. And it is classic storytelling, you know, with all the classic principles that that involves. No, I cannot think of a particular innovative ... I think I would say that possibly innovative that no one else does it, and the BBC has stopped doing it, so the innovation is actually in the commission itself. Nobody else does that. Who else does that? Nobody.

Nobody in the United Kingdom makes programmes like that, for school children, anymore.

Full stop. So, the innovation, in fact, was the BBC doing it, and that has now stopped.

- But who had done it before? ITV a little bit? Many years ago?

Not for schools, not for curriculum, no.

- Is it just entirely the BBC?

Yeah. That is a massive innovation, and actually, it is part of what you are exploring. Why is that no longer done? Why do they not do that? Why have they stopped?

- I try to search 'teacher's television', nobody really, in in the past. Somebody did like school lessons, nothing to do with broadcast, but it is all ...

Not in this way, either. The BBC used to do class clips but they just

- Very, very old. Kind of tacky.

Yeah, it is not the same at all. Completely a different proposition.

- And, talking about supporting the curriculum stuff, I find it is only in the Learning Zone, what we were talking about, and I explored quite a few programmes there. It is very much for the curriculum, like history or geography, and you can see clips like 10 minutes from big programme about different times in history – it is only really – I think it is reasonable. And Bitesize, it is more about visual pictures ...

Infographics.

- Exactly. So – and its still BBC production. Different team doing just graphics just for children. Why is it so it is not really supporting curriculum – it is supporting the curriculum in two different ways. It is not the same group of people who decide, 'ok, this material will go to Bitesize and this Learning Zone. No? It is completely different services? Completely different people?

They were completely different people but in the same department. Now they only have Bitesize. But it is all changed now. You will have to talk to people in Bitesize about what the focus is now because it has changed completely.

- I tried to catch this latest development and changing, and I see that Learning Zone, it is not really like a department ...

It is because they cut it.

- So, it is like an internet-related service, digital?

That is it.

- But who is doing production, like documentary production for children? What department?

Nobody. They are not doing it. It is stopped. So – but you would have to talk to Bitesize about what they are doing instead. But it was quite different. Bitesize was very specific to GCSE revision. That is my understanding, but I am not an expert, so you will have to talk to someone in Bitesize. And Learning Zone was much, much, much wider than that, and it was not about revision – it was about learning, about inspiring. It was taking the curriculum as a

starting point so that it was absolutely relevant but it was actually a much deeper and wider learning experience. That was always our approach, which I think was good.

- So, Learning Zone, there is no point to pitch for Learning Zone anymore if, for example – strictly theoretical – for example, I am doing a programme I would like to pitch it somewhere in BBC for children. It is for what kind of department? It is entirely theoretical. If they do ... ok, Bitesize is graphic kind of thing, if I do just normal production, similar like Learning Zone, for whom I (am) supposed to pitch it? Err, well Learning Zone does not exist anymore. So, I think Bitesize is wider now. So, it is not just revision. But it is still very, very tied to the curriculum and much more ... I don't know. You would have to talk to them. They simply don't – that kind of commission does not happen anymore. There is no funding. It has gone.

- But somebody is doing documentaries for children – no?

No. As far as I know, no. You must talk to Bitesize. You must talk to BBC Learning.

- I have been in a conference in Sheffield ... CBBC – it looks like it's only fiction – what do they commission now?

Nothing.

- You mean CBBC only commission programmes with actors?

No, they do documentaries like mine but not for schools.

- So, if you don't target just entirely schools, target just for children, it's alright.

Oh, yes.

- My other question. It is quite popular now – and for adults and children, this format like time-travelling. A lot of people spending weekends, like 50's, 60's family, like changing clothes just living ...

'Living history.'

- Exactly. So, what do you think about this format, what attracts audience, what attractive for family to watch because there are children involved as well, what do you think, like they travel not just 50's, 60's, they travel many centuries ago – many different formats recently, over the last few years? Why do you think adults watch it, and children watch it? What is attractive about it?

I don't know. I suppose you would have to ask the audience, but ... I remember at *Time Watch* there was a very old series, there was an episode about a Stone Age village. And I remember that we talked about that years ago. And that was probably the first documentary, one of the first, around Living History because these people were living in a sort of Stone Age

village and they dressed in the gear and all the rest of it. I think the appeal is at a time when reality stars are; you know when Paul McCartney cannot get into a club because no one knows who he is, which happened yesterday, and yet – you know – if you are a Kardashian, you can get in when reality programming can draw huge audiences, I guess that Living History, and having a reality element, so all of those people seeing it and experiencing it for the first time in their lives, is a way of bringing it to life. And I remember when I was little, I remember vividly going on a history trip actually where we had to dress up, and I had a really pathetic costume that I was embarrassed about. But I remember the day vividly, and it was really exciting and we were sat at this really long table and we drank this sugary, honey drink and it was all so fascinating. So, I think there is a, you know, ‘what does it feel like?’ My son, who is fascinated with the First World War, who is like eleven, you know, he’ll say “What did it feel like in the trenches? What was it like to look out over the top? And what did it feel like to be so cold, to have wet feet?” And he imagines what would it feel like and what it would be like, and I suppose those programmes they do that by seeing it through other peoples’ eyes that you can relate to, you could easily be that family, and I guess it is a way of bringing history to life.

- Why do you think the modern day’s history is important to learn? Why children have to learn it?

Personally, I find history fascinating. I find stories fascinating and stories from the past fascinating. I remember asking my grandmother, who used to tell me stories about when she was a little girl, I remember that vividly and being fascinated. It kicks into your imagination. I think history is important because it is about how we come to be where we are today, and it is about understanding who we are, how we have evolved, how we have changed, and there are lessons in that, which we will probably always ignore, but even though we should try and listen to that. Yeah, I think it is about understanding who we are. I suppose in essence; it is about the human condition, which is what everything is about.

Morven Mackenzie

Executive Producer for *My Story* (Scotland, CBeebies)

- What production elements, creative and technical, make your programme(s) interesting for children to watch?

The Storybook format is one that children are familiar with and then seeing the photographs come to life and the journey that the contributors go on. Children always enjoy seeing other children of their own age on screen and watching their peers go on an adventure with an older relative, discovering new things and finding out about how children lived, what they ate, where they slept, whether they played or worked many years ago. The music is engaging and seeing “olden” days archive helps reinforce the story being told.

- What components makes your programme(s) different from ones made for adults, in all three stages, i.e. pre-production, production and post-production?

In all processes, we need to ensure that we have a production team and crew that have good interpersonal skills with young children and lots of patience.

Pre-production: Casting of the children – often we find fantastic children but their chosen adult is more reserved therefore it is often an issue finding great adults who are comfortable onscreen rather than a difficulty finding suitable children. The age of contributors that we are looking at are less affected by “being on TV” than their adult. Planning in the pre-production stage: children can only take part in filming for certain periods of time, need a number of breaks, have to have dedicated rest areas et cetera. Children also require performance licences, so this adds to the pre-production schedule as this is rather a lengthy administration process.

Production: Logistics, the schedule is restricted due to the number of hours the children can work. We also need to ensure that the locations have all the suitable facilities to cater for children. Script/performance wise we can steer the adults through key points that we wish to get across (and often they revert to learning the script which we would prefer they did not do), children again are in the main more natural and ask the questions that they want to and are of genuine interest. The child contributor’s attention span is sometimes not great, or they just do not want to do another shoot of a scene so we have to go with what we want to distract and revisit later in the day. Some children did not like dressing up, so this was incorporated into the audition process, and all children enjoyed the experience of dressing up.

Post-production: Ensuring that the contributors are portrayed well. No real difference in the post-production process with child v adult.

- What audience-grabbing techniques did you use in the programme(s) and how did you keep the child audiences’ attention from start to finish?

Short segments, giving a hint of the story at the start, asking the viewer if the activity was something they had engaged in / recognised, recapping.

- Did you use any innovative elements or ideas in your programme(s) and if so, what?

Teaching history, a concept which pre-school children find hard to understand, is the innovative element of the series.

- What do you hope children learn from your programme(s)?

Lots! The intention is that they get an understanding of “long ago” and the concept of history. They learn about what life was like for children not only in different time periods but in different areas of the country. They find out about development of civilisation through the Iron age, Romans, Vikings, industrial revolution. The concept of immigration/emigration is introduced to them through the programme on Highland Clearances. They learn that the family unit can take many different forms. They are introduced to the wider world, find out about historical events and characters.

Stephen Plunkett

Executive Producer, Independent Commissioning, RTE (Ireland)

- What production elements, technical and creative, make a non-fiction programme for children interesting to watch?

We are talking about 2 years old to 6 years. We worked hard to create an observational documentary series that we believed would work for children under 7. We knew we would need engaging characters. We did not want to make it about extreme circumstances. So, these are rural children, a diminishing size group in Ireland, kids who live and work on farms. We wanted to show that because it is a bit unusual to the predominantly urban children who watch TV. That does not mean rural children do not watch TV but just more kids who live an urban lifestyle, so they would have seen some of this stuff, or they would not understand it close up. So, we wanted to film there. So, first of all, we have to figure, who could make this for us? Who is any good at working with children? Who could manage to get ‘performances’ from children naturally? And we really want it to be natural, in a lot of what we do anyway. We do not want to heighten things all the time. In the other music programme, the producer told me about that is we are not looking for kids who are the best at everything, we just want kids who are enthusiastic to take part. And she filmed the cellist who played some wrong notes, does not matter – they just wanted the stuff. We found this team in County Mayo, which is about as remote as you can get in Ireland, as far from the capital (Dublin), as rural, not connected by motorway. And we found a team there called GMarsh TV led by a very skilled

filmmaker/producer called Gillian Marsh. And she works with a range of directors, some of whom are good working with children. So, she found one director – Paula Rouse – and Paula made the first series of Our Farm. Fifteen-part series, five-minute programmes.

So, we know the attention span (of children) is not necessarily huge unless there is an overarching story. We do not have huge resources; we are not making a big production, so we took five minutes as a good duration. So, what you want is natural performances. So, what we had agreed to do was make a series about a farm family. They found a family of small children, two of whom were in our age group – 7 or under – but these kids have two older siblings, 8 and 9, and that is a formula we know that works.

- What components makes this different in pre-production?

We narrowed it down to someone who felt could make a documentary programme for children.

- In Production?

In production, it was very important that the performances of the children were naturalistic. So, they had to get used to the filmmaker – and they did. But of course, the filmmakers are still running around with a camera. So, we felt there had to be something else, and what we felt was there needed to be somebody else that could hold the production together: a catalyst, somebody who would allow the children to be themselves and not just focus upon the camera. Because no matter how talented they are, if it is a documentary, you cannot be unaware there is a camera present. In this particular farm family's case, the father was a national primary school teacher, and a farmer and the kids had a great relationship with him. They are very relaxed around him, very comfortable and they behaved reasonably well. In other words, they seemed to behave themselves when their father is around, but he does not inhibit them. So, the director said the kids made their own fun, but their father's a bit of fun, too. So, he would sometimes just do something spontaneous they liked, or allow them to do something that was funny. So, he was the perfect person to be there.

We made a second series, and the executive producer over that suggested they do not use the older children. So, this second series, they did not have the older children and did not work as well. I don't know why. And that is despite that the two younger children are the ones that stand out. They make more of an impact because the girl's a little cheeky, and annoyed all the time, and the little boy is similarly characterful. Anyway. In subsequent series, when we did not use older children, that control mechanism, an easy natural control mechanism, was missing and that did not improve the programmes.

- You spent one-day filming each episode?

- Oh, no – too long. There are legal restrictions. There is only a limited time spent with the children. So, we would probably film for a max of 3-4 hours.
- Just in one day?

Yes. Not around the clock. Just different times and when everyone was available and when the lighting was good. The team is also quite close to the production, so the filmed in a remote area which is where they are based. So it was not as difficult to get to the camera when the time was available – when the father was not teaching or doing something else on the farm.

- Post-production – could you talk about the different elements that may attract children, because it is very much an observational documentary style?

We do not always believe in heightened experiences for children. Yes, it (heightened experiences) can work to grab attention, yes it can be fun, yes it can be colourful. But to be constantly firing techniques to grab kid's attention, that is the technique of the advertising industry. But we are highly non-commercial. In fact, in programmes we make for under 7s, one hundred per cent non-commercial. No sponsorship, no product placement, no ads, no brands. And that can be difficult at times when a tractor rolls into view with the name of the tractor on the side. We do not worry about the tractors particularly, but we do worry about logos like Adidas on clothes and stuff like that. So, in keeping of the European norm, we make sure our programmes for small kids do not have brands all over them. But I was talking about us being a broadcaster who does not want a brand on everything.

Our observational documentary is very pure, very natural. But sometimes we would like a little more detail on what is happening – what kind of tree is being planted, how big it will become, how long it will take – those things are addressed slightly in the programme but not in a very clear way. Also, we localise our programmes, so the kids are speaking in a very natural voice; but anything other than an Irish audience, even an English audience, would find it hard to understand some of the things they said. And they said lots of funny and intelligent things, but a little bit hard to understand. So, I do not know if we help child audiences all the way, but we believe in a number of things. We believe in letting children have a substantial role in every programme they are in or an entire role; we do not always have adults ...The adults were in this programme – they gave off their best when they were around their father. They were very relaxed with him, and he was the catalyst. The producer told me he [the father] energised the programme by being there. And of course, he also helped steer a little bit of the action, so the kids would to the right thing. And another thing, they were doing that children would not always do alone. So, it was naturalistic to have the father there. They would do things with him.

- But for other programmes, you do not use the adults?

Oh, yes, sometimes we do not use adults. There was a similar programme about children exploring a forest, called *Forest Force* – that is more codified, more formatic, and the children are a little team of four kids, no adult there: So, we do not do it for every programme. So, we are often torn between feeding children stuff that they will absorb gently, and we tend to go in subtly, like osmosis, slowly, and then firing facts at them.

Some of the programmes I saw today were giving too many facts to kids – one fact followed by another, another, another, another. I do not think they will remember these things. They need to develop a natural sense of engagement with subject matter for it to really work for them. But I am still tempted by more technique. So, it is a good question.

What was innovative for this? One other thing: The kids were not given any lines. We never fed the children any lines. So, in one sense, we allowed the children to be themselves. I think what was interesting for us was that it was first of all innovative in that it was a documentary series essentially for 2 to 6, 4 to 6-year-olds – that is not something you see every day on television. We don't. But you have a special filming technique for a film like that. This technique was not to set things up so much that the children were simply walking through a pre-prepared action.

There was an action – the father was planting a tree in this programme, but that is not a very complex set-up. We did not rehearse with the children what they would do in that tree planting. We did not rehearse it. The father knew what was going on, but we did not tell the kids 'this will happen, that will happen'. So, they were natural. What I think we achieved with this natural method of filming was a very natural performance. I say 'performance', but I mean they were themselves. It is quite nice seeing kids just being themselves as well as when they perform, as it were, and I mean in a different way, perform for the camera. I do not think these kids were performing for the camera. You will notice they did not look at the camera. I do not think I saw the kids look at the camera once. Maybe once – slightly! So, that would tell you something, wouldn't it?

So, what did children learn from the programme: Working together, working with a parent in a peaceful way – it does not always have to be about the scraps and fights or jockeying for position for father's attention. So, there is co-operation and being interested in the subject. I think kids can learn that you can wander around a farm, you can take part in the activities of a farm – it is normal, it is natural – and kids can have an active role. They do not have to be just observers. We are observing them, but they are doing stuff. I suppose all the kids lifted a spade at some point, and through play on top of that, they jumped up and down to make the

ground firm around the tree. And kids are also learning about a different way of life if they do not live on a farm. They are seeing what the countryside is about. It does not just happen. Sometimes trees are planted by people.

- And bread does not grow on trees.

Exactly. So, they are learning those kinds of things. Not that long ago we learned from the English television series that Jamie Oliver presented that a lot of children living in cities do not even know what vegetables look like any more. One kid did not even know a potato when he saw it. He knew chips, he knew all that kind of stuff but not a raw potato. So, on an elementary level, this is for young children under 7, they would not have got through this series without seeing a potato or a tractor, or something being planted and grown.

Avinoam Damari

Programmer/Director/Producer

Head of Programming Children & Youth Department, Israeli Educational Television (Israel)

- What production elements, creative and technical, made your programme interesting for children to watch?

The story – children like to see stories from their lives. We have to analyse how we wish to present it. Most of the time given the beginning, middle and an end.

A child four years old will remember 10% of the story behind him and 10%-15% ahead.

Children from 10-12 almost see “the problem” the same as adults.

There are traditional things that children anytime from all over the world like games – I am not talking about video games – music, songs, dancing. 30% of children in the Western population they are watching television through the computer. They prefer the simple way of presenting the programme. From 8-12 they are sharper, they can have one-second flash – they can understand. Children aged 4-8, 4-6, they need to present them the programme easy, softly and not rushing, bashing – not MTV. That is the way of shooting.

Colours are very important. Children 2-4 – like soft colours. Strong colours, deep colours, like bright red or green, black are very dramatic for the child (i.e. they do not like it.). 6-8 you can mix between the [types of] colours. Clothes, background colours – everything. From 10 above, they actually like the same [hue of] colours as adults. Green is easy on the eye because

it is in the middle of the spectrum. With children, you can easily communicate with them by using colours.

Communicating with children. Actors pretending to be animals. Animations. Ordinary people like us. “Always when telling a story about life, the custom should be like in the neighbourhood, like in your family...when making customs with the animals you can exaggerate – the mouth big – it does not matter if it is funny.” “Remember, the child between 3-5 likes to play. He plays every day, 150 times... He plays with himself. He plays with his friends. He plays with his parents. Playing is learning to communicate with the language, with the environment, with himself, with his parents, with the new world. Playing is the line between words and this. So, if you can put some game in the programme – bingo! The game, you do not have to see the game, but if I say, ‘What about Ecuador? Tel Aviv is the capital of Ecuador... Tel Aviv is the capital of Ecuador? No! So, what is the capital? Quito!’ See, it is a game of knowledge. But there is a game ... With children, it is a format. With this format, you can put the content. The second thing about children it is imagination. You can give any word you want to children. You can give a man on the Moon. They do not believe you – they WANT to believe you. They are playing with you. If you put a script on this table and shoot... They are playing with you! The children are interacting with you, the creator, and the writer. When you create, when you write, you are the eyes of the children, there will always be an intention with the script.

The last thing is the most important thing and the most difficult thing. When you are doing your programme, you will have to define the exact age that you want to send the story. It is very difficult. I was 20 years Head of programming with children in Israel ... One word can change this from 8 to 10 or for 5 to 7 because six years old they do not understand what you mean in a sentence. They skip it. He does not ask his mother now because they do not want to lose the continuum. They skip it. So, you have to analyse it with educators, that show you what is the right terminology ‘for that age’.

I have already told you that pre-production does not take three seconds. If you want to do a programme with children about soup you have to do some research about soup. What kind of soup do they like, what don’t they like? You do not want them to say (when you are filming), “NO, I do not like that soup!” You have to analyse which soup, what is the content of the soup, for your audience. The second thing is the way that you present it in the right language. Also, there are different things I can say about the soup, but the language I can say describing the soup for a child do not be so deductive because they will catch you. Even if five years old because, remember, a child born with about 5,000 times being said you him

‘no, no, no, no’, this is the soup for I got for everyone, if you do something that was said to be ‘no’, they will escape from your screen, and you have to analyse these things as well. The second is the element you are choosing to describe the soup: Where are you shooting this? Outdoor, indoor. How do you present it? Where is it served? Where is it you will be shooting the soup? Where is this? In the forest? You have to choose the location. The location is very important because children, they are happy in their imagination in their closed country, in their closed dreams, their closed seat. If you said ‘I am going to shoot the programme in a forest,’ in at home, or on a table or in the street, wherever, you find the location at the beginning with the child. He wants to know where we are from the beginning. ‘Mum, I do not know – where is it?’ [Like rules of The Game]

This is the most difficult: how to (get) others attention. It is very, very difficult, especially with children, to make others concentrate on the television. Adults when they are looking at the television, sometimes they are staring, not watching. But it is not the same with children. Children are either outside [not watching, doing some else away from the TV] or inside [watching the TV, not staring]. There are some tricks ... the first trick is important, is the story. You have to dig to find the right story if you want to do a programme about soups! That is the most important. You see children, like adults, we are ... we want for you to do for us ‘busy’. Wake me up! To wake me up in the script is starting with colour, music, songs, tools, screaming – all those elements, mix them up – surprise me: ‘Ah!’ ‘Yes!’ ‘Oh!’ This will get their attention at the time.

JAN-WILLEM BULT

Producer, director and scriptwriter/trainer

Chief Editor of WADADA News for Kids Head of Children, Youth& Media (Free Press Unlimited, Netherlands)

- *What production elements, creative and technical, made your programme interesting for children to watch?*

I think, in my philosophy, there is something very important, a step that you have to make before you do anything. Which is, first of all, you have to talk about children, and what's children are and what your idea about children is because since I am working with a lot of teams around the world and I am used to working with a lot of teams in the Netherlands, I found out that in the team they do not talk about children. So, their idea of how to look at

children could be completely different. So how can you put a cameraman and director and a sound man together that have no talk about children, that do not know what my position is in children, what I believe, how to address children, what are children? Nobody talks about it in Children's Media. So that is the first thing I do. You need to go deep into children and define for yourself, what do I believe as a child, a hollow barrel that we have put our knowledge and skills into.

For instance, you find very much in the Japanese area. Or is it to the extreme other side where I am? The child is an autonomous person with a lot of power and talent that you just have to give space for, to discover, improve and develop. Or is it something in the middle? At least you have to take that position what is nobody talks about that. So, in my lectures and workshops, that is the first thing I do. The second is if you have defined for yourself what that is, usually people start to create ideas but an idea without context is just an idea. I can give you ten ideas now but where does it lead to? So, you need to have context because an idea with context is a concept. So fast, you have to create a concept at what you stand for, what you want to address on a higher level than the story that you tell set the story beyond the story.

The value beyond what you show; the action. So first you need to conceptualise. That is the first step in the process of creating programmes. Because if you make every, then you do not have to worry anymore about did I put enough black and white kids in my programme because I want diversity? No, it is in my concept so it will happen naturally. So, I will never make politically incorrect errors. It is much more real, sincere and honest than if I have to think all the time, I have an idea, oh! Do we put a black kid or a white kid in this idea? No, I do not have to worry about that because it is part of my concept. It will happen naturally. Many channels and producers do not work with the concept. They just work with ideas. So, they pitch on a channel, I have six ideas for a programme. Okay, pitch to me. The channel is sitting there without a concept, so they look at ideas and think is it nice or not? There is no concept, no deeper basis where that idea may connect with. On the other hand, there is the producer giving ideas without a concept, so it is an idea that goes there, an idea that goes here, so it does not lead to the bigger thing that you need to address.

As a broadcaster, you have hours, so you do not have to worry about each individual programme. Does it stick to all the rules that we have? In some programmes, it should only be white kids. No problem because that is also diversity. But what is happening nowadays in television is everything is politically correct. Each individual programme. Because there is no concept. Every idea suddenly becomes 'the concept'. So, it is confusing and is becoming less

interesting for kids because when it is politically correct, they feel it. They sense it. I also see a lot of television shows casting black people as presenters but the way they talk and address white people, they are not black people. The colour of their skin is black, but they are not allowed to be who they are. They just show their black skin so we can mark off the diversity rule.

Many people in the Netherlands came to me with questions about diversity, they say, your programmes are so well watched by all these different cultures in the Netherlands. What is your policy? I have no policy. If I have a policy, it becomes boring. I just try to be one of them and then it happens naturally. So go out, do not stick with your peers all the time, go out because we have to make programmes for people we do not know.

Many people produce programmes for people that they know. They say, my child, likes this but I am not interested in your child, I am not interested. Your child is living in a media literate environment with you. I need people that I do not know so go out there. So, again, coming back to concepts. Conceptualising is the first thing, to define your values, your specific point of view.

For my concept, I did not want to have a policy consisting of 150 pages, so it is one slide with children in the centre. It talks about believing in the autonomy of children, discovering the beauty of everyday life and five values that I try to put in all my programmes. I analysed the world of children. I analysed the world of children's media, and I said okay, the things that are really connecting to me are these five values that I think I can contribute to children from my professional point of view so they will be engaged, involved and challenged by those values. They are family because your family is inevitable. It is your pain in the ass but is also your comfort. Friendship and cooperation, as without it, you cannot get far in life. Spirituality: There might be more before life and there might be more after death. I do not have the answer but think about it. Or, why do I cry when I see this beautiful painting or why do I get quiet when I listen to this music? Learning and skills: in all of my programmes, you will see kids using their skills or developing their skills or, through learning, getting further in their process. Last but not least, expression, the right to be yourself. I believe that the biggest misunderstanding between adults and kids is the fact that we want to make kids a replica of ourselves. What I promote is no; it is the right to be yourself. So, you don't have to be the next America's top model, you are who you are. You have the right to show me on television who you are and the strange thing is this right is not described in the United Nations' declaration of children's rights. For the last ten years, at conferences, I have been promoting this right.

I really believe that is the biggest misunderstanding between adults and children, that we want them to be copies of us. We think they are our barrels that we have to put all our knowledge and skills into, and they can learn from us. My position is, I can learn as much from them as they can learn from me. That is a completely different attitude which means much more dialogue and much more fascination from my side about them than just they have to be fascinated by the things that I offer them. That attitude is a completely different one to that of 90% of people that you find here. They will think we can help them learn. No, they can help you learn too. On our way to adulthood and in our life as an adult, we get so many scars; we have so many experiences that we block, the typical childhood that we used to have. So, we can learn from them how they are going into things that we have lost, which is a completely different energy.

Once I had this concept that I created, when I got that basis, it was time for me to produce. I created preschool documentaries first, which have the ten rules as you know from the article, which is very specific for that format only. However, it is very much representing my concept. One of the rules is that the process is less interesting than how the child is experiencing it. So, I am more interested in seeing the eyes of the child than the hands making something. Or, I do not have to see exactly what it is making, I can guess it, but I love to feel what the child feels because when I am a five-year-old child watching, I can feel what the other one feels.

When I have to follow the process, that is perfectly cut by an adult director to show how the process works; I get away from that feeling more and more. So, I prefer to go into that feeling. That is one of the rules of the preschool documentary; the process is less important than the experience of the child. If you look at the average preschool programme, it is about processes. This is how you make something look; this is an adult explaining, etc. Where is the feeling? Where is the possibility to get into the character and to feel what the character feels? I also found out in shooting the preschool documentaries that we are very much saying to ourselves everything has to be faster than in the past. The pace of the storytelling, pace of the displaying new images. Even for a preschool kid, many of the images they see, they will be seeing for the first time. So, it will take a little more time for them to see it. They see it but do they feel it? No, it takes more time for them to feel it. So, the pace of the preschool documentary became relatively slow. I have put my preschool documentaries into 40 different countries worldwide, and it was the most connecting ever. They allowed children the time to feel. The space has opened, and that is much deeper entertainment than when not telling anything because the space is so fast.

The funny thing is, my assistant has been travelling around the world, showing my preschool documentaries to producers. She has observed kids watching them and talked about it. She once told me that she once showed some of my preschool documentaries at a North American conference. One of the rules is that there is no music because it is my interpretation of reality. All the producers ask why is there no music? This is not television, because again, we have to keep putting in music to keep them entertained. No rubbish, you can do it in a completely different way. If you really want to connect with the child, there is a completely different way of addressing it. So, she showed it, and they say this is not television, we can never do this, our channel will not allow it, all these kinds of arguments of fear. Then she showed clips of how kids watched it and commented on it, which proved that this is what works for them. They then started to doubt, yes that could be true but still, we will not do it. It is not a habit, and they already have a habit that they are stuck to and so will not open up. If I was to have stuck to those habits in the Netherlands, I would have never opened up. People say I can do that because of my country. No, not because of my country. I also did something completely different compared to what people here did before me. So, you have to get rid of many of your own things if you want to put the child in the centre. I am completely the opposite; I have shown it and it works. I have the ratings, every month at least three of my preschool documentaries are in the top 10 in the Netherlands, beating SpongeBob and others.

After creating the preschool documentaries, talking about preschool, I started the preschool cooking show 'Piece of Cake'. In every episode, there are two kids, in another kitchen, making another meal but with no adults on screen. The kids are so into it! It is a little bit like an extended version of a preschool documentary. The essence of the preschool and my concept is there. There is music because it is another format, but the essence is there. It is visual storytelling, giving space for emotion and connection, and then you are deeper into it, and they do not switch the channel. It has become a great thing that has changed many people's minds but still, no one is producing it is like that. They still put in adults because there has to be an adult on screen; otherwise, kids think that they can do it on their own. But that is what I want! I want kids to think that they can do it on their own because they can! Theoretically, a five-year-old can cut salmon. I have shown this; theoretically, they can make sushi. Our attitude to kids is Oh, let Daddy do it. And when you are big, you can. That is killing every self-confidence in a child! So, if there is one thing television can do to kids, it is to repair the self-confident adults usually take away in Society. We are oppressing kids all the time. On that is my goal is I want them to grow I want them to fly the ones done to have

confidence so that is why my stories are very realistic, taking the time that they need, and they connect.

After the cooking show, I wanted to make a preschool technology programme which became a programme called 'Toolbox kids'. The idea is quite simple, and I came to the idea because of the experience I had as a father. We put a household machine that kids know in the garden, give three kids a real toolbox, and we give them five buckets of different sizes, and then we say – go. They disassemble, they order the stuff in the buckets, smaller pieces in the smaller bucket and bigger pieces in the bigger bucket. They completely deconstruct it, and by taking one thing apart, they understand more about how it is put together. That is the anti pathological way and sometimes it works better. Of course, I got some complaints from people saying – kids having real tools is dangerous, they could hurt themselves. Yes, they know, that is why they are careful and they have rehearsed with stupid plastic things that do not work and now they have tools that do work. How do you think they feel having a tool that works? Then you feel the power and when they are five, six, seven they can do it. I have one of the episodes that became a big success here in which three kids are dismantling a coffee machine. When they discover the filter paper is dirty and they take it out and wow, all the discovery is there and they do it all by themselves which makes the experience, also for the child watching, ten times as strong. Again, the concept was friendship and cooperation and you see that happening. They are learning new skills; everything is there. Also, the spirituality of the experiences is there and the expression of being completely themselves is there too. So, four of the five values are there.

Regarding adult presenters on children's programmes, the presenter takes time away from having the camera on children. I prefer to have the camera on the children as much as possible, so if I do not need a presenter, then I will not use one. For instance, I developed an adventure reality show where kids had to go to a location and do all kinds of tasks. Classically there would be two presenters, a man and a woman, because of balance and having to be politically correct, as well as a black child and a white child but I do not need them, so I created this format with the idea of letting the kids tell us everything we need to know that we cannot visualise. The kids give feedback and we edit the feedback of the kids into the show and do not need a presenter. All the focus was on the kids, even when there is a voice-over telling something, it is a kid that said it in reality in an interview that we recorded and used, so it became more of a documentary than a traditional game or adventure show, so the signature was much stronger than the average of its type.

Now I am running a network of 16 countries producing news for kids called 'Wadada News for Kids'. There I need a presenter, an authority that can connect with kids and with the parents or adults that are watching because it is news and news needs an authority. I had a discussion today with colleagues from Romania. They were thinking of having a child presenting the news, but you have to write texts that the child could never have written themselves. The child has to talk about subjects that the child does not have knowledge about. And what do you do with this child outside the broadcast when people say, well we want to have an interview with you about news for kids with your presenter. What can the child do? They cannot represent you so in that case I need an adult. I can have a young adult. This is Fiona, she is presenting the world edition of Wadada News for Kids, and the material is currently coming from sixteen countries around the world. If you are in Brazil, you get your weekly local news for kids and once a week you also get the world edition with material from Nepal or Indonesia, South Africa, Egypt and so on. This is the network that we have. So here I need a presenter but I take one that kids can kind of identify with, someone that can be their aunt or older sister. However, she needs to have authority so her way of presentation is addressing more serious matters. It is about world news so you cannot do something too crazy about serious stuff. This world edition reaches over 100 million people worldwide. It is huge.

Marie Lundberg

**Children's program maker, Documentary filmmaker and TV Producer,
Svenska barnprogram (Sweden)**

- What production elements, creative and technical, made your programme interesting for children to watch?

For me, the first, most important element is starting with the idea. I meet kids, I talk to them, and I try to pick up what they are interested in because it is always a question of what is the most important thing for kids right now and how do I relate to that? I think you cannot create programmes unless you are interested in. I will ask myself, oh, is this funny? It is not a case of is this bad or good for kids? I don't think like that. I look for fun, engagement, feelings, humour, energy and I think, what is going on right now? I talk a lot with kids before I start, I watch YouTube, I observe my own kids watching programmes - when do they laugh? What's nice here? Mostly, in preproduction, I start with a pleasant kid or adult that will be in the show with a nice profile. Here we have Super Peter, a drag show artist. He is not fantastic in

my eyes but he's a character that kids really like, he's very popular with them so I use him as a starting point to create new things.

I often use adult music, but when we make a special series for mostly the younger kids, then we write music especially, with subtitles, where the kids can sing along. I really don't like it when there is too much energetic narration and mostly use the same kind of music that my kids at home listen to.

We make a lot of shows about recycling, and that is the biggest part of my niche. Then we are a little bit crazy. We will have thousands of bottles on one wall; then we will have sausages on another. It is very crazy and I love it. It is not less is more in my world; it is more.

Exaggeration I would say is our taste, our niche. I would not say it is the best, but in our shows, it is very nice when it is a little bit too much of everything.

When working with kids, we move the camera a lot. It is not possible to spend such a long time fixing a camera angle, starting etc. The most important thing for me is that the kids are natural, that they are moving and having fun! If I have a cameraman fixing all the time, then the kids will all fall asleep. We also try to work pretty quick. So, the priority is that the kids have fun, that they are authentic and that they understand the situation. If they had to wait all the time, then they would lose the feeling that they are part of it. It is not the case that they go away whilst we work away. It is quick for the feeling that it is real, natural and important for them.

We make a lot of different kinds of programmes. We make documentaries which is another style for us. We can slow down, rest, take it easier. We also make home crafts shows, where we may take a bottle and turn it into a flower. It is not particularly loud, but the kids have a lot of energy in our shows. I think that is the characteristic. They are not static and are the main part of it, the main attraction.

We have one series for younger kids, 'Daddy in Day-care'. There is a dad that does not feel like going to work, so he changes lives with his daughter and ends up in day-care. The actors are between one and two years of age and actually have a dialogue. I think it is pretty new – I have not seen something like that before. The daddy does lots of crazy things, and the kids communicate. It is fiction but is also very non-fiction because the kids are real and genuinely believe that daddy really goes to day-care. They think he is a part of the group and it is very funny. It was new to direct such young kids. I would say, oh look at your friend, it is not okay, is it okay to do it like that? Can you please tell him?

In our programmes, we work to deliver the message that you can be human in your own way. In my shows, we have kids with ADHD, some with Asperger's syndrome, some with Down

syndrome. Last time we had a class made up of autistic kids and now a girl that believes she is more like a girl and we also have the opposite. So, what you learn from our shows is that it is okay to be different. All kids can be in those problems, not only a particular group. Super Peter adds to that. He says it is okay to have a dress, this and that.

The other message is recycling, the environment, that it is not okay to waste. We teach kids how to take care of the world. They are extremely popular programmes because they include a lot of creativity, making things out of nothing. It is gold.

Metka Dedacovic

Producer, Head of the Children and Youth Department, Slovenian public service broadcaster RTVSLO (Slovenia)

- What production elements, creative and technical, made your programme interesting for children to watch?

First, I find the subjects that would be most interesting to kids. It could be something out of their lives or something in the nature around them. We work to use their way observation, so we address them through the eyes of children. Then there have to be good explanations through examples because that will help children be creative on their own. Their lives are full of discovery; every day, they discover something new. We work opposite to classic schooling, where we find a way to make a game out of things to teach children in a playful way. There is a certain level of interactivity, for example, if there is a host in the show, they talk to the camera, addressing the audience as if it is a single child watching. It is very personal, so the child watching feels very involved. Simple facts are used that depend on the target audience and based off research telling us at what ages it is possible to explain certain things.

In both fiction and nonfiction, even something about nature, we always make sure that kids feel good about themselves whilst watch a little scary situation, but subconsciously they know that there should be a happy ending. It does not mean that they do not feel good about themselves. They will feel good about themselves if, the topic, the host or other children in the show are sincere, natural, and that the kids can identify with them in at least one way. I think that scriptwriters and producers should always find something that is universal and at the same time, very personal and intimate.

I believe light and sound depends on the content, genre, style of directing used et cetera. We were listening about a report regarding the decision of the animation technique. They wanted to do something special for children and were digging deeply into kids' hearts and

their senses. It is like in the theatre or a feature film, you gather the best possible crew that can work with the story and what the story wants to tell. It is not something you can do at the start of creating content. You start on paper, with the story or idea, and from here there are stages.

When you come to production, you search for the right way of serving that content.

In general, I think that children and news production have always been the most innovative combination of formats because there are so many possibilities to discover new ways of telling stories. Everything is there, all the stories have been told, and you just need to find the best way to tell them. People go so far in finding new ways, but the best is when they go far but still respect their target audience.

Mitsuaki Furuya

Senior Producer, Youth & Educational Programmes Division, Programmes Production Department, National Broadcasting Corporation NHK (Japan)

- What production elements, creative and technical, made your programme interesting for children to watch?

When we are producing our children programmes, we are very conscious of how they will be accepted by children. We are very mindful of time duration setting because children cannot concentrate for too long. That is why almost every segment is three minutes.

We use favourite children's colours, tones and following sequences of talking material is also carefully considered. It is a kind of cooking so our cuisine should be eaten by children. For example, some children do not like carrots but if we are able to cook carrots well then maybe children will eat them. This is an idea we are very keen about.

The producing process of TV programmes is almost the same as for adults; we do not really have any difference. However, we need more time for preproduction: researching, developing strategies, and so on. In production sequences, we do not have any big differences between children's and adult's programmes regarding music as for both we must create new music. Children's music tends to be a little shorter and has catchier melodies. Our company is very good at exposing children to new information by using songs with lyrics. The songs are fun and have emotion, but within them, they educate the viewers.

Twenty years ago we, in NHK, made very serious, dry, very educational programmes for children but in the last 20 years, it is rather more relaxed. Now we have this kind of humorous element which is mainstream for us.

Every programme has its own intentions for children, what kind of ideas the children are to learn from them. They are very unique so what is learned is very dependent on the programme and in general, all our content is created with an educational purpose.

Marieke Van Oostrum

Manager, Production and Development, Nickelodeon North (Germany)

- What production elements, creative and technical, made your programme interesting for children to watch?

The first stage that decides if something is interesting is the script or the whole concept phase. For fiction, it includes the script of course. So, it is maybe the way of first of all what kind of topics you choose and then how you approach them. That is the first thing that makes them different from how we would approach it for an adult's programme. I think that when it comes to the actual production of children programmes, we more often use humour. That is more often the technique to get into contact with children. Technically I would say it is not so different. That is one thing that is important for us. We tried to have the same high production value the children's TV as we would do for grown-ups. We keep camera work to a high standard, interesting angles, good editing and good music choices but I think we try to do that regardless of the age group. I think it is more the concept, the script and what the story is about, how we treat the story and maybe a little bit with how we choose the actors but not so much the technical aspects as in-camera sounds work there we try to have high standards regardless of the target. Post-production effects depend on the story. If the story needs it, then you can work with video effects or you can, of course, choose a certain style, but it totally depends on the format itself. I think what we now added in our new Dutch show 'The Ludwigs' is a funny element where you overdo the funny aspects which makes it become really funny. Funny is our core; it's our most important thing. The second thing that is really important for us is to have kids first. So, with everything that we do, we put kids first. We make TV for the children, not for the parents. We don't necessarily want the parents to like it; it's just for the kids. We want the kids to grow and to allow them to do things that maybe they normally cannot do or at least we want to show them they are able to do. So, kids are always in the centre, and kids are always in charge.

For non-fiction, when it comes to the set, they are much more colourful than for a grown-up set. I think it is a matter of making it fit for the target audience, but that goes for all age groups, and often our non-fiction shows for kids are action infused so there are a lot more

physical games in them and of course you have to build the set accordingly. So maybe in generally a little bit more use of colour. We also choose music that matches the situation, which makes it even more funny or even more crazy, but I guess you would also do that for humour. It is more about what the show is about.

Regarding keeping the attention of the audience, in fictional series, we use cliff-hangers at the end of the show. With non-fiction, it is maybe the hosts. They act a little bit more engaging often. Mostly when we do non-fiction for our shows there is also a live audience involved, and then the way they interact is of course very close, there is much more involvement of the audience in the studio. When it is more of a magazine-style, then I think the hosts more often talk to the camera and try to engage very closely with the viewers. Often you will hear the likes of, you can take part if you do this and that – more than how we would do it for grownups. Of course, if it is a game show, they will build tension by using music or using a clock. The host will also build tension by building his voice; will they make it? They only have five seconds left! These are game show elements which then attract you to the show.

Regarding the channel that we work for, we want to of course educate, but our main aim is to entertain. That is a little bit because we work for a private broadcaster. This is, of course, a very simplified way I am putting it now because there is a lot in between. Very simplified, you could probably say that public broadcasters put more focus on the educational part, and private broadcasters put more focus on the entertainment part. I think what we really try to do is to be very diverse when it comes to choosing a cast and choosing a host, diverse in ethnicity, body image, in maybe involving those who are handicapped and also in the way of what type of person you are. I think it is something we discussed a lot recently. We want to be diverse such that you do not have to be cool and sporty, you can also be into books and nerdy, wherever you are, how you are, you are okay. Also, this conference goes on a lot about identity and finding your identity and its good to be an individual and find your own individual way of how to deal with life or whatever. It is not the main focus of our programmes, our programmes are meant to be fun to watch and entertaining but, in the way, where we, for example, choose a cast, we just started a fictional series in Holland with five kids, and when we chose them, we really wanted them to be very diverse, in the way that they see the world, the way that they act, some are brave, some are not so brave, what ethnicity they are, etc. So, I think just to show to children that it is okay whomever you are and also that you do not have to be of a certain body type or a certain mental type or whatever to be cool. That I think what is important for us but it is more that this is a natural thing in the background anyway, rather than a topic for us. I also think that learning something is not only

through an educational show. I used to do a show where we would fulfil the wishes of kids. For example, the kid may want to go to the army, be on a ship and be with the guys there. Of course, the kids learn a lot about the marines during this episode so it is not that it is only entertainment, there is also a lot of learning. They learn, what do I have to wear when I work there? How do I have to react to my boss when I am there? How do we sail etc.? There is a lot to learn. The same goes for a soap series. How do I behave in a certain situation? When the main character has to go to the headmaster because he did not do his homework or whatever, how does he solve the situation and what can I learn from that when I watch it? I think in every programme there is something to learn even if it is not educational. A show also offers you the possibility to try something out even if you do not do it by yourself. If you go abseiling, you do not have to do it yourself but if you watched it on TV, you know, I go over the edge, I first put my first foot there, then my second foot, then I lean back and you know how to do it. If you ask a kid, how do you dive from a boat, then they say okay, you sit down on the edge, then you fall to your back into the water. How do you know? Have you ever done it? No, but I have seen it on television. So, you can always learn.

PAULA GOMEZ

Journalist, Documentary filmmaker

Executive Producer (MI CHICA Producciones, Chile)

International Emmy Kids Awards winner

- What production elements, creative and technical, made your programme interesting for children to watch?

The most important thing is to connect to the mind and heart of the children. I respect them very much and work with a lot of care. When I interview them, I will stand at the same height as the children, and if there is no chair, then we will sit on the floor. If a child becomes emotional, sensitive because of a conflicting theme, then I am very careful and will stop the interview. Whenever I interview children, I will ask if they want to continue or whether they want to stop. We will never try to squeeze emotion out of them. We must be very careful with them. There is no difficult question; for example, once I interviewed a girl that was abandoned by her father. The way she talked about her father made the girl very emotional. The recording was stopped, and I asked her whether to stop the interview, record another day or do a voice-over. The girl said that for her, it was the worst thing to tell the story. I waited

until the girl stopped crying and then continued the interview but only with the girl's approval.

I always try to find humour in an interview, and I become a friend of the children I work with. What is important to me is to tell the children's story and not my own. When creating a movie about children, it is very much about them. The children will also help in the production; I will ask them how they want the movie to be done. The little kids propose scenes, actions and ideas. It is essential to let the kids know that, if they ever feel uncomfortable, they should ask for the recording to be stopped. It is important that the children in the future feel proud of the work.

Often after a production, relationships with the children we worked with will be maintained for as long as it feels right. Sometimes it is very difficult to do this, for instance, when a child lives very remotely. Other times it feels perfectly fine to stop communicating. This is very situational. I create trustful relationships with the children I work within recordings as that is the only way to make a real documentary about their lives.

The main differences for me between creating content for adults and children are in the production and pre-production stages. In pre-production, I work with a journalist investigator on regarding the experiences of children. We try to keep the child's spirit inside of us, giving us a fantastic connection with them. My company is very little, so our programmes do not give us enough money to travel far so we can do pre-production interviews, so research is only done by telephone or Skype. The lady doing this is very talented. It is very difficult to find the children we need in that way. For example, she interviewed children that like heavy metal. 'Oh, heavy metal is fantastic. When I was shy, I really liked this group etc.' It all helps build a good relationship so this person doing is very important (work) for me. Research is crucial. In production, I work with a cinematographer and soundman. I will never go to the place where the children are with the camera on and recording. I will arrive and talk to the children, the parents and will try not to be too invasive. Only after some time will we start recording, having slowly generated trust through the relationship. The children forget the camera is there.

Regarding keeping the attention of children, the most important thing is the script. This is a children's programme about kids for kids. It must be fun, and there must be progression throughout. My programmes are real documentaries with no manipulation so we cannot use all the tricks used in fiction. In my last series, I used drones mixed with other types of camera work in the recording. In editing, we combined the elements in an attractive way. Editing is

very important. For me, it is more important than the story is well structured. It must be emotional and humorous. Even in the saddest situation, there must be some humour.

We once made a programme was made with a Pakistani child. He was an eight-year-old dreaming to be a superhero. Another director may force the situation. They may say to the children; a superhero is okay, but maybe you want to work in an office or be a pilot... Me, when a child says they want to be a hero, then I say fantastic. He told me, I feel too much pain because in my country, Pakistan; there is too much suffering with many poor people. In that connection with the children, other children will identify with them. The child works as a bit of inspiration.

What children see is diversity and contrast, and they generate respect for the lives of other people. Different places, different people, a different way of life. For me, it is very important that when children become adults, they will not be prejudiced. If you are a child and you learn about the life of other children, cities, other countries and you know about their lives, pain, the fun that they experience, you will be more tolerant. They will understand others more. This is my main purpose for why I do this. This world will be beautiful if this is how people are. It is my sort of purpose as a person, my mission. Not just any job, I feel I have to do it.

SOLEDAD SUIT

Director, Department of Cultural and Educational TV (National Television Council of Chile)

- What production elements, creative and technical, made your programme interesting for children to watch?

In my country, children watch a lot of programmes from the US. They know the rhythm and a lot of visual elements used. Then we in the Chilean government, need to take those elements to make a programme for children; the dynamic rhythm, use of colours and diverse textures. Because we observed Chilean children like this American style. I do not like it, but when we make programmes closer to European styles, German or French may be, they are found boring. The Scandinavian style is closer to that of American. They use a very dynamic camera and work with suspense. The Korean programme shown was very beautiful, very slow. If I was to show it to Chilean children, then they would find it boring. However Scandinavian fiction, Danish, Swedish, Finish that I show is very good for children. They use light horror, suspense and aesthetics closer to that of video games and as I have said, this style is more appropriate for the preference of Chilean children. The camera, colours, rhythm are all

important for us. Things must be fast, bright and dynamic. The use of images and technology come from gadgets and video games. These things are interesting for our children. Not the linear stories that are very slow, artistic, observant and beautiful. Maybe for Asian children who culturally have different aesthetic preferences. For me it is very beautiful and emotional, I was in awe but it is not for our children's generation. Chilean children appreciate the North American style. When we see French, Korean works etc. Chilean teenagers appreciate Korean pop and movies for Koreans. They are very dynamic but they are products for Korean teenagers, so it is a different age range.

When we talk about non-fiction, children are very interested in the details of everyday life of other children, how they are different from that of their own personal lives. I choose the programmes for my company, so I am able to see what works and what does not. So as we have established, Chilean children like humour, bright colours, dynamic rhythm, computer elements, a lot of animation or even just snippets of animation. This is more or less of what everybody does. Some programmes are 30 minutes or more, but children will never watch that so they must be no more than 15 minutes.

Producers and directors grab the attention of children and keep it using, first, short programmes. Five minutes, six minutes, ten minutes maximum. Next, fragmentation. Three minutes of one subject, then to another, a different point of view, a different event was taking place. For this, the use of the camera is very important because we keep talking, but the camera must move. In pre-production, we write the co-write script with the producer(s), staying very aware of the results of our research. The director is an adult and they are always looking to put their own point of view in, it is human. We, on the other side, are saying no! Children do not like this or that. For this, one aspect is fragmentation in the narrative. Topics must change, however, if the topic must stay the same then other elements must be used, such as the camera, point of view etc. The picture must change all the time. The use of sound is also important. We talk and the camera is next to us but we need another element, a build, something else. When Chilean children are watching TV, it is not like we would watch TV. They will be using up to three devices; they 'multi-task'. Sometimes they will be on their mobile phone and the protagonist is talking but suddenly they hear a strange sound and huh? They look at the TV. For this, it is important to use sound because you can catch their attention. These are not just standard background sounds; the point is that they are unexpected.

When we co-produce or when we produce for a director, we work all these elements into the script. For non-fiction, the same procedure is used but slightly less. Non-fiction for our

children (6-12), we use the same fragmentation elements, but it is not possible to control all elements because it is non-fiction. Post-production, therefore, becomes very important, but then we run the risk of too much manipulation. I was in the discussion about the animated non-fiction film 'Children of War'. I understood why I did not like the programme. In that story, there were three children. In that documentary, they are announcing that, and we think as an audience, that it is about one person, but really it is three. For me, this is manipulation. This is not accurate. If the producer announces it to be a true story, then by combining events, the story is made more fictional. That story is very dramatic and when I was watching, I was thinking, can a person really have a life so horrific? The girl was abused, abandoned by her parents, a lot of things. I could not believe in that story. In the discussion, I understood why and, as I already stated, though it is manipulation. This is an example to show why we must take care not to manipulate the audience.

Sometimes directors and producers will try experimental elements for Chilean children, but in general, we are quite conservative. I think we are a little afraid to innovate but sometimes we incorporate elements differently. Now, for example, we have made a short film with animation. It is a real story and is for children up to six years. For us, it is an innovation to use non-fiction for children. We decided to try this because if we put the native Chilean person into the story, there may not be a good response as we are a little conservative, there are some racist views towards natives and there is some discrimination. We think we need to change this attitude and in the country for the last five or six years, the government has been trying to change this. One way is through TV programmes. We think we can innovate so by using animation; a language children love, we can tell them how the everyday lives are of these natives. We show this for children and they love it. They wanted to know who is this girl? Who is this boy? For very little children, animation possibly works better than by using real characters. For older children, they may be able to identify much better with the characters in the programme. The little children may not be so excited following other people doing their routines. This for Chile and me, in that context, is an innovative element. I do not know if this is innovative for the rest of the world, I do not think it is but for us, it is a risk and can be good. I think animation is good to show children dramatic topics. When we want to tell children how the reality is for an immigrant child in Chile, sometimes animation is better because that immigrant child can be vulnerable in that situation. We do not need to show the real child but the audience must know the reality.

If we discuss the animated format where history is discussed...

What I hope children will learn from programmes, for example, in the programme about the old Cuban woman, to recognise that other people built the society what we have today. Children cannot imagine a world without the internet but the world was without internet, for a long time! In that programme, I hope children will learn that other worlds can be possible, that other knowledge exists and that other people have fought for the things we have today. I hope that, in this case, children can recognise human history. I think it is important to know about the past because only when we know about the past, are we able to build the future. I also think it is important to recognise the differences, point of views, values of people in order to do this. In other cases, I hope children learn different ways to live. When I brought a programme about the diversity of gender, I hope they learn that different ways of life are possible. As a teenager, I might not be clear about how to identify myself so maybe TV programme looking at diversity may help me. In Chili, today children see these different ways so they can choose the path for them. I hope they learn more about different ways to be and values. Values can be a very conservative word but it is important for me and our opinion in the Chilean government that children learn about solidarity, cooperation and how to be a good citizen. They live in a society, there are rules and you need to be able to communicate with others. I hope they learn the different forms of communication and the care that must be taken with social media. It is necessary that they learn the way others can abuse these systems and I think TV programmes can help in this situation. Government channels have the purpose of using an educational element because everything else made up of just entertainment can be found in different apps, cable TV etc. It is a sort of general responsibility. But we do need to make them with attractive elements because without them no one will watch our content.

SANNETTE NAEYE

Producer, Director Cinekid Film, Television and New Media Festival for children and young people (Denmark)

- What production elements, creative and technical, made non-fiction programme interesting for children to watch?

1. The once like social media that feel authentic, close to their own world (so not for children but very specific for a sub-group/age), items they use/need daily (or knowledge about them, how to, without a teacher's tone).

2. On subjects that we know being attractive (animals, horses for girls), soccer for boys, their hero's, etc.
3. Naughty or daring/dangerous with elements like sport on competition or challenge (oh no, this is impossible, yes!!! feelings), an exciting storyline straight from the beginning with a person(s) for identification. Game programmes.
4. Comedy, all kinds of funny r.t. item/subjects or main persons (can be child or adult, or fantasy), if well made what is hard in nonfiction and consequently very rare (besides YouTube like shorts on falling, failing (human and animal), adorable, funny cats/dogs/babies, etc.). Combination of non-fiction with humour in drama or animation (horrible histories) can be a solution.
5. The subject of the year, being en mode for children, surfing on their broad marketing (i.e. the years of the Dino's, Pokémon Go, etc.)

I would not like to aim only at these success criteria but also make children sensitive to other subjects by exposing them to another kind of productions. The Kids & Docs are very close to my heart (artistic docs, personal, pushing boundaries, etc.). But children are not always interested and numbers can be relatively low.

- What components make a programme for children to be different from ones made for adults?

1. Their length must have relation to low of concentration (younger -> shorter, or storyline breakdown along with this principle).
 2. language, not too difficult, abstract. Age-appropriate (there does not exist something like a children's programmes. *Sesame Street* is rated as bad by 11years olds, it's seen as an insult for them)
 3. For all children a child as subject/actor is favourite; older children start to be favourite above age ca. 8 years old, 12 years are fond of full blow teenagers (14-16 soaps), and they are fond of young adults (B films, action)
 4. Under 11 years old (especially in drama) stereotyping is favourite for adult subject/person. Good programmes find solutions for the fact that brain development has certain stages (in learning/understanding by abstraction or combining/deduction) and they follow or push the boundaries of the bandwidth of subtleness, to prevent flat stereotyping.
 5. Under nine years a subject especially for their age, above nine also family aimed. And a lot more but too specific to describe:
- Children's toilet humour subject (piss and poop) and understanding of the double meaning

-Inexplicit feelings can sometimes not be recognised by children (the difference between an adult jury and children's jury is often this difference: the adults love a sensitive inexplicit plot/personage; children react less emotional on them as they do not have this layered patterns available yet for identification

- Asking for identification and not giving a satisfaction/solution at end of the programme can be very annoying for a child, for an adult on contrary providing the solution and not being bias can feel as educational (unless romcom in the USA).

- For young children (up to 6/7) repetition can be very important and, joyful, for adults annoying

- What audience-grabbing technique can be used in the children's programme? How to keep the child audiences' attention through the programme?
- Humour first, second and third;
- competition, action;
- unexpected turns but not too weird, the child must be able to follow, understand the logics to feel bright;
- breakdown in the plot in smaller plot sections (for smaller children after 7 minutes a song);
- successful handling self-esteem subjects (bullying, girl power), payoff;
- overcoming difficulties and succeed (one down becomes one up, one down has already certain qualities or circumstances, not just weak);
- all the usual stuff also used for adult (gaming, heroes, familiar faces like famous from TV, someone presented as awesome (even if the child has no idea, it impresses), music video's or style copy or other styles they know copy.

GALINA SURANOVA

Director of TV programmes for children (Channel One, Moscow), National ТЭФФИ prize winner, Lecturer of Multi camera shooting in GITR (Moscow, Russia)

In 1972, there was an editorial office making programmes for children. A lot of people worked on Shabolovka and there were a lot of departments. There was a department for social and political programmes and these were for meetings with interesting people – (eg)

Papanin's team of explorers and so on; a music department – children from all republics came with groups. *Alarm clock* was also a completely separate program, social and political

programs like *Answer, Buglers*, for example. And then we had a literary department for children, where we filmed a lot in childrens theatres and all the performances were recorded on video tape.

And then in the same literary department, as I remember now, producer Aleksandrovich invited me there. After all, I was working on the radio in the childrens editorial office by then, and we did the filming on our own, for the first-time multi-camera filming was used in a television production, we did the performance from it later.

Due to the fact that there were only few channels at that time, on the First channel we did *Good night, kids*, another department did *Buratino's Exhibition* and so on, and on top of that, raising children was the task of the First channel.

For example, the layout of the programs was designed so that, at first, the kids – they had a period of time then, when they sat at home and watched programmes *Exhibition of Buratino*, *Skilful hands*. Then after a while the primary school age began when the first, second, fourth grade came home and they watched their segment such as *Meeting with wonderful people*, musical programmes with folklore ensembles, and so on.

I remember the music programmes presenter Vinogradova. We were almost the first to use multi-camera shooting in the Ostankino concert studio, Vinogradova was the host. She sat and talked, there was such a cycle of musical programmes, and then, after a while older students came – for them it was already programmes like *Up to 16 and older*, then they showed new videos, new music, new actors. And it seems, as we said, the children, having fun, learned new things through a piece of entertainment.

In the past, the letters were like feedback; there was a journalistic investigation. There were, for example, programme *Fanny Starts* in the sports department. The children had fun learning; so, if we first gave something so informative, after a while we were ready to sing and dance. And plus, to everything, that the feedback was very great, because the children wrote to us about their troubles and we went on a business trip using these letters.

And that means we investigate this situation, even inviting lawyers help to make this programme, then the programme by letters feedback was definitely there *Up to 16 and older*, *Answer, Buglers!* We also went to the pioneer camp Artek, where we filmed a programme *Between Us Girls*.

It was necessary to think not only about the children of Muscovites who sit there and in Leningrad, they can go to the theatre and to the cinema. We took care of the entire Soviet Union, so that they looked for example a piece from the museum – we'd go to the Moscow Museum, the art museum Tretyakov Gallery, the Ostankino museum.

Our programmes were of a magazine type and we'd kind of show something that audience will never see – will not come and will never see. And in principle everything was fine and the children were brought up and for some reason they knew a lot besides the fact that there was also a separate educational channel for the children where chess, physics, *Abvgdeika* programme; began with clowns, adult actors answered letters from children. The magazine programme *I want to know everything*, then we made mini *Yeralash* in our programmes. In programme Alarm Clock the actors invited were eminent; it all was watched then early in the morning.

And this is considered staged work with actors, because the actors were real. The intonation of the programmes was kind; we were looking for some kind of positive things for the guys. It was *Up to 16 and older* – there was a programme about the dangers of drugs four times a week, for example. We have had trips abroad – for example, we filmed how the Germans deal with drugs and AIDS.

There should be some adequate heroes for young audience. Now there is a problem of personnel, probably – those who do this do not really understand how it must be done. It is known that, for children, it is necessary to shoot as well as for adults, so that children understand all this. Russian folk songs and what they are famous for, again the educational programme was with a charming host, this is important, with texture and charisma. Then the children are watching, a lot depends on a good presenter. Making texts accessible is important for children to understand.

- To summarize, what individual elements you can name. for example, what attracts children to programmes? For example, we already know that children love humour. the presenter of which children will love need to be the charismatic ...

Let's also admit bright decorations, especially for young children, and what is more, maybe the music should be more entertaining, the use of animation, the editing speed is a little more active for children, or so average speed that they have time to watch and remember. Well-placed light is important. It is due to some techniques that the child's attention is held throughout the entire programme – it seems to me editing. And the programme should make sense. Baits are important, like “you'll know about it in a minute” before going on advertising. Better to invest in a good composer and a good scriptwriter.

MARIA VODENKO

Editor-in-Chief for the Russian version of educational children programmes “Sesame Street”, Dean of Scriptwriting and Film Critics department in VGIK (Moscow, Russia)

With my participation, we did the third edition of *Sesame Street*, so by that time a lot had already taken shape. But here is what it seemed to me – since it was already the third edition, this suggests that it took place in Russia because it is known all over the world. It was very important to really focus on age – the age was determined somewhere from three to seven years, no more.

I must say right away that on such children’s programmes (since it was an American format and they had it all worked out), they attract specialists and, of course, child psychologists and child teachers, who very clearly know the features of this age category, since indeed even in three four is one thing, but they are already they are already a little bit different at five or six, not to mention the fact that 7-8 is already the third category, and adolescents, when this manifestation of the personal principle begins, when children begin to feel differently and feel the world and so on, this is the fourth category.

Why is it important? Because it is connected with the drama, with those plots, with the meaningful semantic part with which the transmission consists, since this transmission is spectacular, it should keep the attention of children. And from the point of view of drama there must, of course be some kind of conflict, no matter what kind of conflict children from three to seven years old may have. That’s just 10, 11, 12 – there children begin, roughly speaking, to fight with those around them, conflicts often begin with their parents, because they begin to feel some kind of independence and their ability to act independently of their parents. But in this small period of this small age, the main feature is that it is not so much a conflict between someone as a child learns the world, he discovers the world for himself at this moment, so the peculiarity of drama is that everything that would not be done an element of novelty and, accordingly, the plot lined up any cognitive between the dolls, but it was necessary to build everything so that the child would recognize what is going on, for example, there are mushrooms – they can be eaten and that they consist of a hat and a leg. And why does the hat have some kind of sponge on the inside, or why does the hat have some kind of wings? Or a butterfly – where did the butterfly come from? I don’t understand this.

Just now there was a nasty caterpillar, but suddenly it turned out to be a butterfly – how did it happen? Or, for example, a bee – oh, what a good fluffy one, but it turns out that it can bite.

That is, there are some constant discoveries, or even how to cross the street – it turns out that you cannot cross the street like this, you can get hit by a car. Or here I really love jam and here I am eating jam, so good, so tasty, and then suddenly for some reason my stomach ached or I stuck to the table for some reason I can't get off. That is, the screenwriter is working at this moment to make it entertaining and informative, this is the main such element.

And it worked, it really does. That is, the more interesting you tell the child about the simplest things, at this moment you must probably take his side and remember your childhood and remember some sincere discoveries. Because here, all the same, this is such a sincere interest of the authors in this case, playwrights, and the truth is it will still work, and if you invent some idiots out of children and play with them like with dolls, then everything is revealed instantly and this does not work, so it is very important to understand what age category in order to build the original drama.

Then there is such a moment as to tell the story in an interesting way. So that it was also in some such unusual form. This is what was established in *Sesame Street*, and at the beginning our psychologists tried very hard to fight this. The clip, as it were, the clip consciousness arose, the transmission consisted of separate pages. There literally everything went on for a minute, they pronounced very shortly, for example, "letter A" and then there was a small plot a – a stork, a – a watermelon, a – Africa.

The plot ended, then there was a plot, for example, a documentary about how he grows oranges in a greenhouse. Again, all the time to proceed from this situation that the child never knows how oranges grow and that they do not grow in the store, but grow on a tree, and the tree is such a height, etc. Then there was a small plot, for example with dolls - this is a separate story, then again, a plot with mathematics – they counted some sticks. that is, it was animation, documentary films and fiction with dolls.

At the beginning, when we saw this American programme, in order to understand what to do next, our psychologists said - this is terrible, the child will have this fragmentation of consciousness by flickering plots, he will not be able to concentrate and this is very bad.

Better slowly, as we say in *Good night, kids* – a plot arises when the dolls come to the presenter, they talk for a while – some problem is asked, and then they show us a cartoon, well, like two such parts, but one topic – this is when we already made a set of these plots; there was no such principle of a single drama.

No, you just need them to alternate in appearance with each other. But nevertheless, it turned out that the children were watching. And I don't know what the research would be like if we changed these rapidly changing plots. As a counterargument to our psychologists, there was

an opinion that “no, children cannot stand it for a long time, they need to quickly change the plot and then they will be happy to watch the next one, but you can come back”, that is, this programme lasts fifteen minutes, in my opinion, you can alternate the plot and again return. There was such a complex task to entertain and teach both numbers and letters, and tell about the world, and create these situational stories.

What was done in *Sesame Street*, this is what I find and, in general, this finding is repeated in many programmes when a measure of findings appears; findings for children is completely permissible and organic because by knowing the world they create this convention. It is not by chance that they lose to their mothers and daughters, they lose at school – so they went to school and they start playing at school. Or they build their houses there, their own spaces, that is, there creation goes on all the time, so apparently the measure of convention is very typical for children.

But at the same time, this convention is close to life, because I will honestly say that it seems scary to me to look at the toys of today’s children when they are offered not any monkeys and bears, but some absolutely incredible scary monsters that are connected from some cubes, horns ... horror, I do not know what these similarities are, and in the same way I do not understand, for example, about dinosaurs. After all, there are children now who know a huge number of names of these creatures here. But what this gives them, I do not understand, perhaps it gives something. But these are very complex names, in reality they have not been there for a long time, this is a completely dead world.

But nevertheless, as far as *Sesame Street* is concerned, what was the peculiarity there - well, animation is a convention, and of course all conventions were broken by documentary plots, they are very interesting and informative in my opinion. What I understood for sure - they need to be done very beautifully. Because we were then sent from different regions of Russia these documentary stories either about Russia, or because it was a programme in which we used the library of the so-called, that is, the best stories made in different countries - both documentaries and animation, everything is very good. Such was the library from *Sesame street*, and from there we could take if there was something needed, that is, we could take some story about Africa.

But when they sent us a story, for example, from some Mari-El and it was told about how the girl Valya went to her grandmother and spent the summer there - the text was also very simple, since the children could not be given a complex text. The text is ordinary – Valya lives in her grandmother’s house (and we see this miserable house). Valya is walking with a goat in the meadow, the meadow is large and green, they show some kind of heap of coal,

and now Valya is jumping over the heap of coal in some kind of terrible boots. In general, it was some kind of horror, we ourselves were scared, but it was also a pity for those people who filmed the plot.

Something had to be inserted, but it seems to me that if you do, you don't need to embellish, of course, but you need to teach them to be beautiful, to the beauty of nature and in general to show some places so that the documentary footage looks ethical to children and arouses some kind of good emotion ...

The second moment of this convention is dolls. In addition to animation, dolls were actively used in all Sesame stories in different countries, and there was also a library there. There was a *Muppet Show*, mostly American purchases, and ours were invented by our creators of the first seasons. The names were also given as a result of such a brainstorming session and there were three dolls.

The first doll was called Ziliboba. Why Ziliboba – no one could understand. Bead and Cube – the dolls were very different, but this is also like a technique to probably interest children.

They were unusual – since there are three of them, they were not alike, and as a rule, in these American stories, the dolls did not look alike either – there were probably eight different dolls and each of them had its own role. Like a doll that loved to eat, a kind of glutton doll. A doll that sang all kinds of songs. This Ziliboba was very large and it was not clear who he looked like. That is, again, it was a fantasy doll and it was, as it were, even according to the original task that the Americans gave us – it's like a monster.

Why children should love monsters I don't understand. This was the task of our masters, because everything was approved in America, absolutely everything. They sewed this doll later in New York, we were shown this workshop where some type of our representatives of the southern republics sewed them by hand. From some nylon ribbons, she looked like a large chick, so you can say, but it was all made of two ribbons. This Ziliboba was in huge sneakers, his hand only raised one, the second hung just like that. It was very difficult to work as an actor, he had a heart attack, this guy.

A healthy young guy had a heart attack after working one of the seasons, because he climbs there, entered it – he looked and saw nothing. The doll was taller than him, he was looking at a very dim computer, the computer was attached, then he opened his mouth and worked with his paw. The left hand is attached at all, she did not move and the huge sneakers were bought. When he sat down and opened this to Ziliboba, he took off his legs – it was scary. What was it for? Well, that was such a huge life-size doll.

Then there was this Bead, which was a puppet doll and there was a Cube, and two actors

worked with the Cube, because one actor showed the head and hand, and the second actor was the second hand and it was without legs. The puppet had legs. That is, these are three completely different dolls. I think it was a complication, but probably they proceeded from the fact that everything should be very diverse.

- Well, that is, it was the Americans who invented these heroes like that?

No, they gave the task that we should have plots in which dolls participate, and which dolls – which the Russian team chose. Everything was invented by the Russian team, but the fact that the dolls should be is important that the dolls exist there together with people.

This is also very important, because, as it were, this fantasy world entered the real *Sesame Street*. It's like a real street. Well, they lived there, this Ziliboba ... that is, there was a lot of absurdity. Here Ziliboba lived in a hollow of an oak – well, how can one imagine in reality that this hefty monster could live in a hollow of an oak. Businka and Kubik lived in some kind of real house somewhere on the second floor. Who are they among themselves? Brother and sister? husband and wife? Friend and girlfriend? What it is? Where are their mom and dad? Absolutely fancy stuff like that. But so that we understand what real life is, this oak stood on the street.

And the scenery lined up the streets – there were houses. and people lived in these houses (of course, the characters were played by actors), which means that people are completely different in age, social status and even nationality. That is, we tried to create this real world as close as possible to our life on the one hand, and as diverse as possible on the other. That is, at the moment when we were doing the third season, it was 2000 already, the question was raised that families can be incomplete, that there can be adopted children. That there is not always a child of their own, that parents can work somewhere far away, that people of different nationalities can live in a family; children can be of different nationalities.

Therefore, these conditions were also set for us. Then for the first time they heard the word tolerance, which for a long time no one could understand what it meant, they hid their misunderstanding from each other. But for example, a grandmother lived with her grandson, and my parents were oil workers. There was a young family who took a baby, during this season they took this baby. There were Tatars who were supposed to live and with us the director invited her friends, actors who were also not Russian at all, and this was very welcomed, and asked that there were fewer Slavs there.

So that on the third (on the fourth a little bit differently) there were children with disabilities, that is, so that a boy, for example, from wheelchair users, that is, as diverse as possible, inhabit this real world in which they lived completely calmly with these conventional dolls,

they also went somewhere together – then. These dolls came there to some grandmother, and there was also such a character, naturally a janitor. What were some of our atavisms from the old ideas of what a courtyard should be, there must be a janitor. Now this is nothing, but then I wanted to, that is, there was a set of stamps, and some kind of novelty, and these conventional dolls. That was the really strange world of *Sesame Street*.

- Where was all this filmed?

At Mosfilm.

- And how many people were involved? I mean the actors in the shot.

There have always been dolls. What was filmed at Mosfilm – filmed dolls, that is, *Sesame Street* itself. Each programme should have had two three-minute plots with these dolls, two completely independent plots. More than a hundred stories were filmed in a month, we worked from morning until night when we wrote, and we approved each story in America. And we worked like this – there were scriptwriters, there was a chief editor and a teacher. That is, the teacher and I, as a writer, were a teacher and the guys whom we gave the task – we collected them and explained what was needed.

There were a lot of very clearly developed pedagogical goals, that is, several stories were aimed at friendship, several stories were aimed at overcoming fear, several stories were spent on relationships with parents. It was all very elaborate, we talked it over with our authors. The authors brought it, we corrected it, we often added this version, because there was no time. This is how we worked for a whole month, maybe a month and a half, then the director filmed. And then, as an editor, I was already collecting this entire collection.

Well, if we talk about what was filmed at Mosfilm – as a rule, there were all three dolls, that is, it was four actors necessarily, preferably two human characters, sometimes much more.

There were definitely songs – this is also very important. One of our famous poets, Tim Sobakin, worked with us, wrote poetry for songs, very good actors sang. There was a group called Na-Na, then Vainarovsky sang, we also asked them for a theme. Basically, the director also worked with them and then tried to make as many of these musical numbers as possible beautiful, staged, it took a lot of money. But nevertheless, because we understood that without beautiful songs that the children would expect, it would be bad. But there were at least seven actors on the set for sure.

- Were the children involved in the filming?

It was a headache, because I remember this work with them mostly. There were children, they must have been part of these plots. There was an ambush with the children, because it was necessary to work with them, apparently all the forces were spent on the doll, because

just imagine this one suffering in the heat with this computer (of his??) Bead and Cube can only crawl. And to look at it was really both laughter and tears. But when they sat on chairs and drank tea it still all right. But when I remember one time we come there to the office and the director calls and swears – What idiot came up with that Businka jumps into the classics? And the Americans press with all their might as much activity as possible because children are watching, children must eat right, they must move a lot. We have to promote this tolerance, here is another Ziliboba jumping. In general, it was horror.

Therefore, there was more talk due to the fact that the dolls were inactive and they were because of this a lot of things had to be ... but they were very difficult to stage and cumbersome, I had to say more, which is also wrong. These are the conversations in children's programmes, they should be so sparkling and then it is very fun. But then it turns into a radio theatre ... and if they have to act, then it must be somehow interesting, or it must be some interesting scenery.

Or they must be very musical. That's when we watch our children's *Good night, kids*, Piggy, Karkushi ... There sits an actor who has been in this role for years and the character is already humanized. I remember our film theory teacher told how he really did not like this children's programme and said that who could think of a pig to be a Russian character. And in the same place there is absolutely no mysticism, it is only due to the voice, but all the same, the children loved Piggy, Karkusha ... In general, all the same, before doing all this, of course, you have to think about what dolls should be.

Well, anyway, this is a convention, it exists, it apparently allows you not to think about some psychological subtle moments and moments of family relationship, they all had one feature - here one is greedy, the other is stupid. It is easier for children, they are their knowledge of life that, for example, you cannot be greedy, they work out easier – these dolls, it is easier to make characters out of them and the child quickly takes into account this character, and this can be an advantage. Then it means that dolls have to be made and someone there, the characters, for example, come up with a transfer where some will be constantly acting. Better to let them be types better as in avant-garde cinema at the beginning or masks as a seasoned coward and a goof. After all, we do not hate them and do not consider them villains, we just understand quickly that this one will tolerate and shake, this one will twist, and Morgunov, who will be injected with such a big syringe? will not even notice.

- But you said that it was difficult with the children. Did you say how you worked with them and how they participated?

Children had to work with these dolls too. Firstly, the dolls could not run far, it was always a

line, there was a limited space. It was in this space that the lying actors were needed, who had to put these children once again, and even make it so that if there is a boy and a girl pushing the gate, they just need to enter.

Children will simply open the gate and enter, but this whole guard of lying and crawling, she cannot just enter. So, someone is already there waiting, opened, someone is on the way. How to remove all these mise-en-scenes and there are still children, and we also need to work with them. They are then alive and from them it was necessary to achieve naturalness. And the children ... in general, we did not have genius actors. They didn't know how to move; they couldn't film for a long time. That is, it was an incredible complication.

- But the Americans demanded it? That is, there was some kind of specific design that you were obliged to follow. And who paid for the whole thing?

Sponsors of our programmes paid. There was a Dutch company called Nestlé. Then when we tried to move somewhere further and nothing happened, because the whole fourth season we wanted to use the Nike company. But the period around 2006 began, no one was found. Moreover, then there were cassettes and disks of these programmes. and I know that the parents fished out educational pieces from there, not so much dolls as letters were cartoon, learning pieces.

- And where did it go, on which channel?

These were the first channels, then STS. Then there were still not so many, they just increase, in my opinion every year, but maybe NTV maybe in general, some of these are our first.

- This whole story lasted 6 years?

Four seasons, six years

- And why did the whole thing stop?

Funding has ended. The campaigns won differently, that's why I got on this programme because before that she was at Gorky's studio and made it by Gromatikov as our director of naturally children's cinema, then his son and then there was some kind of conflict, again some kind of tender was won by the Dixie film company, which by this time was already famous for making dolls.

- If it's so easy now, in conclusion, to list directly point by point using the example of Sesame Street, what are these enticing elements that you think kept the attention of children? Well, I understood – the script, that is, the topic should interest, the song – children love songs, there are dolls...

There was animation, there were some documentary pieces; that is, we got to know the world, some cognitive elements, interesting scenery should be fabulous, beautiful, not poor in

order to help create some kind of world.

Because indeed *Sesame Street* is, as it were, planned that this is a certain street where fairy tales and a street of discoveries live and all the time there is such a theme in these songs, adults also live there – this is also an important moment, so that among these dolls and of the conventional world lived real adults who will come to the rescue, who will protect, who will tell you how to behave correctly, who will make peace with you if suddenly you quarrel with someone. That is, such an adult teacher, an adult protector, an adult kind person who will explain everything to you.

And there was also such an interesting moment that our psychologists tried in every possible way to raise – this is the theme of the father. The man by this moment in our society somehow levelled out, women came to the fore, and what this dad is doing is not clear. All questions are decided by a woman, not a father, and why there were these street cleaners – it's like these grandfathers. There was aunt Dasha, played by Aronova; she is an aunt for everyone with all the feminine principle in her - she was kind and funny and athletic. She could go anywhere, and at the same time she baked pies, treated everyone, she made jam and bandaged anyone who needed first aid.

And there was an uncle Fedya character, who had a Russian car, a Zaporozhets. That is, here is the division with whom girls can associate themselves and boys, who had an old Zaporozhets, on which he dreamed of going and now he was fixing it all the time. And so the boys could somehow help him there and learn something accordingly; this is the world of metal. Here is a young family – a sporting moment, dad was young, he played ball with them, dad was an adopted child, they went camping. That is, they could pick mushrooms in the same plot, find out that they can be eaten in general and count them. Well, in general, the world of adults, it is also important and it should be so kind. Such assistants are rescuers so that the child does not feel that he is alone and that he can always rely on an adult. And adults – as if there is a man, there is a woman, and a man must be tough, that is but not all women; each has its own functions.

- But I'm wondering how you think that now this episode is outdated, maybe because it was filmed at that time, or anyway, regardless of this, there are such cognitive elements that could be relevant now, let's say some channel can take and put on one of the seasons again. Do you think this will be relevant or not?

I think that for some part of the audience it will still be relevant, because there is nothing like that ... by the way, absolutely eternal questions are raised for childhood. Our childhood does

not change much; anyway, the child goes through this stage and it's another matter of this world of toys, which now exists ... I'll tell you now, it litters children very much or what ... and how to be now? On the one hand, it develops imagination, and on the other hand, there are some basic things that the child must go through normally. Well, for example, he should not be afraid of a bear or a dog that barks; this is a dog that is barking and not some kind of monster that he will not meet in his life.

That is, it seems to me that the child should still meet with characters from real life, and not only live in some invented toys, because the fantasy of people who invent toys is also sometimes a beggar. Horses, horses with wings, unicorns ... Now, if a child lives in search of these horses, some flying crocodiles, these dinosaurs – will they be interested in *Sesame Street*? Maybe there are dolls ... the dolls should be different. I think the only thing is that if you show them cartoons, then it should all be aesthetically pleasing, more beautiful and enticing – the scenery, these are the stories about the world that they will discover for themselves, not in a pile of some coal, but it should be deer, Antarctica.

- That is, such worlds in which the child would like to move himself, live there, or at least stay for a while?

Or find out that there is not a scary forest with crooked birches, but a taiga seen from above, from a helicopter. And here you have to think.

APPENDIX E

My film “Back to the Vikings”

Logline

This educational travelogue explores the lives of the “weekend Vikings” as seen through the eyes of 12-year-old twin brothers. From an old Viking settlement hometown in England, the boys “travel through time” across Scandinavian countries to explore their roots. They live in different re-enactment villages as Vikings, attend historical festivals (Viking markets), and learn Viking skills.

Film Synopsis

What is it like to be a Viking? This educational travelogue explores the lives of the ‘weekend Vikings’ as seen through the eyes of 12-year-old twin brothers, Tim and Dan, while they take part in re-enacting life as Vikings and attending historical festivals (Viking markets).

The boys live in the UK countryside on the West coast of England in a once-a Viking town. From there, the brothers “use magic teleportation to travel through time” across Scandinavian countries to explore their roots. Living as Vikings in different re-enactment villages, Tim and Dan wear self-made Viking costumes and learn some of the skills of Vikings, including chain and jewellery making, bread baking, knife making and weapons skills. The boys observe other volunteers and interpret what they see, as children, in their own ways, as well as a few years later when they explore their home town’s Viking history.

The narrative is in the genre of a “travelogue” from the perspective of the brothers. The storytelling style is a children’s diary, presented with humour and illustrated in part with animation; it records what they saw and learned and includes historical information about Viking life many centuries ago. It is also a reflective story because it connects the present day with the past, where the boys are now – 6 years older – exploring the history of their town.

The innovation: creating a new format, a film for children made in collaboration with children presenters, also performing as co-writers and editors; bringing some innovative ideas to the production to reach the target audience.

Audience: Children 6-12 years (in particular, 7-10) to support Viking themes in history in the school curriculum). The programme also may be interesting for family viewing.

Broadcast: In theory, the film was aimed at BBC2 Learning Zone – History, where history teachers can use it to teach pupils or recommend the film for an additional view on the “Vikings” subject.

The rare format: the ability to shoot the same children across six years specifically for this project.

Duration: 30 minutes

Script

CUT TO:

Film title: BACK TO THE VIKINGS

EXT. IN THE FORMBY DUNES - DAY

Two boys-teenagers in the Viking outfit on screen

(standing)

TIM

(00.25) Hi, I'm Tim!

DAN

And I'm Dan, Tim's twin brother. We were born and live here in Formby. It's a village in the North-West of England. It's very pretty here. We have the sea, pine woods, dunes...

TIM

And squirrels and rabbits.

(both sitting in the sand and holding the book 'Viking Village – The story of Formby')

TIM

This isn't an ordinary village. There are even books written about it. In this one, it says that brave Vikings sailed here across the Irish Sea all the way from Scandinavia around 960AD, which is a very long time ago. They liked it and decided to stay.

(village streets and forest)

(v/o) That's how our village came to be. The ending – B Y - in 'Formby' comes from a Scandinavian Word meaning village or settlement. In Scandinavia, people who went off raiding in ships were called Vikings. These Vikings fished in the sea, caught birds in the forest and worked on farms.

(pointing street sign: Ravenmeols Street)

TIM

Ravenmeols is also name from the Viking age. Meaning the sand hills belonging to Rafen – Viking warrior or farmer.

(both boys sitting near street sign: Argarmeols Street)

DAN

Argarmeols can be translated as 'the sand hills belonging to a Viking called Argar'.

TIM

Formby doesn't look like a Viking village now. It's a lot more modern with houses, shops, schools, and so on.

(near old houses)

TIM

I wonder how could our village have looked when Vikings lived here? And who even were Vikings? What did they do? How did they live? Right. OK. Let's go to Scandinavia, find Viking villages and go live like Vikings?

DAN

(1.56) Great idea, bro, we are already happening to be in Viking clothes that have been kept here for 1000 years! *(sound - artificial laughter of children follows)*

TIM

He is joking! To be honest our Mum made these clothes for us.

DAN

But how are we going to get there?

TIM

(2.08) Don't worry, I am onto it! *(pointing imaginative watch on hand)* Beep Bop Boop! *(sparkling video effect and sound effect - boys become six years younger)*

(collecting woods to the basket)

DAN

(v/o) Whoa! How did we suddenly become so much younger?

TIM

Looks like a side effect! I hope we will return to normal at the end of the trip!

CUT

TO:

(2.20) ANIMATED MAP – ROAD FROM COPENHAGEN TO TRELLEBORG, *sound effect*

CUT

TO:

TRELLEBORG FORT LOCATION - DAY

(historic field, remains of old buildings, boys running around)

DAN

(v/o) We're in Denmark! We're here to look at the very unusual earthen fort Trelleborg. It is unusual because it's round, like a ring! Archaeologists unearthed the fort only 60 years ago but the fort itself was built in the 10th century when Harald Bluetooth was king. During the excavation a lot of skeletons were found! Now their burial place is indicated with small mounds.

(animated fort divisions, funny music)

TIM

(v/o) The Vikings built their fortifications really well. This fortress consisted of a line of walls with a moat. Inside it has two main streets that were divided into four parts with four long houses in each one. Multiply 4 by 4 and we have total 16 wooden houses inside the fort!

(Viking type buildings)

Outside the walls of the fortress were other outbuildings and houses. They were also surrounded by walls and a moat. The Vikings built this fortress to protect villagers living inside. It also served as a place for warriors to get ready for battles.

(Boys walking along Long house, coming in and out)

DAN

Tim, look! That's how the main 'Long house' looked! It's built from logs and inside there's a lot of benches on which the warriors, and their families, sat and slept on. In the centre was a fireplace. The smoke from it is let out through the hole in the roof!

(Viking type tents with re-constructors)

TIM

From ancient tales of the Vikings, which are also known as sagas, we know that during the time Vikings travelled and fished, the squad leader slept in a tent and his men slept around a campfire. As well as a bed, there was often a stool and chest in the tent. They would also hang tapestries and cover the floor with fur to make the tent warm and cosy inside!

(Boys coming to Viking type buildings in and out, checking the fire place)

DAN

And here are more houses, similar to the ones simple Vikings lived in. In the winter they usually stayed at home and the fathers would teach their sons the arts of war. Boys learned how to use weapons from an early age and were taken on raids from 12 years old! Boy and girls also learned other skills. (near big loom) They were taught how to spin and produce their own clothes, how to cook and bake bread and so on. *(Dan chopping wood)*

ANIMATED DAN

(4.30) Tim, what will we learn in Trelleborg?

ANIMATED TIM

Let's learn how to bake bread like the Vikings!

(Anna with a group of visitors cooking in open fire)

(v/o) Anna will be teaching us. She's one of the Danish volunteers. She's a re-enactor. They are people that really love history and spend their weekends or holidays wearing historical costumes, in reconstructed villages. We have been re-enactors right now!

(Anna and boys making Viking bread, preparation process)

DAN

So what did Vikings cook their food in? Well, poorer Vikings used wood and ceramic cookware, and the richer Vikings also used metal cookware and ate from glass and even silver! Vikings used the farm-iron, clay and wooden pots, plates and cups. The skewers and pans with long handles were made of iron.

TIM

Dan, do you know what we need to bake bread? To begin with let's grab some wood to get the fire going. We're baking bread buns out of flour that's made from wheat. *(funny music)* Each Viking gets their own bun! Take 7 cups of flour, 3 cups of water or milk, 1 egg and a pinch of salt. Carefully mix them until the dough is evenly dense throughout. Divide the dough into small balls, and then turn them into cakes. Finally, bake them at a high temperature on

fragments of ceramic pot or in a frying pan for a few minutes on each side, until they are lightly browned.

(boys cooking bread on open fire and finally eating it)

Honey can be added to make the bread sweeter and nuts can be used for extra taste, but they need to be mashed up a lot first! Vikings also added nettles for a spicier taste but we don't want to go picking them because they really sting! Our bread has a weird taste and seems a little wooden. I feel like I'm eating a tree! (sound – artificial laughter of children follows) Maybe we should stick to buying bread from the supermarket!

CUT TO:

(6.22) ANIMATED MAP – ROAD FROM TRELLEBORG TO AARHUS, sound effect

ANIMATED DAN

Where we off to next?

ANIMATED TIM

We'll go to the Moesgaard Viking moot!

CUT

TO:

MOESGAARD VIKING MOOT - DAY

(craft stalls, various activities on market)

TIM

(v/o) It's the largest and oldest Viking age re-enactment event in all of Denmark. Moesgaard is very close to the city of Aarhus. This is where once goods from England and Ireland were exchanged for furs, hides and walrus tusks. *(group of musicians in historic outfit playing historical instruments - fragment)*

(craft stalls, various activities on market)

The Vikings knew many different crafts. These include blacksmithing, pottery making, weaving, dyeing materials, tanning skin, carving into bone and stone, and making jewellery. All of the produced items could be bought at a Viking market but can also be bought today, only with a modern twist. Now re-enactors from all over Europe, including many whole families, come here every year for a few days in late July. They put up their replica tents, and live like the Vikings used to, without computers, mobile phones, tablets and so on.

(re-constructors cooking variety authentic type food)

They prepare food on an open fire, just as the Vikings used to do, or buy food from their neighbours if they didn't want to cook for themselves. Here's some vegetable soup, and there's a pig on a spit.

DAN

Do you know what else the Vikings ate?

TIM

Yeah, they ate meat of wild and domestic animals, fish, beans, peas, fresh herbs, nuts and berries, and from grain they cooked porridge and cakes.

DAN

And how about drink?

TIM

The Vikings drank beer and mead from wooden mugs or cow horns, which were passed around in a circle. Oh here's the bread looks like buns, we baked similar in a *Trelleborg*!

ANIMATED DAN

(8.33) It is a pity that we can't use our phones and look there at funny cat's stories at list!
(*sound - artificial laughter of children follows*)

ANIMATED DAN

Anyway, so we arrive here, put up our tent and then what? Sleep?

ANIMATED TIM

No! Of course not!

(*various market stalls*)

TIM

(v/o) There are plenty of interesting things going on at the market. You can find out how Vikings wove fabric from wool and flax, how they then dyed the fabric using different herbs and finally how they would make clothes out of it. Here we wear clothes made out of linen but for the winter it would be better to have shirts made from wool. Animal skins would be good to throw on as well, just like Vikings would have done when it was cold. The Vikings also liked jewellery made from bronze, silver and gold – especially brooches – oval shape brooches were called 'turtles', because they look like turtle's shell. These brooches are usually used to hold together pieces of clothing, such as for a cloak.

You can also see how a blacksmith works and can even buy different weapons and armour to fight in. Every Viking had his own knife, which they kept on themselves at all times.

(*Tim choosing a bow and arrows*)

I've already bought a knife and now I'd like to get myself a bow and some arrows!

(*boys fighting with each other using sticks near the sea*)

DAN

And I've got myself a helmet so I get to hit you now!

(*group of men re-enactors moving to fight*)

Or I'll join the re-enactment squad! It looks like they're about to go and whack each other, and show tourists how Vikings used to fight. Let's go after them!

(*boys with Icelandic horses, horses performing on the field*)

TIM

(10.00) The battle won't happen yet! First we get to see the Icelandic horses. Vikings loved to organize such events to entertain the audience and to select the strongest and most beautiful horses for breeding. I love Icelandic horses! They're very clever, friendly, they don't bite and become very attached to people, a lot like dogs! The little horses easily walk over slippery ice, sharp stones, lava fields or even fast flowing rivers. There are other breeds of horses in Iceland, but the Vikings made a law, which says you're not allowed to bring any other breed of horse onto the island, so that the horses didn't get sick. Icelandic horses have an excellent memory - they can easily find their way home even if they've gone very far away from it. The

horses are covered with soft hair, allowing them to be nice and warm when temperatures drop very low.

DAN

I know that Vikings really cherished their horses. Horses that died in battle were buried next to their masters!

(re-enacting battle scenes)

(11.06) And now the battle begins. I'm glad it's not real and is just a bit of fun!

ANIMATED DAN

What were the rules for battle, do you know?

ANIMATED TIM

Yeah, I read about it!

(v/o) Vikings often won in battle because they liked to attack unexpectedly. They landed on the seashore in the dark and in bad weather. The enemy didn't have large armies, so the tactics of "hit and run" worked perfectly. Viking armies were made up of both poor and rich warriors, and leaders. The leaders had a personal set of men made up from the best fighters.

During battles, warriors stood shoulder to shoulder so that they were well covered by their shields. The Vikings in the front line used axes and swords against the enemy and those in the second line used spears. When attacking, Vikings pounded the edges of their shields using their swords so that the sound would scare their enemies.

Do you know how the battle would end? The main goal was to kill the enemy's leader. If they died, all the ordinary soldiers simply left the battlefield.

(boys choosing Viking type shoes to buy)

DAN

Yay, the battle is over! It's just the right time to relax and refresh. And you can listen to music or go buy anything you need from any of the craftsmen. Well, we need some shoes like the ones Vikings had. Eh, our feet will grow and then what will we do with them?

TIM

(13.03) Well, when they do grow, then we'll think about it!

Right, let's get moving!

CUT

TO:

ANIMATED MAP – ROAD FROM AARHUS TO RIBE *(sound effect)*

CUT

TO:

OLD TOWN IN RIBE - DAY

TIM

Next we'll go to Ribe, the oldest town in Denmark. It was first built in the 9th century during the time of the Vikings, and once there was a very important port.

(a walk with the night watchman)

Let's take a walk with the night watchman through the old streets! Like in the old days, when guards patrolled Danish towns. The guard reminds residents to put out the lights and go to sleep. He also keeps order and warns citizens about any storm.

(13.30) FRAGMENT OF WATCHMAN SINGING OLD TRADITIONAL SONG

(an open-air museum volunteers engaged with crafts and farming)

TIM

(13.57) On the outskirts of Ribe, there's an open-air museum. It's a recreated Viking village, and that's where we'll go now! There are always a lot of volunteer re-enactors from Scandinavian countries and beyond! Many families spend the weekend or all their holidays staying in the village. So, they can live like Vikings and forget about present day life! It turns out like a game for children and adults. Nobody sits around with nothing to do! Volunteers are always engaged with crafts and farming. In the fields they grow rye, wheat and barley, to prepare bread and porridge. In the garden they grow the same as the Vikings grew more than a thousand years ago. This includes cabbages, peas, beans, onions and garlic. I wonder who's responsible for what?

(re-enactors family's activities)

DAN

Oh, I know! The Vikings used to live in large families together, kids, moms and dads, grandparents and even aunts and uncles. Such a family is called a clan. Dad was in charge and he had to produce a lot of food to feed everyone. The mum had the keys for all the food storages. She had to keep an eye on the reserves of food so they didn't go short in the winter. And when her husband went on a hunt, sailed off on a raid or went trading, she would remain in charge of rest of the family. If the family was rich, then there were servants and slaves that worked about the house. The woman in the family worked all the time. She made butter and cheese, she dried and smoked meat and fish for storage and had to work with herbs so she could make medicine for the sick and wounded. She also spun, wove, sewed, embroidered, brewed beer and cooked food. And if that wasn't enough, she also had the responsibility of the livestock. Usually there were cows, sheep, goats, pigs and chickens on the farm, and the best bit is that Vikings even kept bees!

ANIMATED DAN

(16.00) I love honey!

ANIMATED TIM

Who doesn't love sweet things?! Hey, we've got computers and phones at home, the works, right?

ANIMATED DAN

Yeah...

(re-enactors - craft makers demonstrate various skills)

TIM

(v/o) Then what did Vikings do, especially during the winter when no one particularly wants to go out?

(re-enactors doing various crafts)

DAN

They did lots of craft! Women making fabrics and clothing were able to embroider wool, silk and silver threads, and the men wove baskets, carved items out of wood, bone and horns. Vikings loved to decorate any surface! For instance, spoons are often decorated with a dragonhead on the handle!

(glass beads making)

TIM

(17.04) The Vikings brought back broken glass from Western Europe. They melted and spun the shards into long strands. Then they heated them back up again, wound them onto metal rods, and then broke them up into beads. To get more colourful beads you need to mix different colour glass in the same melt. Beads are then strung on a thread and there you have your necklace or pendant. Amber from the Baltic Sea and the jet from the north of England were considered magical stones!

(blacksmith working)

DAN

It's good to be a blacksmith! They get to make very beautiful things! And very helpful things! For example - nails, wire, chain mail and weapons! Or even special traps, which the Vikings would scatter across the battlefield to stop their enemies!

(dyeing fabric process)

TIM

And here fabric is dyed, all done according to Viking recipes. Their favourite colour was red. It's obtained from madder grass that grows in Iceland. Then if you boil certain moss, the fabric will turn brown or purple.

ANIMATED TIM

(18.18) I wonder what colour you would get putting the fabric though mud in a marsh?

ANIMATED DAN

Oh I know! Black! *(sound - artificial laughter of children follows)*

TIM

(V/o) Well, now it's time to move to a different Scandinavian country, Sweden!

CUT

TO:

ANIMATED MAP – ROAD FROM RIBE TO GOTLAND *(sound effect)*

CUT

TO:

OLD TOWN IN VISBY - DAY

TIM

(18.35) We'll be on the island of Gotland. Gotlanders were once the richest Vikings, because they traded a lot. They didn't steal! When their neighbours sailed to other countries they always made sure to stop at Gotland along the way.

CUT

TO:

VIKING VILLAGE IN TOFTA

(Annie tablet weaving, boys throwing spears)

TIM

And now we're stopping here, in a village from the 9th century called Tofta. The lady in charge is called Annie. She's really nice! She even let us live in one of the houses on our own! We'll learn different crafts, old Viking games and some more physical skills. We'll then teach the tourists!

(boys with sheep)

DAN

I like the village. It's small and cosy, and it's in a forest. Are we going to be here on our own?
(volunteers at work)

TIM

No! Of course not! In the village there are volunteers, and they're all locals. Yoren, for example, cuts wood and Nicole takes care of the hens, sheep and the vegetable garden. There's also Stephan, who's nicknamed Red Beard, Anna, Jacob and Magnus, and they all do a bit of everything – crafts, DIY and so on. The village even has its own witch - her name is Tova, but she wasn't even slightly scary!

(INT. Boys fighting in Long house)

DAN

(20.06) Before throwing axes and shooting with a bow we need to warm up a tad. I bet Vikings loved to hit each other with sacks of hay, right? *(sound - artificial laughter of children follows)*

(Tim and visitor's archery practice exercises)

TIM

The bow turns out to be really heavy! In the Viking days, bows could weigh forty kilograms! That's a little more than I weigh! All the men were able to shoot a bow, and the boys were taught from childhood. Shooting at targets was a favourite sport for Vikings and was a good workout before battle. The Vikings didn't use bows just for war, they also used them for hunting. Bows were made from yew, ash or elm. To make them rotate and fly further, arrows had three feathers attached to them. Arrows without arrowheads were used for training and for hunting small animals. Long and narrow iron heads were used for firing at the enemy who often wore chain mail. A Viking would keep his arrows in a quiver that would be attached to his belt. This made it easy to get to the arrows. During the battle, arrows from the enemy could get caught in your belt or land right in front of you. Archers would often pick these arrows up and fire them back at the enemy. Distance wasn't a problem. A good archer could shoot very far, a whole two hundred meters! That's about the length of two football pitches!

(Boys throwing axes)

DAN

(21.33) I've decided to practice throwing axes! My training axe is of course not as heavy and powerful like the ones Vikings used. Battle-axes were very convenient for cutting through enemy shields and helmets, but the warriors got tired pretty quickly swinging them about. A battle-axe was cheap and every soldier had one. The axe was equally good away from the battlefield - it was a very good tool for building bridges, camps and fortifications.

(Boys and visitor throwing a log)

TIM

(21.58) Another fun Viking sport was log throwing. In Swedish the sport is pronounced s-tongue-sturtning. If the log is thrown correctly, then it should turn in the air, landing on the opposite end to the one you throw from, and it should also land in line with the thrower. I know I wouldn't be playing this game for too long, my hands will fall off!

(Dan whipping the butter)

DAN

(22.23) It's time for dinner! I'll whisk some butter for the buns. We can make them the old Viking way. Bread scones on Gotland are baked according to the recipe found by archaeologists in Birka.

(animated recipe, funny music)

We need to take nine glasses of white flour, two cups of oatmeal, half a spoon of salt, one teaspoon of caraway, 50 grams of butter, a pint of honey and two litres of water. Carefully mix them until you the dough is evenly dense throughout. Divide the dough into small balls, and then turn them into cakes.

(Dan frying bread on open fire)

Finally, bake them at high temperature in a frying pan for a few minutes on each side, until they are lightly browned.

TIM

(23.04) Mmmm... This bread tastes better than bread in Trelleborg. Maybe because Dan was whipping the butter! *(sound - artificial laughter of children follows)*

(boys and Annie making rope)

DAN

We are quite full now and it's time to learn more crafts! This is the way real rope was made! It was woven! Rope was useful for the farm, and Vikings made colourful cords for jewellery the same way! It's a fun method! It reminds me of Maypole Dancing!

(Annie teaches Tim weaving using cards)

TIM

I want to learn how to weave using cards now. They're made out of wood or bone. I want to make a belt using colourful thread. With this technique, the thread is put through the four little corners of the cards, and then the cards are stacked. Annie told me how to move and turn them to get the pattern.

(Dan with Stephan making a leather bracelet)

DAN

(23.55) I'll make a leather bracelet with my name on it. I'll use the Viking alphabet. There were only sixteen letters and they were called runes. Stephan Red Beard will help me!

TIM

The Vikings used the runes to write – to record days in the calendar, write down messages and mark important items with the name of their owner. Vikings didn't have paper so they wrote on skin, wood, or carved into rocks. First a contrasting colour was used so that the runes were clearly visible but the paint would wear away over time.

(women re-enactor carving on rock)

These runes weren't just an alphabet though; the Vikings believed that runes had magical powers!

(Dan walks near wooden figures of gods)

DAN

(24.33) Vikings believed in magic and worshiped their gods. There were a lot of Viking gods. Odin and Thor were gods of war; Loki was a trickster; Njord was god of the sea, and Frey was the farmer's god. He and his sister Freyja brought pleasure and fertility. Vikings carved out wooden figures of gods and placed them in and around their houses. It's known that Vikings used pets, weapons and jewellery as sacrifices to the gods.

(visitors in the Village)

If we dig a big enough hole here I reckon we could find some of their treasure! It's said that 650 items have already been dug up, including plenty of Viking jewellery and 140 thousand silver coins, enough to fill a big car!

ANIMATED DAN

(25.22) Maybe all of the treasure has already been dug up, who knows?

ANIMATED TIM

Hey, come on, we need to go quickly or we'll miss the most important festival on Gotland!

CUT

TO:

OLD TOWN IN VISBY - DAY

(various activities of medieval festival)

TIM

(v/o) The famous medieval week begins!

It takes place every year in August in the ancient town of Visby. During this time, guests come to Gotland from different historical re-enactment clubs located all over Europe. And they then set up a medieval campground around the walls of the fortress. It's almost like the town is transported back in time!

People dress up in medieval costumes, but many come in Viking clothes too! Anyway, the main aim is to have fun! On the streets you can meet knights, ladies, jesters, musicians and merchants! In the historic centre of the city, within the fortress walls, there are shooting competitions, street performances and dances. The holiday begins with a ceremonial procession, when all the guests walk through the city centre in their costumes. *(fragments of ceremonial procession)*

(street musicians in historic outfit)

DAN

(27.18) I really love listening to street musicians! During the evening, there'll be concerts playing medieval music within the ruins of the town. For now, let's take a walk around the town. We can look at the different craft markets and all the street performances.

TIM

Yeah, sure!

(27.33) EDITED SCENES OF CRAFT MARKETS AND THE STREET PERFORMANCES WITH BACKGROUND MUSIC AND NOISE

CUT TO:

VIKING VILLAGE IN TOFTA - DAY

(boys near sheep)

TIM

(28.44) Our trip is coming to an end! It's time to return to England to our village; our mum and dad

have been waiting long enough for us to come home! (*sparkling effect, boys become six years older*)

CUT TO:

(FORMBY DUNES - DAY

(boys looking to each others and around)

(29.10)DAN (on screen)

Where are we?

TIM (on screen)

We are back in Formby!

DAN

Hey! We're teenagers again!

TIM

Yes, that's how the power of mystical teleportation works. Anyway, I have honey from Swedish market.

DAN

Cool, but I have a helmet so I win!

TIM

Yea, OK. I'm bit tired so I wish we go home.

DAN

OK, but we can collect some mushrooms on the way to my helmet.

TIM

Cool!

DAN

Yeah, okay.

TOGETHER (*waving*)

Well, bye everyone!

(boys going to the forest)

FINAL MUSIC

END CREDITS

APPENDIX F

‘Classes watching film’ data (School 1 - red, 30 children, School 2 –blue, 31 children; Fa – full attention)

ANIMATED ENTRY (*blue 17 smiling and surprised, 3 of them body dancing follow the music, red 16 smiling, 4 dancing*)

TIM (00.25) Hi, I'm Tim! (*Blue and red – fa in presenter's appearances and episode about local history*)

DAN (1.56) Great idea, bro, we are already happening to be in Viking clothes that have been kept here for 1000 years! (sound - artificial laughter of children follows)

TIM He is joking! To be honest, our Mum made these clothes for us. *blue – fa, 6 smiling, 2 laughing, 4 concerned faces; red – fa, 8 smiling, 5 laughing, 6 concerned faces*

TIM (2.08) Don't worry, I am onto it! (*pointing imaginative watch on hand*) Beep Bop Bopp! (sparkling video effect and sound effect - boys become six years younger) (*blue – fa, 10 smiling, 6 laughing; red – 12 smiling, 5 laughing*)

DAN (v/o) We're in Denmark! (animated fort divisions, funny music) (*blue and red – fa*)

(*Viking type tents with re-constructors*)

TIM From ancient tales of the Vikings, which are also known as sagas, we know that during the time Vikings travelled and fished, the squad leader slept in a tent (*blue – 2 smiling*)

(*Dan chopping wood*) – (*blue and red do not move at all*)

ANIMATED DAN

(4.30) Tim, what will we learn in Trelleborg? (*Blue fa, 4 smiling; red - fa, 5 smiling*)

ANIMATED TIM

Let's learn how to bake bread like the Vikings!

TIM Our bread has a weird taste and seems a little wooden. I feel like I'm eating a tree! (sound - artificial laughter of children follows) Maybe we should stick to buying bread from the supermarket! (*Blue – fa, 8 smiling, 3 laughing; red – 10 smiling, 2 laughing*)

(6.22) ANIMATED MAP – ROAD FROM TRELLEBORG TO AARHUS, *sound effect* (*Blue and red – fa*)

ANIMATED DAN

Where we off to next?

ANIMATED TIM

We'll go to the Moesgaard Viking moot! (*Blue and red – fa, 4 smiling*)

MOESGAARD VIKING MOOT - DAY (*craft stalls, various activities on the market*) (*a group of musicians in historic outfit playing historical instruments - fragment*) (*Blue – fa, 4 moving to the rime of background music; red - fa, 3 moving to the rime of background music*)

ANIMATED DAN

(8.33) It is a pity that we can't use our phones and look there at funny cat's stories at list! (sound - artificial laughter of children follows) (*Blue – fa, 7 smiling red – fa, 6 smiling*)

ANIMATED DAN

Anyway, so we arrive here, put up our tent and then what? Sleep?

(*Tim choosing a bow and arrows*) (*Blue and red – fa, nobody moves*)

TIM I've already bought a knife, and now I'd like to get myself a bow and some arrows!

(boys fighting with each other using sticks near the sea) (Blue – fa, 4 looks amazed; red – fa, 6 looks amazed)

TIM The horses are covered with soft hair, allowing them to be nice and warm when temperatures drop very low. *(Blue – fa, except 1 boy in glasses look tiered and yearning: red – fa)*

TIM (12.00) When attacking, Vikings pounded the edges of their shields using their swords so that the sound would scare their enemies. *(Blue – fa, 3 smiling; red – fa, 4 smiling)*

(boys choosing Viking type shoes to buy)

DAN Eh, our feet will grow and then what will we do with them?

TIM (13.03) Well, when they do grow, then we'll think about it! *(Blue – fa, 4 smiling; red – fa, 7 smiling)*

TIM Next, we'll go to Ribe, the oldest town in Denmark. It was first built in the 9th century during the time of the Vikings, and once there was a very important port. *(Blue – 4 boys look tiered)*

(13.30) FRAGMENT OF WATCHMAN SINGING OLD TRADITIONAL SONG *(Blue – fa, 7 smiling; red – fa, 5 smiling)*

DAN It's good to be a blacksmith! They get to make very beautiful things! And very helpful things! For example - nails, wire, chain mail and weapons! Or even special traps, which the Vikings would scatter across the battlefield to stop their enemies! *(Blue and red – fa)*

(dyeing fabric process)

ANIMATED TIM

(18.18) I wonder what colour you would get putting the fabric through the mud in a marsh?

ANIMATED DAN

Oh, I know! Black! (sound - artificial laughter of children follows) *(Blue – fa, 2 smiling; red – fa, 3 smiling)*

OLD TOWN IN VISBY - DAY

TIM (18.35) We'll be on the island of Gotland. Gotlanders were once the richest Vikings because they traded a lot. They didn't steal! When their neighbours sailed to other countries, they always made sure to stop at Gotland along the way. *(Blue – 6 look tired and moving; red – 4 look tired and moving)*

TIM The Village even has its own witch - her name is Tova, but she wasn't even slightly scary! *(Blue – 3 smiling; red – 4 smiling)*

(INT. Boys fighting in the Longhouse)

DAN (20.06) Before throwing axes and shooting with a bow, we need to warm up a tad. I bet Vikings loved to hit each other with sacks of hay, right? (sound - artificial laughter of children follows) *(Blue – fa, 4 smiling; red – fa, 3 smiling)*

(Tim and visitor's archery practice exercises) (Blue and red – fa and nobody moves in this episode and axe and logs!)

(Dan whipping the butter)

DAN (22.23) It's time for dinner! I'll whisk some butter for the buns. We can make them the old Viking way. Bread scones on Gotland are baked according to the recipe found by archaeologists in Birka. (*Blue – 6 look tired*)

TIM (23.04) Mmmm... This bread tastes better than bread in Trelleborg. Maybe because Dan was whipping the butter! (sound - artificial laughter of children follows) (*Blue – 4 smiling red – 6 smiling*)

(*Annie teaches Tim weaving using cards*) (*Blue and red – fa*)

(*Dan with Stephan making a leather bracelet*) (*Blue and red – fa*)

DAN (24.33) (*visitors in the Village*)

If we dig a big enough hole here, I reckon we could find some of their treasure! It's said that 650 items have already been dug up, including plenty of Viking jewellery and 140 thousand silver coins, enough to fill a big car! (*Blue and red – half of each class look tired*)

OLD TOWN IN VISBY - DAY (*various activities of the medieval festival*)

TIM (v/o) The famous medieval week begins! (*Blue – fa, 5 smiling, 2 laughing; red – fa, 7 smiling*)

(27.33) EDITED SCENES OF CRAFT MARKETS AND THE STREET PERFORMANCES WITH BACKGROUND MUSIC AND NOISE (*Blue – fa, 8 dancing to the rime of street music performers; red – fa, 4 dancing to the rime of street music performers*)

VIKING VILLAGE IN TOFTA – DAY (*boys near sheep*)

TIM (28.44) Our trip is coming to an end! It's time to return to England to our village, our mum and dad

have been waiting long enough for us to come home! (*sparkling effect, boys become six years older*) (*Blue – fa, 6 smiling; red – fa, 7 smiling*)

FORMBY DUNES - DAY

TIM Yes, that's how the power of mystical teleportation works. Anyway, I have honey from the Swedish market.

DAN Cool, but I have a helmet, so I win! (*Blue – fa, 4 smiling; red – fa, 6 smiling*)

TOGETHER (waving) Well, bye everyone!

(*boys going to the forest*) (*Blue – fa, 6 smiling; red – fa, 8 smiling*)

APPENDIX G

Questionnaire form for children to complete

BACK TO THE VIKINGS

What are the different elements in "Back to the Vikings" that appeal to young children in UK?

Name: _____
School: _____

Please circle the answers

Are you a boy or a girl?	How old are you?
 	<div>8</div> <div>9</div> <div>10</div>

1) Did you like watching the film "BACK TO THE VIKINGS"?

(Loved it)	(Liked it)	(Didn't like it)	Why?
			_____

2) Did you like the main characters of film – Tim and Dan? YES NO


3) Which of them did you like the most?



Tim

Dan

4) Why did you like the characters?

Characters	Reason
	a) Looks nice b) Funny c) Brave d) Other (please write what you like)





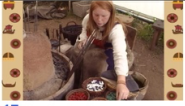























5) Did you like a moment when Tim and Dan "time travel" – from little children transformed to teenagers and back in the end of film?

YES

NO



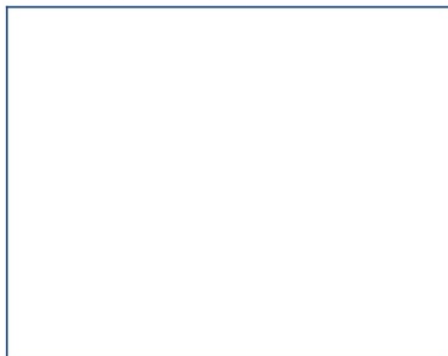
7) What were your favourite parts of the film? (Please circle the numbers)

11) Which of the following shown Viking crafts and sports in the film would you like to try out for yourself? (You can circle more than one)

1) baking bread	6) jewellery making	11) card weaving
2) glass bead making	7) dying fabric	12) leather bracelet making
3) embroidery	8) blacksmith metal work	13) stone carving
4) wood carving	9) rope making	14) archery
5) axe throwing	10) log throwing	15) spear throwing

12) Can you draw your favourite part of the film?



THANK YOU



APPENDIX H

Questionnaire data

BACK TO THE VIKINGS

What are the different elements in "Back to the Vikings" that appeal to young children in UK?

School:
St.Jeromes 32 (17b+14g); St.Luke1 31 (15b+16g); St.Luke 31 (20b+11g)

Summary: 94 pupils (52b+41g)

Please circle the answers

Are you a boy or a girl?  	How old are you? 9 (7) 10 (87)
---	-----------------------------------

1) Did you like watching the film "BACK TO THE VIKINGS"?

(Loved it) b3 +g6 =8 ALL 8	(Liked it) b13+15+16=44 g13+12+8=33 ALL 77	(Didn't like it) b6+g2 ALL 8
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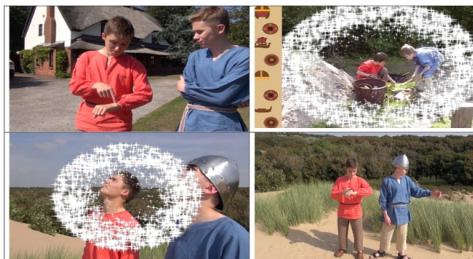
Comments: (Loved it and Liked it) Why?

- because it has jokes in
- it is for a few younger age group and good for 6-10
- the drawings are good
- it told me all about Vikings what I did not know
- I found film interesting 2
- I like teleporting
- because it didn't have much to teach
- because it was very realistic
- it was full of facts
- I like animated characters
- look nice 10
- they told good and interesting information 5
- look happy 2
- they are funny and unusual 2
- descriptive
- cheerful
- cos they are smiley and chatty
- I enjoy it because they entertain you and don't make it seem boring
- because they went to events
- I like when they were exploring
- I like the way they put lots on food
- characters were full of facts
- I like how they thought me some new things about the Vikings
- presenters are calm and have a great commentary of the video
- I think he (Tim) is friendly because he was speaking nice
- presenters had a good speeches
- they pronounced their voice very well – it was clear
- clear to hear - presenters have loud voices

5) Did you like a moment when Tim and Dan "time travel" – from little children transformed to teenagers and back in the end of film?

YES 57
B14+7+8=29
G13+10+5=28

NO 37
b3+8+12=23
g1+6+7=1



Didn't like it. Why? Comments:

- characters were not funny 2
- jokes were not funny 7
- weird laughing 5
- animation was a bit childish 2
- cartoons were a bit babyish 1
- no girls as presenters 1
- it was too fake 1
- quite boring and do not think it is for my age group, maybe for year 3 (7-8 years old) 1
- quite boring and saying the same thing 1
- because it was not for our age group so I knew most of it 1
- boring and cringy 1

1) Did you like the main characters of film – Tim and Dan?

YES 79 NO 15

b15+14+14=43 b2+1+6=9

g14+14+8= 36 g2+4=6

3) Which of them did you like the most?



Tim 77 b17+7+14=41; g13+13+10=36 Dan 18 b1+3+1=4; g 8+6=14

4) Why did you like the characters?

Characters	Reasons
	a) Friendly 26 (b16+g10) b) Funny 43 (b7+9+9=25; g6+6+5=17) c) Brave 8 (b3+4=7; g1)

6) What were your favourite parts of the film? (Please circle the numbers)

 1 cartoon introduction b10+3+4=17 g7+7+3=17 34	 2 history of Formby village b12+7+5=24 g9+7+0=16 40	 3 Viking road names b9+8+5=23 g8+8+0=16 39
 4 cartoon maps b8+3+1=12 g6+8+0=14 26	 5 cartoon Tim and Dan b6+3+3=12 g5+3+0=8 20	 6 building houses and fortresses b7+2+4=13 g6+5+1=12 25
 7 bread making b9+3+2=14 g9+8+3=21 35	 8 re-enactors b3+1+1=5 g3+1+0=4 9	 9 open fire cooking b5+4+2=11 g5+5+0=10 21
 10 story of Icelandic horses b10+3+6=19 g13+8+7=28 47	 11 how Vikings used to fight b12+13+ 9= 34 g6+9+1=16 50	 12 Tim and Dan fighting b9+6+3=18 g9+6+1=16 34

 13 crafts and music on Viking market $b8+2+2=12$ $g5+9+0=14$ 26	 14 what the Vikings ate and drink $b5+5+3=15$ $g4+5+0=9$ 24	 15 walk with night watchman $b2+6+2=10$ $g7+10+2=19$ 29
 16 farming $b11+1+1=13$ $g5+7+1=13$ 26	 17 glass bead making $b8+5+1=14$ $g7+10+2=19$ 33	 18 wood carving $b10+3+2=15$ $g6+8+0=14$ 29
 19 card weaving $b2+0+2=4$ $g1+9+0=10$ 14	 20 cooking bread scones $b8+3+3=14$ $g4+8+0=12$ 26	 21 bread recipe $b6+2+2=10$ $g7+8+0=15$ 25
 22 spear throwing $b10+10+3=23$ $g7+8+0=15$ 38	 23 runes leather bracelet making $b4+0+3=7$ $g9+12+2=23$ 30	 24 log throwing $b12+10+3=25$ $g7+8+0=15$ 40

 25 rope making $b5+0+1=6$ $g4+6+0=10$ 16	 26 archery $b14+12+9=35$ $g11+10+4=25$ 60	 27 axe throwing $b13+12+10=35$ $g11+10+1=22$ 57
 28 everyday life of Vikings families $b2+1+0=3$ $g2+7+0=9$ 12	 29 parade $b5+4+0=9$ $g5+7+0=12$ 21	 30 medieval week festival $b3+5+3=11$ $g6+8+3=17$ 30

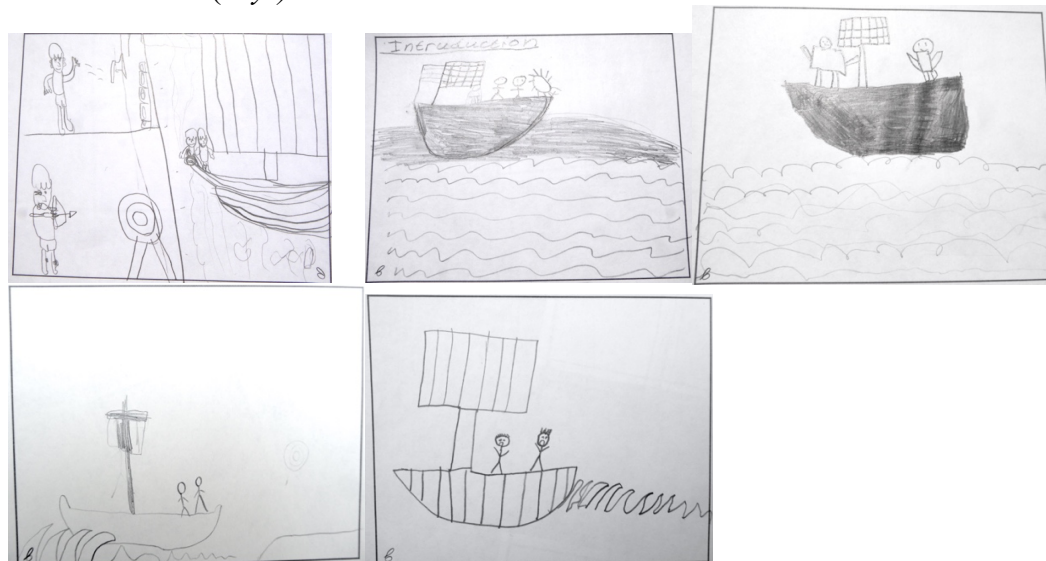
7) Which of the Viking crafts and sports in the film would you like to try out for yourself? (You can circle more than one)

1) baking bread 26 $b7+1+3=11$; $g5+8+2=15$	6) jewellery making 32 $b2+2+2=6$; $g6+10+10=26$	11) card weaving 11 $b3+0+2=5$; $g2+3+1=6$
2) glass bead making 26 $b1+2+0=3$; $g6+10+7=23$	7) dying fabric 26 $b2+0+1=3$; $g5+5+3=13$	12) leather bracelet making 29 $b2+0+3=5$; $g6+11+7=24$
3) embroidery 10 $b1+0+0=1$; $g2+5+2=9$	8) blacksmith metal work 35 $b8+7+8=23$; $g5+6+1=12$	13) stone carving 22 $b5+3+6=14$; $g3+4+1=8$
4) wood carving 30 $b9+4+4=17$; $g8+5+0=13$	9) rope making 12 $b2+0+1=3$; $g5+4+0=9$	14) archery 66 $b14+13+11=38$; $g13+11+4=28$
5) axe throwing 63 $b17+12+13=42$; $g10+9+2=21$	10) log throwing 37 $b12+8+3=23$; $g8+5+1=14$	15) spear throwing 54 $b13+13+9=35$; $g9+8+2=19$

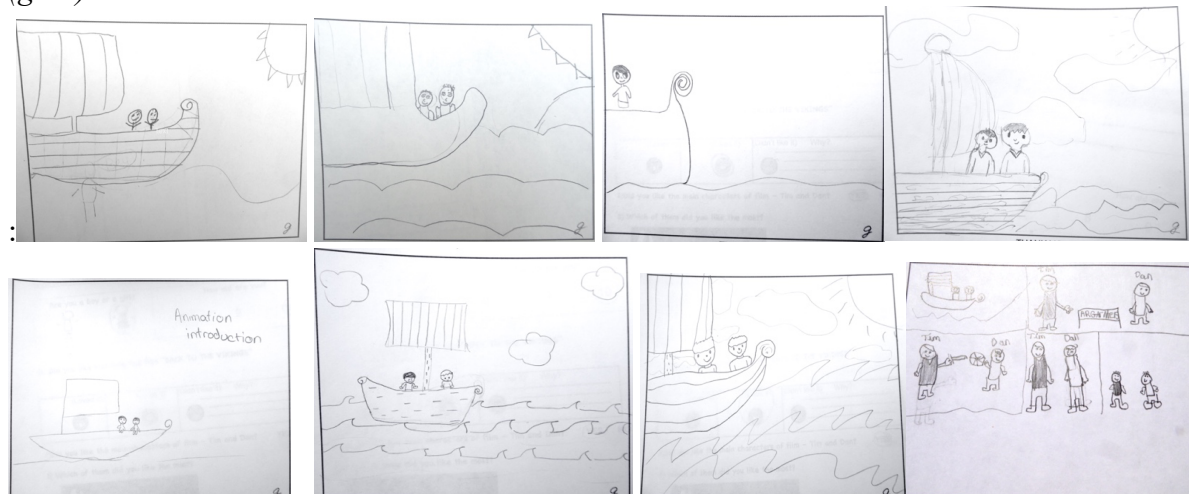
APPENDIX I

All children's drawing pictures

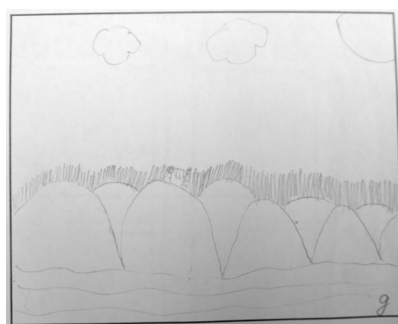
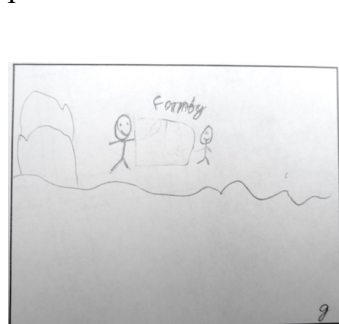
Animated intro (boys)



(girls)



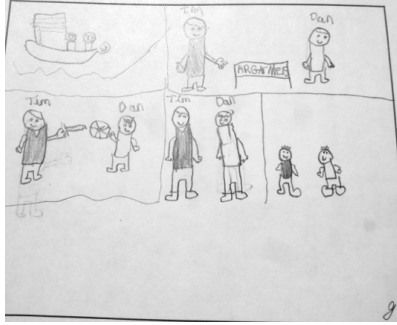
presenters in dunes



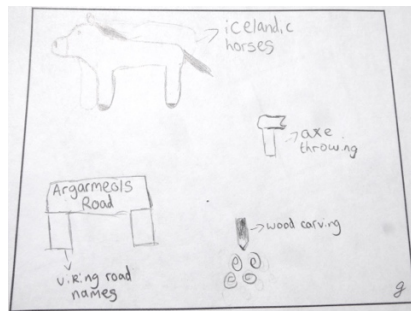
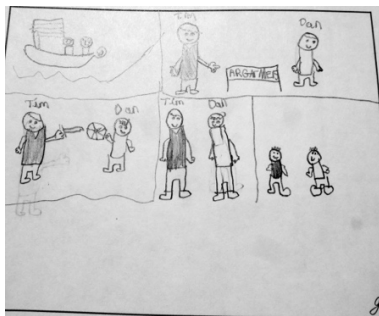
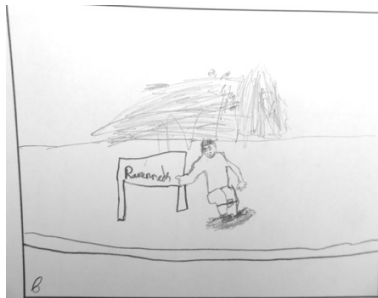
night watch



time-travel

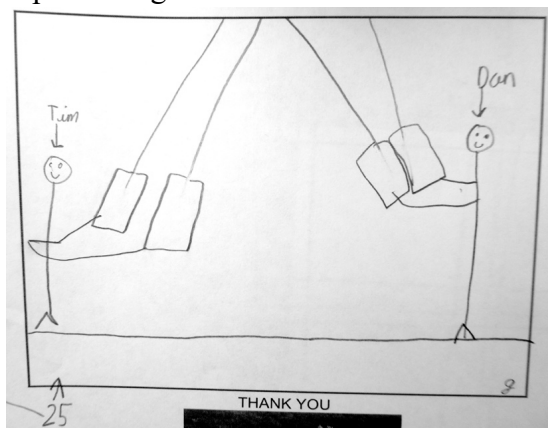


Formby's Vikings street names

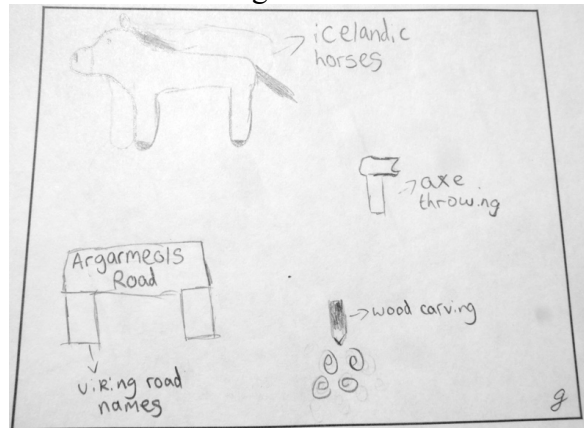


CRAFTS

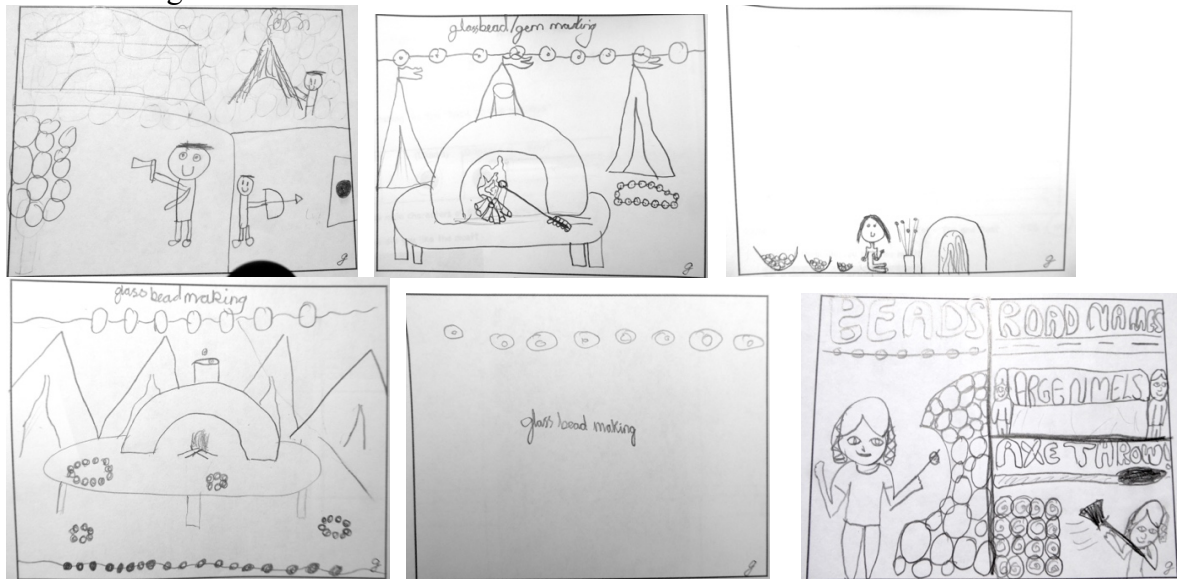
rope making



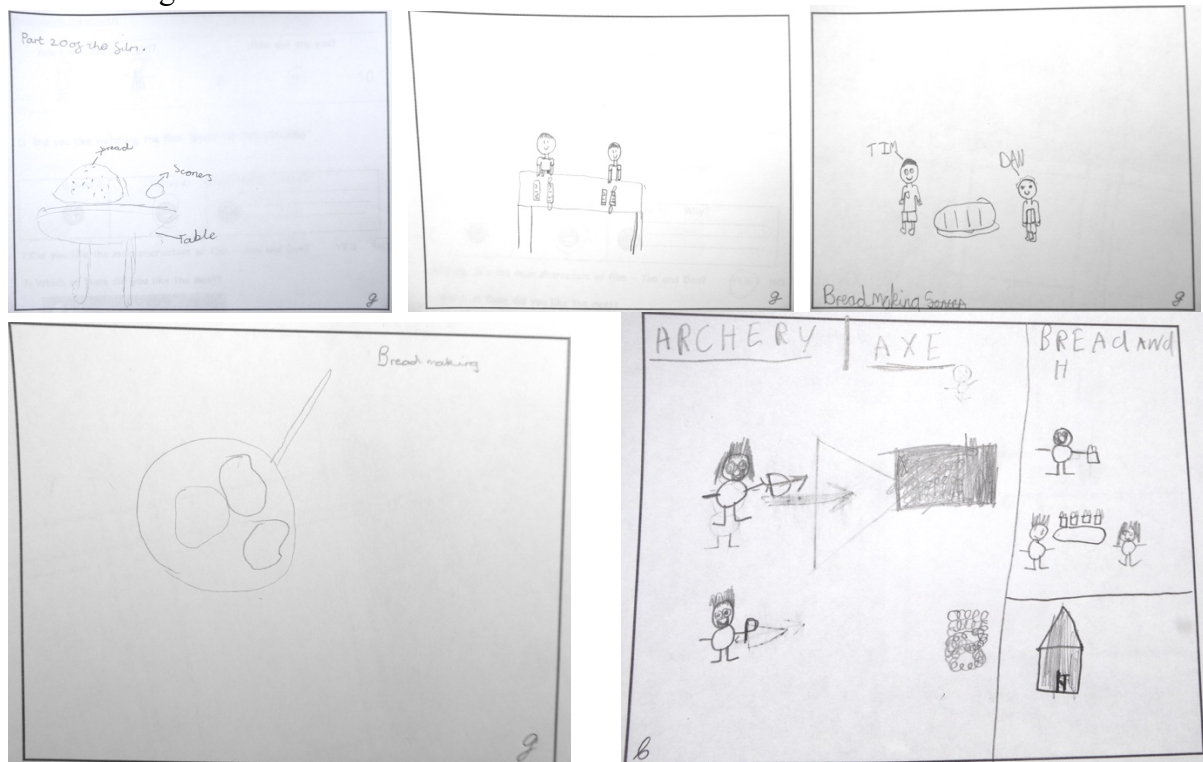
woodcarving



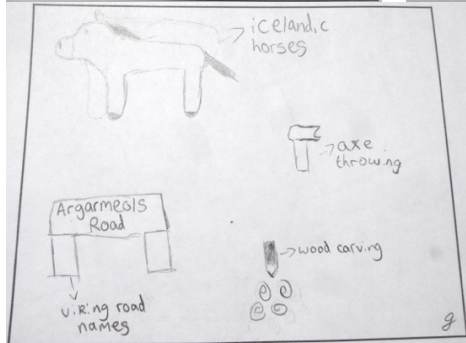
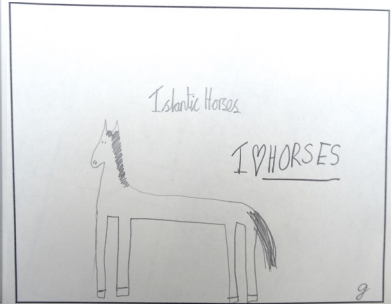
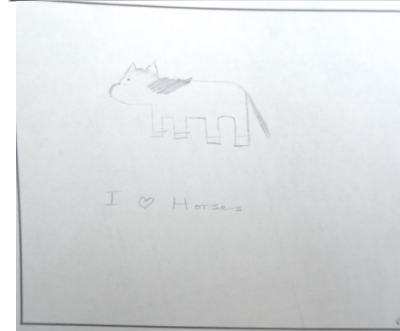
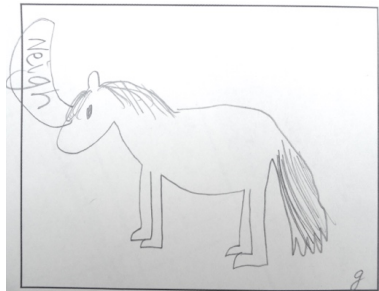
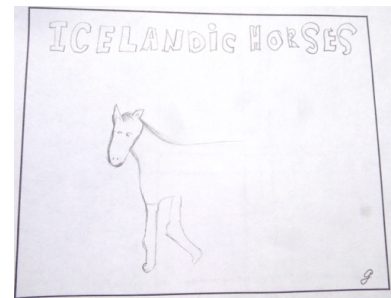
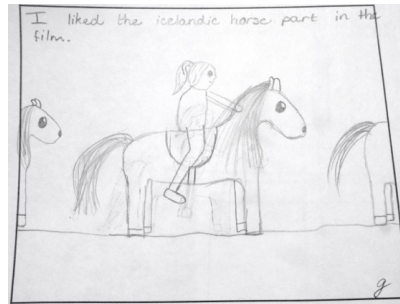
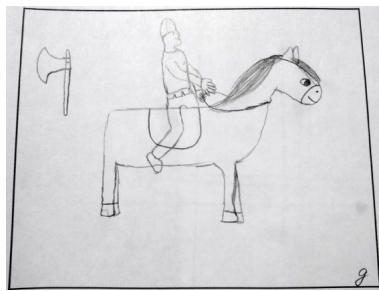
beads making



breadmaking

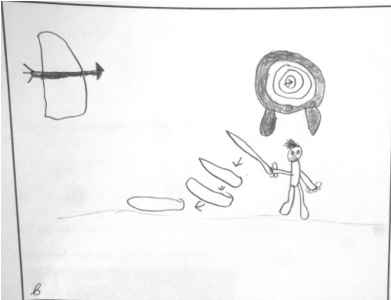
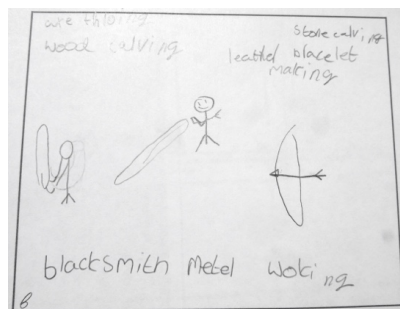
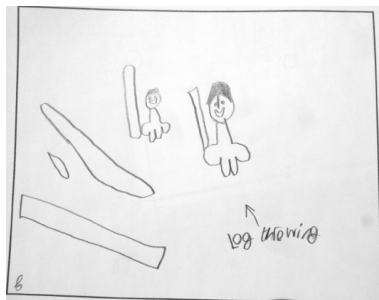


horses

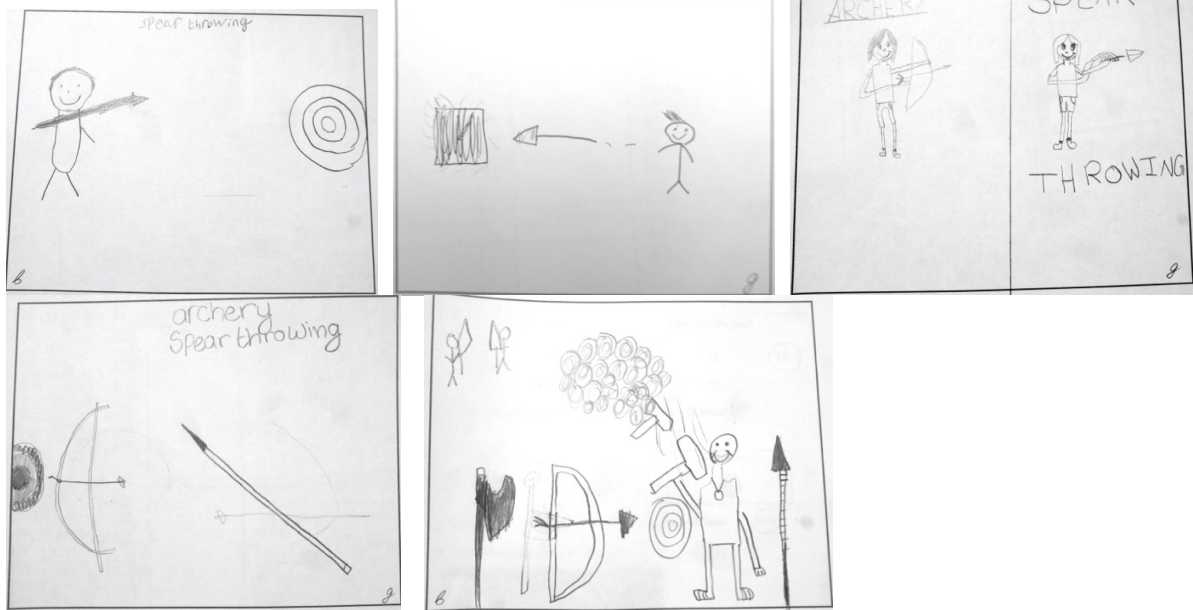


WEAPONRY

Log throwing



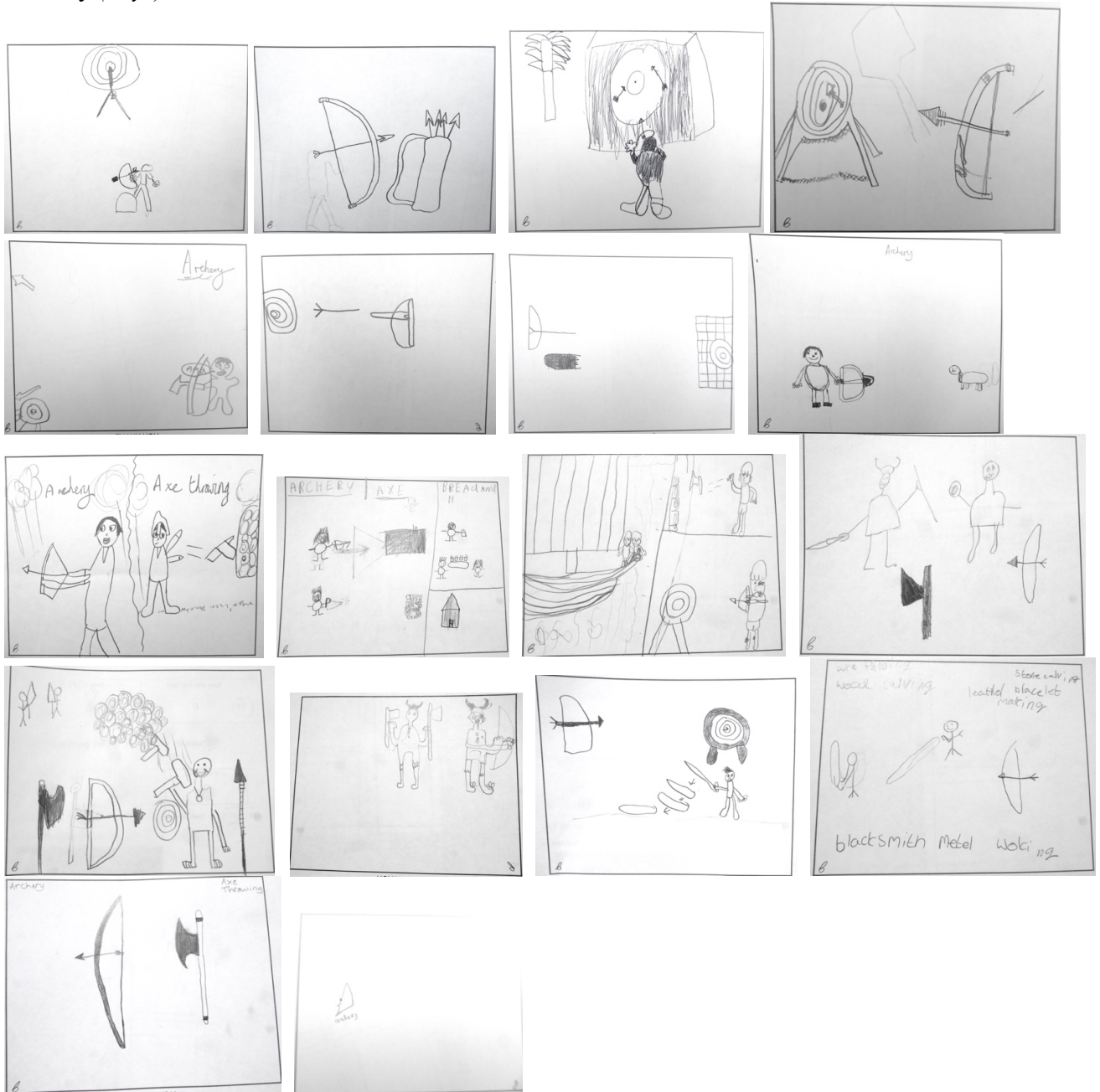
spear-throwing



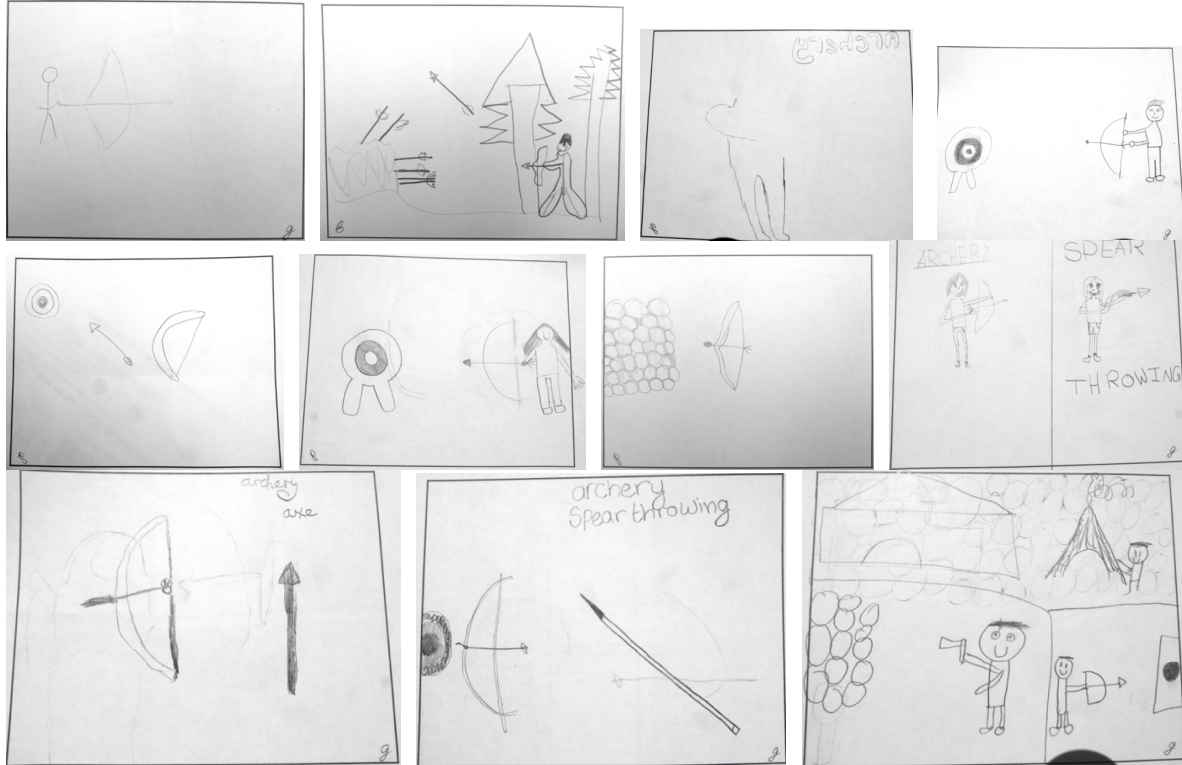
battles



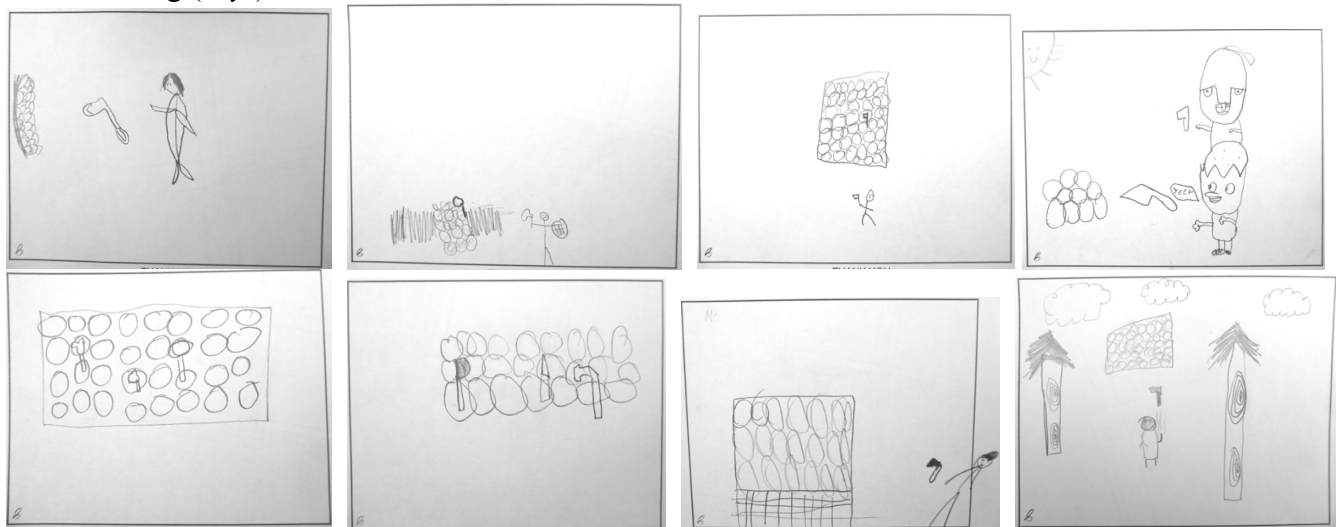
Archery (boys)

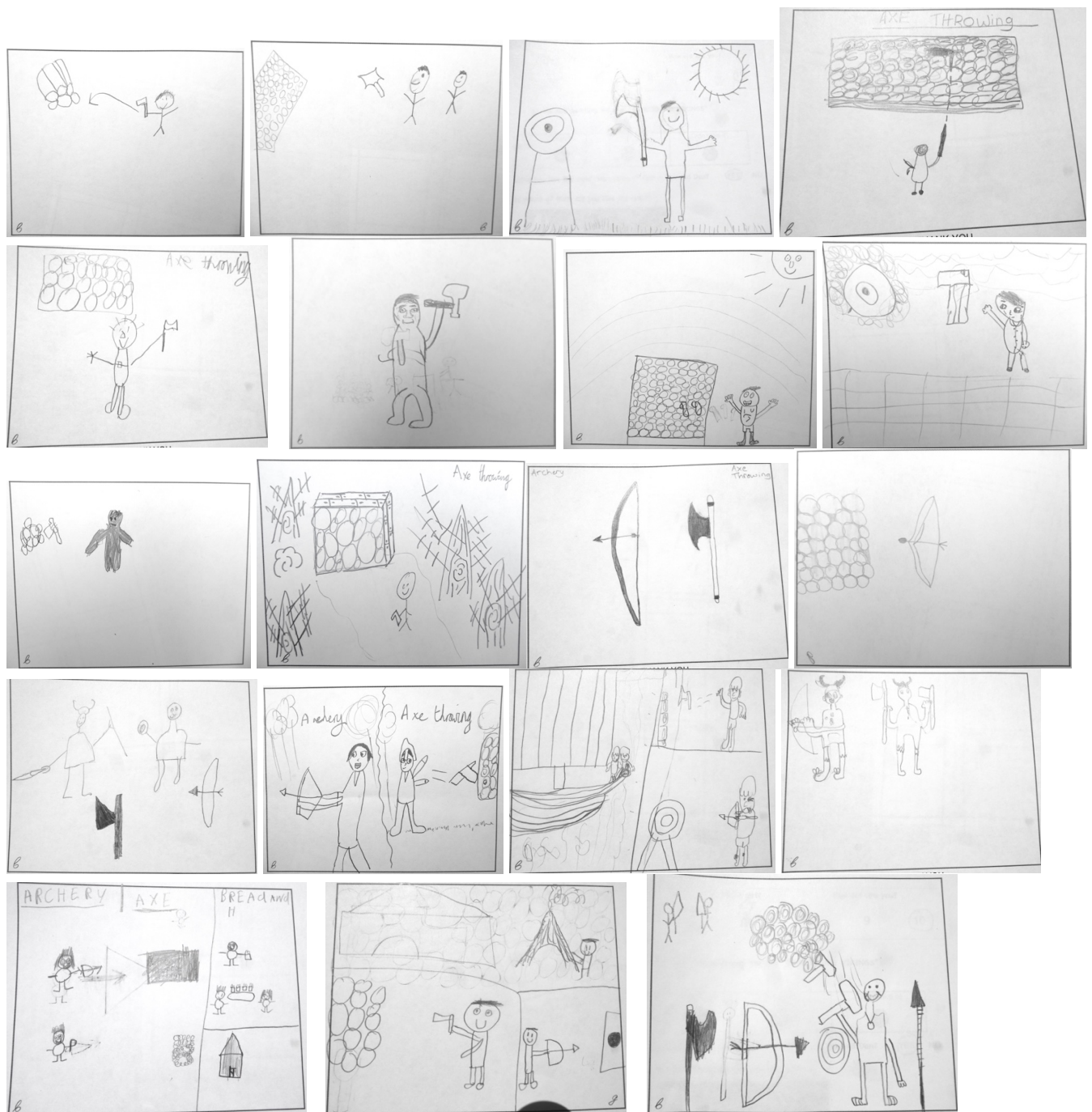


Archery (girls)

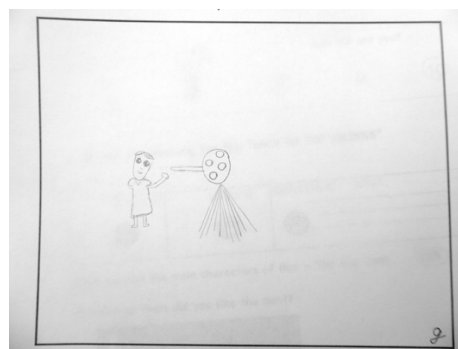
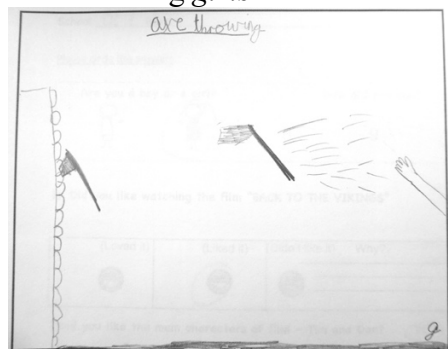


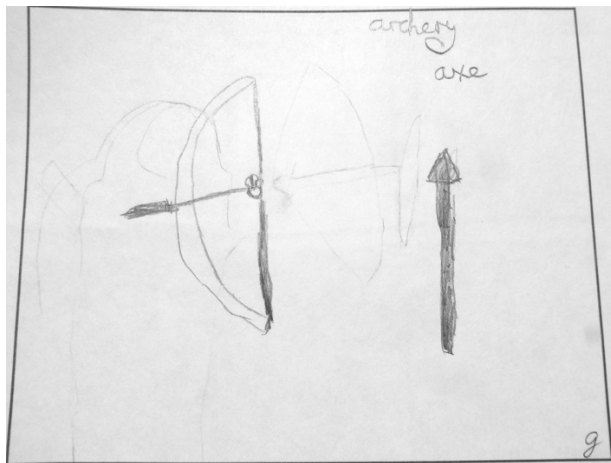
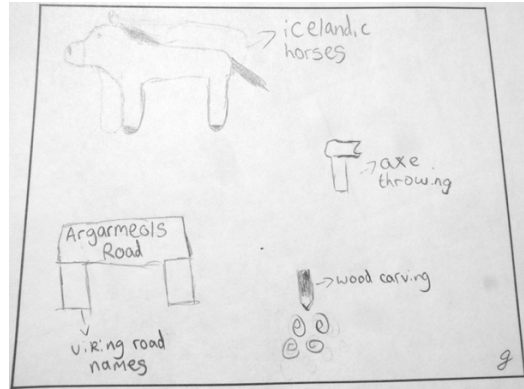
Axe throwing (boys)





Axe throwing girls





APPENDIX J

Interviews of focus groups

St. Luke school (blue)

- 00003 *Group number one (4 boys) S. L1*
- 00004 *Group number two (4 girls) S. L2*
- 00005 *Group number three (2 girls) S. L3 (12.40)*
- 00007 *Group number four. (4 girls) S. L4*
- 00008 *Group Number 5 (4 boys) S. L5*

St. Jerome school (red)

- 00004 *Group number one (4 boys) St. Jer.1*
- 00005 *Group number two (2 girls) St. Jer.2*
- 00006 *Group number three (2 boys) St.Jer.3*
- 00007 *Group number four (2 boys +2 girls) St. Jer4*

What did you like about film and why's that?

- fun
- lot of facts, amount of information and educational
- quite adventured, presenters do things themselves; it showed you how to do some things
- learning about our culture, chance to learn about other people's culture as well.
- it was good how film looked like, like adult's documentary

S.L1 3rd Boy: [00:00:09] I liked about it because it was fun, it was being funny. It was also education in the like that there were a lot of facts as well.

St. Jer3 Left-Boy: [00:04:24] I like it because of the amount of information, and I like the film.

S.L1 1st Boy: [00:00:22] I like that it was quite adventured as in there was an adventure.

St. Jer3 Left-Boy: [00:05:19] It's good because, the way they set it out, like I like when they (presenters) said "let's go to the next place", and the map came up, and it told us where it is.

S.L1 2nd Boy: [00:00:23] I like the fun bits when it went to like cook activities and stuff, and I liked how it showed you how to do some things, like how it should you to make some bread and stuff.

S.L1 1st Boy: [00:00:32] I liked it because... As well as learning about our culture, it was also the chance to learn about other people's culture as well.

S.L3 2nd Girl: [00:01:00] Yeah. I think it was good how the film looked like, you know.

When I first watched it, I thought that it was like a kid's thing because of the intro, but then when I saw the boys, I thought that it was like an adult's documentary.

St. Jer.1 3rd Boy: [00:00:13] I found it. Very interesting to know a bit more about the Vikings.

- EDITING

- SCRIPT: LITERALLY COVERED ALMOST EVERYTHING

S.L4 2nd Girl: [00:04:42] I think that like all the editing was really good. It was really like factual and really like... Good like for that time and it literally covered almost everything. It was really nice.

WEAPONRY

S.L2 1st Girl: [00:03:09] I liked the way they fight.
 S.L5 3rd Boy: [00:00:58] I liked the throwing stuff like, you know, the axes and stuff. Like the activities and stuff. And the animation, yeah.
 St. Jer4 1st Girl: [00:00:46] I liked the archery, because it was quite like... it was quite fun.
 Tanya: [00:00:54] Have you ever tried before? in some school?
 St. Jer4 1st Girl: [00:00:58] Yea.
 St. Jer3 Right-Boy: [00:03:03] The part where he is throwing the axe at the wood.
 St. Jer3 Left-Boy: [00:03:10] I kinda liked when the aim practice with the bow. I like that bit.

BREAD

S.L4 4th Girl: [00:00:09] I liked it when they made the bread because I've actually made Viking bread before. It was interesting because I said that it tasted like wood when I made it, and they said that as well.
 S.L5 3rd Boy: [00:02:00] Like what they did like how they like baked bread and stuff, and like how they rolled it, I guess. How Vikings lives, made the bread and stuff.
 S.L5 2nd Boy: [00:02:32] Maybe like, do you know like nettles and stuff, you could actually use it as a herb or something. On bread instead off...
 St. Jer.1 2nd Boy: [00:00:20] It's all it's always some things like how to make bread. And stuff like that.

CRAFTS

S.L4 3rd Girl: [00:00:23] I found it interesting about all the different activities they did as Vikings because I didn't know they collected different coloured glass to make beads and stuff. I thought that it would always be like wood that they somehow painted.
 S.L4 2nd Girl: [00:00:50] I really liked when they got like the different items of clothing, like what they wore. I thought it would be like, quite dull, but they had different colours, and they actually dyed the material. I thought it was quite interesting how they did that.
 S.L4 1st Girl: [00:00:53] I really liked the part when they were making the rope because I've actually done that before. It looked about like when I did it when we went... Wherever it was, we had to like to pass them through having to like a making them. Ours didn't actually go very well though, the one that I did with my cousin. Based on that.
 S.L5 4th Boy: [00:02:55] I learn about like Viking traditions like and how they used to do log throwing and carving and that.
 S.L5 1st Boy: [00:03:15] I like more of how they aren't really all that bad because sometimes they can just sit down and make little crafts and stuff and usually if you think like scaring people with Vikings you wouldn't think like that like they would do stuff like that.
 St. Jer2 2nd Girl: [00:00:20] I liked the bead making place. I just like jewellery, and I found it very pretty. I could make glass into beads.

HORSES

St. Jer2 1st Girl: [00:00:05] I like horses because I love animals and nature. There are the best things.
 St. Jer4 2nd Girl: [00:00:34] I liked about the Icelandic horses. Cos...
 Tanya: [00:00:40] Because you like horses, generally.
 St. Jer4 2nd Girl: [00:00:43] Yea
 Tanya: [00:00:43] Maybe you have your own horse?
 St. Jer4 2nd Girl: [00:00:44] No.
 Tanya: [00:00:46] But you would like to?
 St. Jer4 2nd Girl: [00:00:46] Yea

Local history - about own village with Viking roots

S.L4 2nd Girl: [00:04:42] I was surprised with the names of the roads. Like I never knew they were like Viking name.

S.L4 1st and 3rd Girl: [00:04:42] Yeah.

S.L5 4th Boy: [00:01:15] I liked the bit where it had Formby in it, because I could relate to what it was like, and I knew most of the roads that they went past.

S.L5 3rd Boy: [00:05:23] I liked the bit where they went past like all the houses, the old Formby houses and that.

S.L5 4th Boy: [00:05:23] Talking about what all the roads mean.

St. Jer.1 1st Boy: [00:00:29] I like that it explains the history of Formby & The Vikings.

St. Jer4 1st Boy: [00:00:11] I like the bit where they explain about the signs of Formby, like the road signs. Because like, it was interesting. I had never known before.

Is there anything in the film what do you think can be improved, maybe something you don't like enough? Or maybe dislike?

-laughing sound effect:

YES

Tanya: [00:03:41] Ok, well, what about this artificial laughing after jokes? Do you like it?

S.L2 3rd and 4th Girl: [00:03:46] Oh, definitely. Yeah.

NO

S.L1 3rd Boy: [00:00:51] I didn't necessarily like the laughing sound effect at one minute, it could like because, yea It kinda like, I don't know... I just found it a bit like weird the laughing sound effects. I mean, it was good, don't get me wrong! And I'm not trying to offend you in any way.

S.L1 1st Boy: [00:02:42] I dislike one thing. It's because of the jokes and the laughter over jokes.

S.L1 3rd Boy: [00:02:42] Yea, because like the laughter sound effects, like when they set the joke and they were like on a couple of words, and then the sound effect came in, so you didn't really catch the whole sentence.

SHORTER

S.L3 2nd Girl: [00:05:00] Well, what I thought was that the laughing went on a too long. Because they started, the thing started laughing and then it was like a different scene, but it was still laughing. Well, I think it can be a little...

S.L3 1st Girl: [00:05:15] A little bit shorter.

S.L2 4th Girl: [00:03:46] Maybe it could have gone a shorter amount of time, you know because it was...

S.L2 (All): [00:03:46] Going over the speaking bit.

Tanya: [00:03:46] laughing you liked?

(All): [00:03:46] Yes.

S.L4 4th Girl: [00:01:59] I also thought the laughing was a little bit weird because loads of people got like distracted by it when they were trying to listen. I think if it was shorter it would work better.

S.L4 2nd Girl: [00:02:32] Yeah.

- ANIMATION:

S.L4 3rd Girl: [00:02:49] I thought the cartoon-like animation bit was quite good because if it was like for younger children, then they might find like not our age but maybe a bit younger. Then they'd find it a bit more like interesting, like even though it was interesting for our age like then people might be a bit more interested.

ANIMATED CHARACTERS

YES

S.L4 3rd Girl: [00:03:24] I think it was cool how like the people sort of turned into Cartoons so, I quite liked that.

St. Jer3 Left-Boy: [00:00:08] I like when they're on the boat. At the start, because it was kind of, I think it was like funny, and it was like good like. It was funny and good, at the same time, because like the way they set it out. I think it's good.

St. Jer3 Right-Boy: [00:05:52] I like the way, like at the start. It was a little cartoony like they came in on the boat and it was cartoony.

S.L2 1st Girl: [00:02:32] I remember like the cartoony bit at the beginning the most.

Tanya: [00:02:34] Okay. Did you like cartoons?

S.L2 (All): [00:02:35] Yea.

Tanya: [00:02:35] And you like the style?

S.L2 3rd Girl: [00:02:38] Yea.

St. Jer3 Left-Boy: [00:06:09] The water, and the water it was like real-life water. Not like fake water - like real life water.

S.L5 1st Boy: [00:00:08] I like the fact that it was like some bits were animated, and some bits weren't, and I really liked that bit.

Tanya: [00:00:15] Did you like this percentage that it was not too much animation?

S.L5 1st Boy: [00:00:18] Yea, I liked how much you put in, like some of it was, but most of it wasn't.

NO

S.L1 2nd Boy: [00:01:13] I liked some of the animations. Some of them I didn't really like that much. Because I don't like them because sometimes, they... I don't know if they were too cartoony sometimes, which is like... I just don't like them sometimes.

Tanya: [00:03:12] Okay, but did you like these ideas that it was some animation in the programme?

(All): [00:03:18] Yeah.

St. Jer.1 3rd Boy: [00:03:31] ... I was thinking like... I didn't quite like about it how, I didn't like the cartoon style.

St. Jer4 2nd Boy: [00:01:07] I didn't like the cartoon bit. ... The characters were really like un-detailed, like there wasn't very much detail.

Time-travel

Tanya: [00:02:27] This time transformation, what do you think about it?

S.L3 1st Girl: [00:02:31] I liked that!

S.L5 3rd Boy: [00:03:59] It was good, it was good.

S.L5 1st Boy: [00:03:59] It was Okay...

S.L2 1st Girl: [00:00:45] I liked the way when they went back in time they literally went back in time.

St. Jer3 Left-Boy: [00:00:08] I liked as well when they (presenters) were like teenagers, and they turned into like little boys and then they turned back to the teenagers.

S.L4 2nd Girl: [00:01:25] I feel like the teleportation like when they teleported, it was funny, but it was like kind of weird almost. It's like you're talking about things in the past, and that's kind of in the future. So, its kind of moving with like Vikings.

Tanya: [00:06:14] Do you like this idea to use the same boys when they were young and afterwards when they are going up?

S.L4 (All): [00:06:23] Yea, yes.

ANIMATED EFFECT:

S.L1 4th Boy: [00:02:05] I don't really know what it is about it, but it's sort of like the effects on it, so when they first travelled, and they like turned into kids, and it was this weird like... a bit unneeded sort of thing.

Tanya: [00:01:53] What about effects itself, like sparkling? Did it work for you?

S.L4 2nd Girl: [00:01:58] The effects were good.

Tanya: [00:01:08] So did you like this effect really how it was done, this back in time?

S.L2 (All): [00:01:09] Yes.

IMPROVEMENT IN ANIMATION EFFECT

Tanya: [00:01:46] Is it anything that you didn't particularly like about the film, if it's anything just can you tell me?

St. Jer3 Right-Boy: [00:01:51] When he went "beep".

Tanya: [00:02:00] Okay, what if you, for example, director, how will you do this episode?

St. Jer3 Left-Boy: [00:02:13] I'd go like "1,2,3"

St. Jer3 Right-Boy: [00:02:13] Yea, and then they jump!

St. Jer3 Left-Boy: [00:02:13] And then they jump in the air.

S.L4 3rd Girl: [00:01:59] I thought a bit something more like they use their imagination to go back into time, or they actually did something to go back in time.

S.L3 1st Girl: [00:01:23] I don't think the boys would like that.

S.L3 2nd Girl: [00:01:23] I think if it, I think it should have gone like darker instead of the sparkly because I think the sparkling was a bit younger.

St. Jer.1 2nd Boy: [00:03:44] I didn't really like the time travel bit. I didn't really... get it.

St. Jer.1 3rd Boy: [00:03:51] Well I got how they time travel but like how they like, the noise and... sparkle... I'm pretty sure you know what I mean.

St. Jer.1 2nd Boy: [00:04:00] I think they could like change effects of it to make it better.

Tanya: [00:04:03] Ah Okay, but time-travel generally, that boys time travel. It's all right?

St. Jer.1 (ALL): [00:04:08] yea.

St. Jer.1 2nd Boy: [00:04:25] Because they could like go through something like a door, or something, and then.

S.L4 3rd Girl: [00:01:59] I thought a bit something more like they use their imagination to go back into time, or they actually did something to go back in time.

S.L5 2nd Boy: [00:04:10] Maybe if he had a watch or something?

OTHER IMPROVEMENT

St. Jer.1 2nd Boy: [00:01:05] I was going to say it was a little too long.

St. Jer.1 4th Boy: [00:04:34] And I thought it like halfway through it. It got like a bit. Like boring a bit because it just kept going on and like, about there was like a really long bit just about one. I think it was how they did the cooking thing, which went on for quite a while.

S.L3 2nd Girl: [00:08:53] I think that ending, I think they should do a different ending as it was like "Bye" and then they walk off. But I think they should, I don't know, but I think like it should have been a bit different. So, like "bye" and then it ends on like err different way though.

S.L3 1st Girl: [00:09:21] So like a mystery clip where they get stuck in Denmark or Sweden, or somewhere like that and then they get stuck and then you can do like another episode of that, of that like escaping or living there.

S.L2 4th Girl: [00:01:26] Maybe it might have been good if you showed the Viking longships.

S.L3 1st and 2nd Girls: [00:09:48] Oh...Bloopers!

S.L3 1st Girl: [00:09:48] Yea, where like bits, you know, when you film and like when they make a mistake.

S.L3 2nd Girl: [00:09:48] At the end that would be funny!

S.L3 2nd Girl: [00:10:30] ... you know, how on the first bit it was cartoon. I think at the end it should be Cartoon.

S.L3 1st Girl: [00:10:52] At the start. We all like thought it was going to be really childish programme or really young because it had the cartoon bit on, and a lot of boys and like to, I don't know like four of the girls didn't want to watch it because it was.

S.L3 Both Girls: [00:11:13] Cartoon.

S.L3 2nd Girl: [00:11:13] Or you could do like, you know, how like in some video's it says like what happened in it. Like little clips of what happens and then it goes into actual things.

S.L3 1st Girl: [00:11:33] Oh, and at the start or like some, on YouTube videos they have a song and then they do like... they do little bits of there and they just show pictures of it and then they go into it.

S.L3 2nd Girl: [00:01:04] So like, what happens in it and then you just go into the actual thing.

Did you like jokes?

S.L4 2nd Girl: [00:03:37] The jokes were good.

All 4 girls): [00:03:37] Yeah.

St. Jer.1 4th Boy: [00:00:10] It was funny in some parts.

S.L1 3rd Boy: [00:03:09] Yeah. I think it would be good for like you know 7-to-8-year olds who like laugh a lot.

S.L1 1st Boy: [00:03:09] I think some of them were okay. I think they were a bit corny, but yea, I liked them, a bit cheesy but I liked them.

S.L2 4th Girl: [00:03:09] And I really liked the jokes. Because when they said the bread tastes... I thought they were really funny.

S.L3 2nd Girl: [00:05:25] I think some of jokes were funny, but then a few like weren't like, you couldn't really... understand.

S.L3 2nd Girl: [00:05:25] Like I think if younger people were listening to it, they might not get it.

S.L3 1st Girl: [00:05:47] The cell phone one, I thought he was just saying... I don't remember what he was saying, but I think it was just saying I wish I had my phone here. I didn't realise it was a joke, but then when the laughing went on, I was like...I got it.

S.L5 1st Boy: [00:04:42] No, I think the laughing was good, it probably was funny, but I just didn't understand some jokes. What it meant.

S.L5 3rd Boy: [00:04:42] Yeah. We didn't get some jokes - they were supposed to be funny.

What bit of the programme was the most memorable for you?

S.L2 2nd Girl: [00:02:25] I think I remember like when they were in the Village and making the beads and making the bread and stuff.

S.L2 3rd Girl: [00:03:02] I liked the way they had real horses, the way they were like trained to like to that way and then to go that way.

St. Jer2 1st Girl & 2nd Girl: [00:01:59] The bracelet making. With the ruins on it.

WEAPONRY

S.L1 3rd Boy: [00:03:33] The battlefield was, I play like a lot of games on like, you know, devices and stuff that were about like battling and stuff and I'm really interested in like all the weapons they use. So liked the battlefields scene.

S.L2 4th Girl: [00:03:02] I liked when they fighter because it wasn't real but it actually, it explained how they did it.

S.L1 1st Boy: [00:03:46] I like the axe throwing and the archery, because that's interesting with like the aim and stuff.

S.L1 2nd Boy: [00:03:55] I like activities like the axe throwing, spear and bow and arrow. And some of the animations I can remember so like because I tried to make some animations.

S.L1 3rd Boy: [00:04:06] I like it was quite realistic as well.

S.L1 4th Boy: [00:04:08] I was just going to say the same, it was quite realistic.

St. Jer.1 1st Boy: [00:02:11] I think I like the archery...

St. Jer.1 2nd Boy: [00:02:11] I Probably remember like the Axe throwing, because when they were little, they would start throwing Axes.

St. Jer.1 3rd Boy: [00:02:23] Because nowadays, they do the log throwing like.

St. Jer2 2nd Girl: [00:01:22] I think it was the fighting. It was like fascinating to watch the...

St. Jer2 1st Girl: [00:01:24] How they did it.

St. Jer2 2nd Girl: [00:01:29] Yea with the swords and axes.

St. Jer4 1st Boy: [00:02:10] I remember the rest about the log throwing. It said, it should be, the way, the, end you threw it, should be on the far side, and it should be right, right directly in front of the thrower.

St. Jer4 2nd Boy: [00:02:12] Yea, same.

St. Jer4 2nd Girl: [00:02:36] I liked the axe throwing

What have you learnt from this film?

LOCAL HISTORY AND OWN VILLAGE FACTS

St. Jer.1 2nd Boy: [00:02:37] I learned a bit about like the Formby roads, about the names.

S.L1 2nd Boy: [00:05:02] I also actually learnt a bit more I knew about the thing, because of the parts about Formby at the beginning. I already knew that, but I learnt a couple of the openings as well.

VIKING FOOD

S.L1 3rd Boy: [00:04:23] I learnt that Viking food wasn't necessarily the nicest of things to have.

S.L3 1st Girl: [00:07:44] Well, how to make bread.

St. Jer4 2nd Girl: [00:03:16] How to make different food, how to not buy it. You can just make it yourself.

Tanya: [00:03:16] Do you like cooking yourself?

St. Jer4 1st Boy: [00:03:16] Yea I do.

St. Jer4 Rest of the group: [00:03:16] Yea.

ICELANDIC HORSES

S.L3 1st Girl: [00:08:26] I love the horses!

S.L3 2nd Girl: [00:08:26] Yea, that was interesting how they couldn't bring any other horses to the island!

St. Jer.1 4th Boy: [00:02:42] I never knew that they only use the Icelandic horses. They weren't; they didn't allow any other breeds of it.

CRAFTS

S.L4 2nd Girl: [00:03:44] I never know that they made... like someone said before, the glass beads. I never knew they got glass and that didn't have many beads. I never knew how they did that.

S.L4 1st Girl: [00:03:55] I never thought they made the bands with the things.

S.L4 3rd Girl: [00:03:55] I never knew like cos they actually had sort of they carved things into skin to actually sort of make stamps that they would actually put onto the leather. I didn't know they did like that. I thought that they have like a special tool or something and just sort of carve it.

S.L4 4th Girl: [00:03:55] I didn't know that they dyed like their clothes with like herbs and stuff. I thought it would be more like animal blood or something.

S.L3 1st Girl: [00:07:56] I learnt how to make, how to dye clothes and that red was a very popular colour. And I learnt how to make a necklace.

S.L3 2nd Girl: [00:08:10] I think the necklace was very interesting, and how I was just saying like with the archery, I didn't know that.

St. Jer.1 2nd Boy: [00:02:53] I never knew you could make bread with a frying pan and like make, make warm chocolate like on the fire.

VIKINGS LIFE AND HOUSES BUILDING FACTS:

S.L1 1st Boy: [00:04:26] I learnt that Vikings worked really hard.

St. Jer3 Right-Boy: [00:04:48] Vikings were fun people. Vikings like worked hard like never gave up. They were vicious.

St. Jer2 1st Girl: [00:02:09] That they didn't have any technology and then they could actually entertain themselves with other things.

St. Jer4 1st Boy: [00:02:52] Like you don't need technology to live, you can live on nature.

S.L1 3rd Boy: [00:04:41] Yeah. I learned quite a bit more about the Vikings because I always thought they were like just literally just travelled on ships and invaded cities, but now like the video went deeper into it, and you learnt like they used to trade things and stuff.

St. Jer4 2nd Boy: [00:03:05] You can... Like the different close that they wear, because I like the clothes that they wore.

St. Jer4 1st Girl: [00:03:16] How to make the houses, out of like all the...

WEAPONRY AND OTHER GAMES SKILLS:

S.L1 2nd Boy: [00:04:32] I learnt some more games and stuff, that they did, but I think it was there free... when he has free time like the axe throwing and the arrows and stuff.

S.L1 1st Boy: [00:04:52] I know that they like used to do the bow and arrow and do the axe throwing and log lifting stuff.

St. Jer4 1st Boy: [00:04:42] something that was interesting for me was that they had all the logs stacked up when you threw the axe. It was like, it just stuck in any place.

S.L3 2nd Girl: [00:07:46] I learnt that like the Vikings used more things than we actually thought like they use the practice with the throwing the axe and they practice archery there; I didn't know this stuff about the archery.

PRESENTERS:

S.L5 4th Boy: [00:03:32] I think they (presenters) were really good.

S.L5 2nd Boy: [00:00:32] I like the way it's like... you look at, actually like the villages in how they (boys) like re-enact out, they did all of it. And all that.

Tanya: [00:00:43] How they moved from place to place, you like this idea, yeah?

S.L5 2nd Boy: [00:00:46] Yea.

S.L1 1st Boy: [00:05:56] I like the fact it was like realistic with when they had the Viking clothes on and like the axe.

Did you realise that it's the same kids, same children?

S.L1 3rd Boy: [00:02:42] Yeah, because of the clothes they were wearing, like red and blue.

Tanya: [00:06:11] Did you realise it was the same boys?

S.L4 (All): [00:06:13] Yeah, yep.

S.L2 (All): [00:01:13] Yeah.

S.L3 Both Girls: [00:02:24] Yea.

St. Jer3 Left-Boy: [00:01:13] No, not really, no.

St. Jer3 Right-Boy: [00:01:28] No

Tanya: [00:01:28] No? You didn't see a similarity in how they look like?

St. Jer3 Right-Boy: [00:01:32] Yea, the hair was the same as each other.

Tanya: [00:01:46] Ah, so you got it, that it was the same?

St. Jer3 Right-Boy: [00:01:46] Yea

S.L2 2nd Girl: [00:00:09] I think I liked the characters because they didn't just like say what they were going to try and explain to you, cos they were actually explaining not just saying, so you understand.

S.L2 3rd Girl: [00:00:32] I like the way they tell you facts, as well as they tell you what it is.

S.L2 4th Girl: [00:00:45] I liked how they actually went and did things, and I particularly liked the crafts that they did, because it was very interesting to see how Vikings really lived.

S.L2 4th Girl: [00:03:46] And I liked how they dressed like brown and like red.

S.L2 3rd Girl: [00:03:46] And like the Cartoon like matched the outfits.

S.L2 2nd Girl: [00:03:46] Yea, and how they like made it real life.

Tanya: [00:03:46] So, it looks real because they (presenters) have been doing different stuff?

S.L2 2nd Girl: [00:03:46] That's just all the things that I liked.

S.L2 3rd Girl: [00:03:46] Cos it's like a change because you think it will be Cartoon at the very start, but then it goes into like real people.

S.L2 4th Girl: [00:03:46] And I also liked how they went around Formby and then went around different countries in Scandinavia, and they actually went to where the Vikings were rather than doing it in Antarctica or... where Viking live... re-enacting same as other people, other families.

S.L4 3rd Girl: [00:04:42] I thought the two boys, it was quite interesting because like usually, cos like, in like shorter films like that there's like older people, but I thought it was interesting

how there were two teenagers in it and how like...So it's like kids know about that sort of thing.

V/O

Tanya: [00:03:35] Did you hear everything properly what they said? All information was presented.

S.L5 (All): [00:03:37] Oh, yeah.

S.L5 3rd Boy: [00:03:50] We heard like every word, yea.

S.L3 2nd Girl: [00:02:33] I liked it, but I think, was it? I don't think, was its little kids talking in it? Because it didn't look like they were speaking. [00:03:12] Yea, because it says, we...they said like we have gone back younger, but if they were younger, they would have a different voice.

Tanya: [00:03:48] Did you like how presenters talk bit behind the screen - their voices, the way how they present information to you?

St. Jer3 Left-Boy: [00:04:02] Err, yea.

S.L1 3rd Boy: [00:05:27] You know, the two boys that were the presenters, yea. I think they were like really good as in, you know when they like narrated. I think their voices were like really clear and you could like to understand what they were saying. Their voices were really clear, so that made it good because obviously, they could get everything that they are saying out to the audience. So, I think if you were like to re-take the film, then I'd say stick with them two as they were like seemed really good.