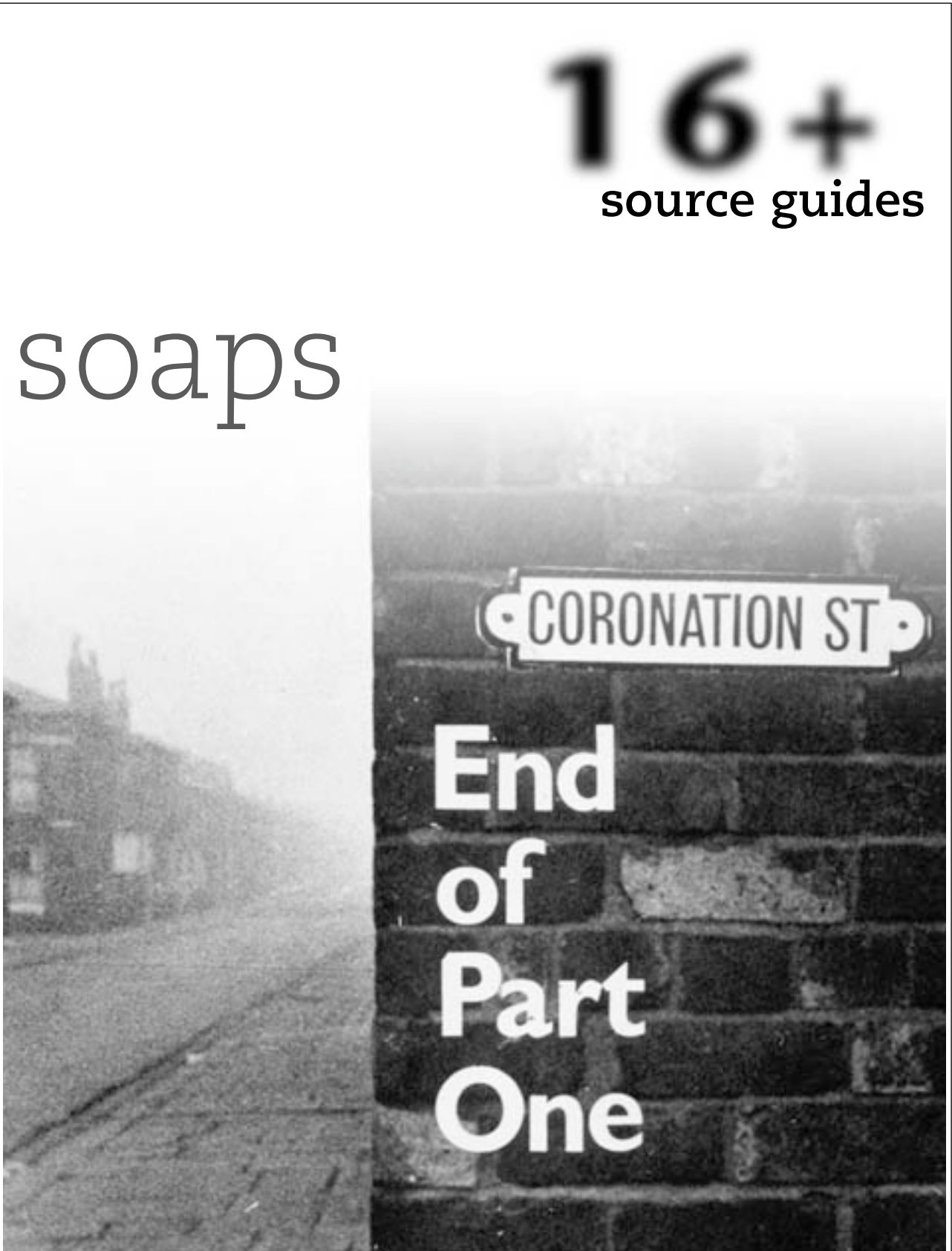


16+

source guides

soaps



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Part
One



National Library



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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

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

BFI National Library

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

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10.30am - 5.30pm

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

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www.bfi.org.uk/filmtvinfo/library/visiting

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

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

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

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

Other Sources

Your local library

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

Your nearest college/university

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

Your school library

Local bookshops

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

The British Library Newspaper Library

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

The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: news@bl.uk

www.bl.uk/collections/collect.html#newsBL

Approaches to Research

by Samantha Bakhurst

Why do research?

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

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

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

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

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

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

Types Of Research

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

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

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

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

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

Using Research

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

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

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

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

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

Television Studies: General Bibliography

BARKER, Chris
Global television: an introduction.
 Oxford: Blackwell 1997.
 260p.tables.diags.bibliogs.index.

Possible background reading that looks at global soaps, soap viewing around the world, audiences and, intriguingly, can soaps ever be quality TV?

BELL, Angela and JOYCE, Mark and RIVERS, Danny
Advanced Level media (2nd ed).
 London : Hodder and Stoughton, [2001]. viii, 408p.; illus. appendix. glossary. bibliog. index

Useful textbook.

The chapter on soaps (pp.225-237) is another sound introduction to the history, characteristics, and audiences of soaps with reference to key works on the subject.

BURTON, Graeme
Talking television: an introduction to the study of television.
 London : Arnold, 2000. 319p. illus.bibliog.figures.indices

Useful introductory work to the "nature of television studies".

It contains a compact look of the defining characteristics of soaps (pp.90-91), the perennial topic of women in soaps (pp.187-190), and notes where the single drama breaks ground the serial drama follows (p.244).

CASEY, Bernadette et al
Television studies: the key concepts.
 New York; London: Routledge, 2002. xii, 291p.bibliog. index. (Routledge key guides).

Handy dictionary of terms and concepts.

CORNELL, Paul, DAY, Martin and TOPPING, Keith
The Guinness book of classic British TV (2nd ed.).
 London: Guinness, 1996. 448p. illus. biogs. bibliog. indices.

Soap operas is just one of the many major genres covered in this readable history of British television programmes.

CORNER, John and HARVEY, Sylvia.
Television times: a reader.
 London; New York: Arnold 1996.
 268p.index.

Selection of introductory texts on television.

Chapter 9 is 'The aesthetic experience: soap opera', by Christine Geraghty.

CREEBER, Glen
The television genre book.
 London: British Film Institute, 2001. - xi, 163p.; illus. bibliog. index.

FISKE, John.
Television culture.
 London; New York: Methuen 1987.
 353p.illus.diags.bibliogs.indices.

GAUNTLETT, David and HILL, Annette
TV living: television, culture and everyday life.
 New York; London: Routledge & Kegan Paul, 1999.
 315p.appendix.bibliog.index.

Study based on the findings of a five year bfi project on how we watch television.

Whether soaps can still be considered solely as womens' programmes is considered pp.226-229.

HARBORD, Jane and WRIGHT, Jeff
40 years of British television.
 London: Boxtree, 1995.
 175p.illus.index.

Highly readable review of British television since the 1950s packed with viewing figures and other useful data.

JEFFRIES, Stuart.
Mrs Slocombe's Pussy: growing up in front of the telly.
 London: Flamingo, 2000. 378p.

Entertaining essays on recent popular television.

MARRIS, Paul and THORNHAM, Sue (eds)
Media studies: a reader (2nd ed).
 Edinburgh : Edinburgh University Press, 1999. v-xvii, 869p.; illus. bibliogs. indices.

Comprehensive anthology of key writings on media studies

In Part 2 Case Studies section 5: soap opera (Chapters 45-49, pp.571-521), there are extracts from key works on the topic including: Buckingham and EAST-ENDERS; Modeleski: Search for tomorrow; Brunson: notes on soap opera; Hobson on CROSS-ROADS; and Stratton & Ang on SYLVANIA WATERS.

MARTIN, Roger
TV for A level media studies.
 London : Hodder and Stoughton, 2000. 184p.; illus. diagrams. tables. refs. glossary. index

Another sound introduction to the subject and genre.

Chap. 5 (pp.99-119) covers both soaps and -interestingly- police dramas.

The section on soaps provides a short history and overview of the genre. It notes the empathy and antipathy there is for the main characters, especially those who are successful or those "we love to hate". It also notes the importance of tabloid newspapers. There is also a useful listing of advantages of soaps to the industry in terms of costs, advertising and their cast and crew.

MILLER, Toby
Television studies.
 London: BFI Publishing, 2002.
 xi,160p.illus.bibliog.index.

Helpful for general approaches to aspects of TV studies, but not specifically about Soaps.

PINES, Jim (ed.)
Black and white in colour: black people in British television since 1936.
 London: BFI, 1992. 224p.illus.index.

Book containing the personal recollections of many black actors, presenters and writers brought

together in a remarkable oral history of British television.

Black actors relate their experiences in soaps such as CORONATION STREET, CROSSROADS and EASTENDERS from the early 1960's to the 1980's.

ROOT, Jane
Open the box.
London: Comedia, 1986.
123p.illus.bibliog.

Explores the stereotypes and condescending attitudes to popular television. This readable and illustrated work looks at the world of soaps.

STEWART, Colin and LAVELLE, Marc and KOWALTZKE, Adam.
Media and meaning: an introduction.
London: British Film Institute, 2001.
465p. illus. gloss. contacts lists. bibliog. index

Soap Operas

books

ABERCROMBIE, Nicholas
Television and society.
Cambridge: Polity Press, 1996. i-xii.
228p. illus. bibliog. tables. index.

Primarily aimed at students, this book looks at how television is produced and consumed and how this affects television's role in society. Prevailing themes include definitions of quality television, the impact of consumerism, the distribution of information and the potential implications of new technologies in the new media markets.

The section on soaps explores the narrative structure of soaps, whose themes reflect a private, personal and largely female world. It also contains a literature survey and a history of audience research. This touches upon the relationship between the audience and producers.

It also includes sections on the export of soaps and how domestically produced soaps have fared against them. The telenovella phenomenon is examined and also the factors behind the success and failure of NEIGHBOURS in

some markets.

The research on the appeal of EASTENDERS to boys is especially useful. It discusses the representation of masculinity in the soap.

ALLEN, Robert C.
Speaking of soap operas.
Chapel Hill, NC: University of North Carolina Press, 1985. 245p.
bibliog. index.

Seminal study of soap operas. It attempts firstly to summarise the research to date. The prolific success, history and evolution of the genre are discussed and the relationship of the audience to soaps is explored.

It challenges some of the previous work undertaken, suggesting the flawed premises upon which they were based. The author also sets out areas that require further research and improvements in research method based on both theory and empirical evidence.

ALLEN, Robert C. (ed.)
To be continued...: soap operas from around the world.
London: Routledge, 1995. v-ix. 398p.
bibliog. index.

This important anthology is the only study devoted solely to soap opera as a global genre. It gathers together important articles reprinted elsewhere. The chapters discuss many issues such as gender and sexuality. The history of the soap opera and its study are covered, as are its various incarnations from Europe to Asia, from the British classics to the international success of the telenovella.

In her chapter, 'Social issues and realist soaps: a study of British soaps in the 1980/1990's, Christine Geraghty discusses the importance of a realist strand in British soaps. She examines in detail the ways in which BROOKSIDE and EASTENDERS have dealt with social issues such as race, gender and sexuality. She notes that these intentions caused much criticism from many quarters. The essay makes interesting reading on the nature of 'deviance' in British soaps.

In his chapter, 'Global Neighbours', Stephen Crofts compares the reception of NEIGHBOURS in Britain, the USA and France. Using

domestic commentaries and his own work, the author analyses in depth the reasons for failure in America, mixed fortunes in France and its huge success in Britain.

ANG, Ien
Watching Dallas: soap opera and the melodramatic imagination.
London: Methuen, 1985. 148p.index.

Important study on the DALLAS phenomenon. It is a landmark in the empirical research of soaps and their audiences.

Using evidence collated from letters from Dutch viewers, the author analyses the pleasures of watching DALLAS in order to understand its universal appeal. She examines whether DALLAS was merely the lowest common denominator or did genuinely reflect changes in European society. Her findings suggest that audiences are too sophisticated for the former.

ANGER, Dorothy C.
Other worlds: society seen through soap opera.
Peterborough, Ont.: Broadview Press, 1999. - 171p.; appendix. bibliog.

Although focusing upon American soaps, the author does compare and contrast British soaps with their American counterparts, which as a recent study may be useful background reading.

BARKER, Chris
Global television: an introduction.
Oxford: Blackwell Publishers, 1997.

Analyses the impact of global television upon democracy, identity, and supply of information as well as the debate on cultural imperialism.

Drawing upon the work of others, particularly Allen, Ang and Geraghty, the author provides fine summaries of research on the success of soaps as an international genre. Soaps are dominated by location, realism, family, and melodrama. He also notes the problems that soaps have dealing with issues of race and class.

BAYM ,Nancy K.

Tune in, log on: soaps, fandom, and online community.

Thousand Oaks, CA; London; New Delhi: Sage, 1999. - ix-x, 249p.; appendiecs. bibliog. index. - (New media cultures).

BLUMENTHAL, Dannielle

Women and soap opera: a cultural feminist perspective.

Westport, CT; London: Praeger, 1997.

Concentrating upon critical theory and her own research, author analyses American soaps to argue that watching soaps can be viewed as feminist act.

BROWN, Mary Ellen (ed.)

Television and women's culture: the politics of the popular.

London: Sage Publications, 1990.

Collection of essays focusing upon women as the audience and how they are represented on television from quiz shows to sports programmes.

Melodrama, class, realism, convention, ideology and the female audiences at work are examined when discussing the appeal and importance of soaps to women.

BROWN, Mary Ellen

Soap opera and women's talk: the pleasure of resistance.

Thousand Oaks, CA; London: Sage, 1994.

Author uses media and cultural theory to explain why women watch soaps. Soaps offer a platform for women's issues. Soaps may also provide "tools of defiance" and offer "resistive pleasures" in the gossip, humour and parody which feature in these programmes. They also reflect the orally based social networks of women, the interaction between soaps and their fans is also examined. Although an American work it does refer to British and Australian soaps in some detail.

BRUNSDON, Charlotte

Screen tastes: soap opera to satellite dishes.

London: Routledge, 1997. vii-x, 236p. bibliog. index.

Collection of the author's film and television criticism. Part 1 is aptly

entitled: "The defence of soap opera" as the author was highly influential in the re-appraisal of soap opera. Reality, familiarity and community in soaps are explored by someone who is both a fan and a feminist. The book also contains a very useful critical history of feminist writings on soap operas.

BRUNSDON, Charlotte, D'ACCI, Julie and SPEIGEL, Lynn (eds.)

Feminist television criticism: a reader.

Oxford; Clarendon Press, 1997. viii-xi, 387p. illus. bibliog. index. (Oxford Television Studies).

This anthology is a collection of major British and American feminist critical writing about television. It charts the antagonistic relationship between television and feminism. The introduction contains an outline of the role of feminist television criticism in reviewing and re-assessing soap opera.

BRUNSDON, Charlotte

The Feminist, the housewife, and the soap opera.

Oxford: Clarendon Press, 2000. xiii, 253p;illus.,appendix, bibliog.. index. (Oxford Television Studies).

Latest key work from noted authority on soaps. A history of the academic view of soaps from initial post World War II – the first serious (and feminist) researchers such as Mattelart, Modeleski – to the British based academics such as Geraghty, Hobson and Lovell. As somebody deeply involved in the promotion of analysing soaps, the author is able to provide an authoritative history of the genre backed up by interviews with leading academics in the field. Through the study of soaps, the author offers a personal history of television studies as well as of women in society in general.

BUCKMAN, Peter

All for love: a study in soap opera.

London: Secker & Warburg, 1984.

Important and influential study on soaps. It examines the history and form of soaps and notes their similarity to traditional morality plays. Author argues the familiar storylines and stereotypical characters employed by soaps restrict

the abilities of those involved in making soaps to deal with issues and include minority groups.

CORONATION STREET is often used to illustrate points as is EMMERDALE FARM and BROOKSIDE, whose long term survival was doubted.

BUSCOMBE, Edward

British television: a reader.

Oxford: Clarendon Press, 2000. viii-xiii, 348p. bibliog. index. (Oxford Television Studies).

This recent work contains two important extracts from major studies on soaps.

Chapter 6, **Creating the audience**, by David Buckingham.

This examines how the audience was created and nurtured in the early years of the soap.

Chapter 7, **The construction of a community**, by Christine Geraghty is still a must-read piece. It discusses the importance of community and place, the role of family, ritual of marriage, the insider-outsider male ("bastard"), and their interaction with female characters. The chapter concentrates upon CORONATION STREET and EASTENDERS.

CARSON ,Bruce; LLEWELLYN-JONES ,Margaret

Frames and fictions on television: the politics of identity within drama.

Exeter: Intellect Books, 2000. iv, 156p.bibliog.index.

Chapter 8, **Gay(z)ing at soap: representation and reading – queering soap opera.**

Making frequent use of studies to date and queer theory (and the metaphor of a bar of soap), the author analyses how gay soaps are.

CORNELL, Paul, DAY, Martin and TOPPING, Keith

The Guinness book of classic British TV (2nd ed.).

London: Guinness, 1996.

Soap operas is just one of the many major genres covered in this readable history of British television programmes.

FRENTZ, Suzanne (ed.)
Staying tuned: contemporary soap opera criticism.

Bowling Green, OH: Bowling Green State University Popular Press, 1992.

Anthology of criticism covering many themes of soap operas such as traditional ones of the family, personal relationships, oral culture as well as new issues and topics such as sex, AIDS and gender differences in the audience.

GERAGHTY, Christine
Women and soap opera: a study of prime time soaps.

Cambridge: Polity Press, 1991.

Key analysis of the major soaps including BROOKSIDE, CORONATION STREET and EASTENDERS. It examines in depth the nature of change in soaps. In the 1980s soaps gained new audiences and increased attention from the media and academics. Using the research to date and developments in film and TV theory, the author deals with definitions of what a soap is, and, what it is not. This is important as there is increasing "blurring" of the boundaries of genre. Sitcoms and dramas are evolving soap strands and vice versa.

The work also addresses how women have been represented in soap operas and whether they exist in the centre or the periphery. It also looks at how and why the genre has been stretched to attract new audiences. Author also acknowledges that soaps please viewers but frustrate theorists and academics.

It also suggests that as soaps change they may lose the core of their traditionally female audience. Women cease to be at the centre of the personal sphere which is the home of the soap opera.

GITLIN, Todd (ed.)
Watching television: a Pantheon guide to popular culture.

New York: Pantheon Books, 1986.

Examination of how television reflects American popular culture in the Reagan era.

In her chapter, 'Soap operas: the search for yesterday', Ruth Rosen offers critical and somewhat

unsympathetic explanations why soaps are so popular in America. She argues that the ideal of the small town is still a potent myth in the American imagination. She also notes that many Americans have long felt the need to belong to associations. Soaps can partly fulfil these needs by offering a stable community. Newcomers, both new characters and new viewers, can only join, enjoy and thrive in this community if they succumb to this 'Reaganesque' view of America.

HARRINGTON, C. Lee and BIELBY, Denise D.

Soap fans: pursuing pleasure and making meaning in everyday life.

Philadelphia, PA: Temple University Press, 1995.

Study of the subculture of the American soap fan. It looks closely at the nature and pleasures of fandom with interviews and questionnaires of fans, actors and writers. Fandom is examined to see why certain people become soap fans and how fan subcultures are influenced by the soap they watch. The impact of fans in the production process of cultural meaning is also considered.

HAYWARD, Anthony
The new and revised Guinness who's who of soap operas.

London: Guinness, 1995.

Who's who guide to the most successful British and Australian soaps.

HOBSON, Dorothy
Crossroads: the drama of a soap opera.

London: Methuen, 1982.

A milestone in using empirical evidence in studying soap operas. Inspired by the furore sparked by the dismissal of the soap's main star Noele Gordon (Meg Mortimer), this seminal analysis ventures further than predecessors.

It examines definitions of soap opera and the many production crises of CROSSROADS (yes, even then). Crucially, it analyses the relationship between the soap and its audience and how 'producers' interact with soap "consumers".

HOBSON, Dorothy
Soap opera.

Cambridge: Polity Press, 2003. xvi, 224 p.; bibliog. index.

Key analysis. With Charlotte Brunson and Christine Geraghty, the author is one of the must-read commentators on British soaps. Providing a (definitive?) history of the genre, the author not only examines the content and audiences of soaps – traditional academic fare – she also examines the importance of soaps to broadcasters and provides material from her interviews with key broadcasting executives.

KILBORN, Richard
Television soaps.

London: B.T. Batsford, 1992. 128p. illus. bibliog. index. (Batsford Cultural Studies).

Useful introduction to soap operas. It examines the generic features, production values and style of soaps and how these have contributed to their continuing success. It also deals with how well soaps reflect reality. Soap as a specific genre for women is also examined. Examples are drawn from all the major British soaps and the Australian soap phenomenon is studied too.

KINGSLEY, Hilary
Soap Box: the Papermac guide to soap opera.

London: Papermac, 1988.

Offers short sections on a large number of soap operas. It also examines perennial topics covered by soaps from 'Adultery' to 'Women Love Soap'. The lengthy introduction contains a helpful history of soaps, definitions and their appeal to audiences and researchers.

LIVINGSTONE, Sonia M.
Making sense of television: the psychology of audience interaction (2nd ed).

London: Routledge, 1998. v-xi, 212p. bibliog. indices.

Examines how viewers interpret television. Soaps have played a central role in both theoretical and empirical research in this area. The author critically reviews the research to date. The 'endless middle' of soap operas, dealing

with relationships and familiar 'equivalent' characters in personalised situations, maintain the involvement of the audience. This involvement is quantified through the author's own research as well as diagrams and tables.

MASTERMAN, Len (ed.)
Television mythologies: stars, shows and signs.
London: Comedia Publishing Group/MK Media Press, 1984.

Compilation of essays on popular television, notably light entertainment.

In her chapter, 'Writing about Soap Opera', Charlotte Brunsdon provides an early defence of soaps arguing that they have been critically marginalised by narrow and snobbish perspectives. They are able to prompt discourses about themselves outside transmission times. Soaps should also be viewed in terms of gender and age. Critics should recognise they deal with the familiar, the ritual, the regular, the unresolved and the unhappy.

MATELSKI, Marilyn J.
Soap operas worldwide: cultural and serial realities.
Jefferson, NC: McFarland, 1999. - vii-xi, 220p.; bibliog. index.

NIGHTINGALE, Virginia
Studying audiences: the shock of the real.
London: Routledge, 1996. 172p. bibliog. index.

Analysis of television audience research looking at progress in cultural and media studies over the last 20 years. The author offers a critique of some of the important studies. The work of Ang, Buckingham, Hobson are reviewed and assessed in a dense theoretical style.

O'DONNELL, Hugh
Good times, bad times: soap operas and society in Western Europe.
London; New York: Leicester University Press, 1999. - i-vii, 247p. bibliog. indices.

SEITER, Ellen, BORCHERS, Hans, KREUTZNER, Gabriele and WARTH, Eva-Maria (eds).
Remote control: television, audiences, and cultural power.
London; New York, 1989. 262p. bibliog. index.

Collection of studies and how and why people watch television. A significant proportion of the book is dedicated to studies on soap operas.

In his chapter, 'Bursting bubbles: "soap opera", audiences, and the limits of genre', Robert Allen discusses the problems of genre and considers some definitions. In a readable summary of the research then to date, he notes the shift from theoretical insights to those based on empirical methods. He also notes that soaps are changing as they seek new audiences which is reflected in the different character types that are now appearing.

In her chapter, 'Soap operas at work', Dorothy Hobson outlines her research examining the relevance and accuracy of soaps and how they fit into our everyday lives. Her research shows that soaps are dominated by the lives of strong women and British soaps attempt to be realistic. She also notes soaps provoke wide ranging and often critical debates which challenge the myth of the passive viewer.

In his chapter, 'Approaching the audience: the elderly', John Tulloch looks at the elderly soap viewer. Their engagement with soaps is often limited despite the fact they may make up the largest proportion of soaps' daytime audience. Soaps can offer a framework for the day but some may be alienated by the drive to attract new and younger audiences.

In the final chapter, ' "Don't treat us like we're so stupid and naive": towards an ethnography of soap opera viewers', the editors describe research into soap viewers in Oregon, USA, which finds that many fans do not readily accept the stereotypes placed before them. Indeed 'middle class mother' stereotypes are often rejected and admiration and a qualified sympathy switched to the villainess.

SILJ, Alessandro (et al)
East of Dallas: the European challenge to American television.
London: BFI, 1988. 224p. illus. bibliog.

This title came out of research investigating the DALLAS phenomenon with the aim of confirming or rejecting the claim that it was a tool of cultural imperialism and homogenisation. The chapter on Ireland and Great Britain finds that both countries resist such invasions easily with domestically produced soaps. They overcome their lack of 'realism' with a warm sense of community and unlike American soaps are all at the top of the ratings.

SPIEGEL, Lynn and MANN, Denise (eds.)
Private screenings: television and the female consumer.
Minneapolis, MN: University of Minnesota Press, 1992. 293p. illus.

The relationship between women, television and consumerism is examined in a wide range of genres from sitcom to police shows.

In her chapter, 'All's well that doesn't end well: soap opera and the marriage motif', Sandy Flitterman-Lewis looks at how marriage is used by soaps. Examining episodes from American soaps, she shows that weddings offer 'pseudo-endings' to complicate and extend the narrative. This lack of resolution encourages the watching technique of the glance rather than the gaze.

TUFTE, Thomas
Living with the rubbish queen: telenovelas, culture and modernity in Brazil.
Luton: University of Luton Press, 2000. - viii, 277p.; illus., appendices, bibliog.

TULLOCH, John.
Watching television audiences: cultural theories and methods.
London: Arnold, 2000. 264p. bibliog. index.

Study of the evolution of television audience research.

Chapter 4, "Talking about television soap opera" (pp.56-82) is a useful if dense summary of the research to date on soap operas

and how soaps are viewed by their audiences.

journal articles

FILM QUARTERLY

Vol.33. No.1. Autumn 1979, pp.12-21

The search for tomorrow in today's soap opera: notes on a feminine narrative form, by Tania Modeleski.

Seminal article on soap operas which spurred the re-appraisal of the genre. Author argues that soaps are full of complexities. They have evolved to a point where they can never end satisfactorily. Expectation of the next episode is part of the viewing pleasure. The classic formula is outlined and analysed.

SCREEN

Vol.22. No.4. 1981, pp.32-37

'Crossroads': notes on soap opera, by Charlotte Brunson.

Influential analysis of the soap opera audience and why it tends to be female. In a robust defence of CROSSROADS, the author argues that soap viewing is complex. She suggests that women are more likely to comprehend and appreciate the "moral frameworks" of soaps which are complicated by a discontinuous text.

FILM READER

No.5. 1982, pp.150-163

Promise and contradiction: the daytime television serial, by Ellen Seiter.

Influential article on the importance of soap operas as outlet for women's views. They reflect the contradictory roles in women's personal family lives. Women are at the centre of families and soaps. Soaps offer plenty of scope for subverted interpretation through their open endings and the way that plotlines are often passed on by word of mouth. Everything is viewed in personal terms and although American soaps contain professional career women they all want to be a mother. Author suggests the discontinuous text prepares women for waiting at home.

AMERICAN FILM

Vol.7. No.5. March 1982, pp.36-37

How soaps whitewash blacks, by Sherry Johnson.

Article looks at the token representation of black people in American soaps. It argues that the liberal positive images that producers aim for result in black characters that are unbelievable and unengaging. They are just too good to be true or appealing.

SCREEN

Vol.25. No.1. Jan/Feb 1984, pp.18-28

Women's genres, by Annette Kuhn.

Drawing upon developments in film and television theory, the author analyses spectatorship and film melodrama and television soap audiences. Both are traditionally female.

LISTENER

9 April 1987, p.29

Serial polygamy, John Dugdale.

Discussion of how soaps have become sexier since the mid-1980's. It notes the close relationship between the media and soaps where on-screen and private lives of participants are headline news. Author also talks about the pressure for sexier storylines and how these can be dealt with during their pre-watershed transmission times.

TELEVISION TODAY

9 April 1987, p.20

Now they're all getting on their political soap boxes, by Tony Barrow and Angela Thomas.

The social importance of the popular soaps is noted and how the mould was broken by BROOKSIDE and EASTENDERS. However, they are criticised for their heavy handed plotting and seizure of issues, e.g. AIDS, rape, in order to pursue their "paternalistic didactic agenda". Producers of both programmes defend themselves.

CONTINUUM

Vol.1. No.2. 1988, pp.71-82

Fables and endless genealogies: soap opera and women's culture, by Mary Ellen Brown and Linda Barwick.

Authors challenge the notion of soap as self-lobotomy or opiate and affirm its vital role in women's discourse as they reflect women's oral culture.

LISTENER

23 February 1989, pp.12-13

Serial murders, by Anne Karpf.

Author explores why deaths are so memorable in soaps. She also examines why the abundance of deaths may be for other reasons than merely reflecting real life issues and events.

LISTENER

4 May 1989, p.41

Playing it safe, by Mark Ball.

Soaps and televised sport have similar characteristics. They both contain their own communities with their own safe rituals, neatly defined characters and open ended narratives. The pleasures of soap watching are similar to those watching snooker...

TELEVISION

Vol.29. No.3. April 1992, p.14

Big night out, by Peter Fiddick.

Report on the Groucho Workshops on the value of soap operas. Soap producers talk about the ups and downs of their own soaps.

BROADCAST

9 April 1992, pp.30-31

Different voices, still lives, by Chris Fuller.

The "universal appeal" and "very attractive central themes" of British soaps may provide opportunities for export as models for foreign soaps in the expanding European television soap market.

QUARTERLY REVIEW OF FILM & VIDEO

Vol.14. No.2. 1992, pp.103-124

Speculation on the relationship between soap opera and melodrama, by Christine Gledhill.

Historical analysis, examining the evolution of the soap opera genre and its relationship to melodrama. It also outlines the process of how first melodrama and then soap opera became devalued and later ghettoised as a "women's genre". Author often refers to other writings and notes that the re-appraisal of soap has only taken place recently. Soaps offer women opportunities for expression and taboo breaking. She also notes that as soap operas begin to engage men's culture, they could be areas of cultural exchange for men and women.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.19. No.4. Winter 1992, pp.157-164

Sociocultural influences of prodevelopment soap operas in the Third World, by William J. Brown.

Article on the positive impact of soap operas in Latin America and Asia. Soaps can change attitudes in areas such as literacy, family planning and the role of women in society. The importance of domestically produced soaps as sources of information and entertainment may throw doubt upon the validity of the fears about cultural imperialism.

TV WORLD

December 1993, pp.7-12

Opiate of the People, by Kate Burnette.

Article analyses the continuing and burgeoning popularity of soap operas and telenovellas all around the world. EASTENDERS and BROOKSIDE are mentioned when listing the features of successful programmes such as strong local identification and an emphasis on realism. It also notes that such success is hard to predict and concoct.

BROADCAST

4 February 1994, p.5

Euro soaps clean up, Chris Fuller.

Author looks at the expanding European soap bubble and analyses the fortunes of British and Grundy soap adaptations on the continent.

TV WORLD

July/August 1994, pp.16-22

Soaps Make a Clean Sweep, by Gun Aykuz.

There has been an explosion of soap opera production in Europe starting with the nucleus in the UK. The main programmes and their features are also discussed. The article also contains some useful tables.

SPECTRUM

No.14. Summer 1994

Open warfare, by Phil Reeve, pp.14-16

Short article on the soap war which highlights the growing importance of soaps in winning ratings. This may have implications for quality and audience loyalty.

Testing times, by Barrie Gunter, pp.15-16

Drawing upon recent research, author discusses what audiences really want from their soaps. There are few surprises in the list and it re-emphasises the value of realism, coherence, well drawn characters and balanced plotlines to both producer and viewer. Episodes of the main British soaps are assessed.

Life in the fast lane, by Christine Geraghty, p.15

Article notes some of the recent developments in British soaps. Soaps are under pressure from each other competing for a shrinking audience. Melodrama and comedy have returned in force to EASTENDERS and CORONATION STREET respectively. The pressure for more episodes could result in soaps losing some or all of their appeal to their core audience.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.22. No.3. Aut 1994, pp.126-132

Soap opera men in the 90's: signs of the fearful times, by Carol Taynor Williams.

Author discusses the changing depiction of male characters in American soaps that reflect changes in attitudes during the 1990s.

TELEVISION

Vol.32. No.4. May 1995, pp.30-31

Land of soap and glory, by William Phillips.

Review of the last ten years in soaps including those such as ALBION MARKET which failed. Includes tables.

RADIO TIMES

10-16 February 1996, p.12

This week [column], by Polly Toynbee.

Author praises soaps for their realism and positive impact on social issues. She suggests that soaps have undermined traditional notions of romantic fiction and are social educators par excellence.

BROADCAST

16 February 1996, p.19

It just won't wash, by Jane Millichip.

Although the world loves soaps, UK soaps have not fared well overseas. The author analyses some of the reasons for this and looks at the success of Grundy in Europe.

MEDIA WEEK

22 November 1996, p.10

Hotting Up the Soap War, by Ed Skelton.

As EASTENDERS seems to be winning the soap war against CORONATION STREET, author looks at the huge pressures on soap operas to bring in large audiences for their networks. The demand for brisker and more sensational storylines has been to the detriment of CORONATION STREET, which relies on well drawn characters and good scripts. Author warns of

“disbelievability overload” as more episodes need larger casts and more dramatic storylines to deliver ratings. *EMMERDALE* is used as an example of this transformation. Includes some useful tables.

TV WORLD

January 1997, pp.49-54

Heart of the Community, by Gun Aykuz.

Examination of the importance of soaps to all European networks and the audiences they are hoping to reach. It notes the emphasis on including a local content and appealing to women and young audiences.

BROADCAST

24 October 1997, p.8

Action replays okay claims school team, by Jason Dennis.

The producers of *DRIVING SCHOOL* defend their use of reconstructions whilst warning that the docusoap formula may run out of steam, and real situations, if pressure to produce ratings continues.

TELEVISION

Vol.35. No.3. April 1998, pp.16-17

Getting real, by Louise Bishop.

Article on the extraordinary success of docusoaps in Britain. It charts the rise of this new and controversial genre.

BROADCAST

3 July 1998, p.20

On a slippery slope, William Phillips.

Once soaps topped the ratings but now seem in a steady decline. Author examines this decline in ratings and some of the problems facing the major soaps.

SIGHT AND SOUND

Vol.8. No.8. August 1998, p.31

Soaps do not spring eternal, by Ray Cathode.

Article on the problems the main soaps were facing in 1998. Programmes such as *THE BILL* have

been revamped yet still are outshone by cheaper docusoap alternatives. The author believes *EASTENDERS* is entering a critical phase with production problems leading to characters leaving and poor storylines. It is losing the ratings battle with *CORONATION STREET*, which has managed to revamp itself without losing sight of its traditional strengths.

BROADCAST

29 January 1999, p.16-17

Watching the soaps slide, by David Wood

This is a useful overview, including a 1994-1998 audience chart, showing the pulling power of the genre slipping. Tactics to combat this, from radical shake-ups to extra episodes are touched upon.

Street cred, by Mal Young

Following on from the above, almost in opposition, is the view that in industry terms, having a soap production credit on your cv is highly desirable, despite the public view of the genre.

BROADCAST

29 January 1999, p19

Cleaning up? by Esther Eley

Article on the difficulties and rewards of selling soaps abroad.

RADIO TIMES

Vol.301. No. 3929 5 June 1999, p24-26

The Hit Men, by Alison Graham

About Mal Young and other people who are used to inject new life into flagging soaps, usually by killing off characters, or upping the sensationalism.

TELEVISUAL

September 1999, p20

Of soaps and series, by Mundy Ellis

An interview with Jonathan Young, who has served his time on various soaps and at the time of the interview was hoping to find new series for Channel 4, as well as spending money revamping existing titles.

TELEVISION

Vol.36. No.7. October 1999, p24-27

Soft soaping the cynics, by Mal Young

A robust defence of the genre, invoking it as a key area within drama, given as part of the the Huw Wheldon Memorial Lecture at the RTS Cambridge convention. Some key titles are discussed and a little (radio) history.

IN THE PICTURE

No.40. Autumn 2000, p4-5

Not all tea and tragedy – soaps in the classroom, by Julie Patrick

Five simple steps for teachers teaching about soaps. The wise student might like to think about these when analysing content. Do they tell us something about society and culture?

TELEVISUAL

October 2000, p 25-26

The soap wars, by Anastasia Kershaw

A report on the commissioning and scheduling round in late 2000 which looks at the competition for audience share, production costs and so on.

RADIO TIMES

Vol.307. No. 4006, 2 Dec 2000, p26-27

Soap stars behind bars, by Alison Graham

Light-hearted look at characters – not the stars themselves – whom the scriptwriters have had serving jail sentences. Relevant if you think you know why trials and their outcomes are a soap staple.

TELEVISION

Vol.39. No.2. February 2002, p18-19

Soaps on trial: too alike, too dull, too many? by Steve Clarke

In a report called “soap fever”, some of the issues about “quality” are raised.

SIGHT & SOUND

Vol.12. No.10 October 2002 p7

Losing the plot, by Rob White

Brief but relevant piece questioning whether sensationalism or characterisation works best for soaps.

BROADCAST

4 April 2003, B+Broadcast Supplement, p.14

A - Z of soaps, by Matthew Bell

Brief but useful -18 paragraphs- on the way soaps function (or dysfunction) and try to keep fresh.

press article

INDEPENDENT (REVIEW)

29 July 2003, p 11

Burst Bubbles, by Sam Conwy

Overview at a potential critical moment in UK soap history - with three soaps killed off in the last twelve months, has the genre a future?

case studies

Brookside

Channel Four tx.2/11/1982-04/11/2003

books

BRANDT, George W. (ed) British television drama in the 1980s.

London: Routledge, 1993. vii-xix. 283p. illus. bibliog. index.

In her chapter, "Brookside": 'Damon's YTS comes to an end (B. Woodward): paradoxes and contradictions', Vera Gottlieb charts how BROOKSIDE set out from the beginning to be different using a real housing estate, the 'realist' acting style and camera work. It notes the dilemma in matching its claims to realism with the need to attract and keep an audience. The marked differences in the portrayal of women to those in American soaps are also discussed but the study highlights how this approach may be just as flawed. The 'reality' of the programme is examined and how it has changed. Other research on soaps is used to illustrate and support the points made.

HENDERSON, Lesley Incest in Brookside: audiences responses to the Jordache story. Glasgow Media Group, 1996. 46p.

Report produced for Channel Four on the public reaction to the controversial and sensational Jordache family storyline.

REDMOND, Phil Phil Redmond's Brookside: the official companion. London: George Weidenfeld & Nicolson, 1987.

TIBBALLS, Geoff Phil Redmond's Brookside: the first ten years. London: Boxtree, 1992.

TIBBALLS, Geoff Phil Redmond's Brookside: life in the close. London: Boxtree, 1994.

All illustrated guides.

journal articles

SCREEN Vol.24. No.4/5. Jul/Oct 1983, pp.137-141

BROOKSIDE - no common ground, by Christine Geraghty.

Discussion of the consequences of BROOKSIDE's realistic approach on the representation of women. Although many issues are covered in the soap and feature strong women characters, these are offset by an emphasis on the family, couples and the workplace which the author argues reinforces stereotypes.

CITY LIMITS No.165. 30 November 1984

Soap scam, by Kevin Sutcliffe.

Short article in which Phil Redmond defends BROOKSIDE against criticism that it does not reflect the problems and multicultural demography of its Merseyside location. It is accused of already being part of the 'establishment'.

TELEVISUAL October 1984, pp.27-31

The drama behind the soap, by Graham Wade.

Another article on the soap opera boom of the 1980's. Article con-



centrates upon BROOKSIDE as its main example showing how new technology has revolutionised the soaps. Interestingly, its report on the then 'top secret' EAST 8 is surprisingly pessimistic.

TELEVISION WEEKLY
30 November 1984, pp.12-13

EASTENDERS: is there topical hope for a slice of life, by David Housham.

The problems of creating a topical and realistic soap opera are universal. The evolution of BROOKSIDE is discussed and some conclusions drawn, notably the importance of location to a programme's "culture". Similar viewpoints are noted in interviews with production personnel of both BROOKSIDE and EASTENDERS.

STILLS
No.17. March 1985, pp.54-56

BROOKSIDE revisited, by Bill Grantham.

Article on BROOKSIDE praising its innovative approach to storylines and production.

LISTENER
28 March 1985, pp.32-33

The real thing, by Dorothy Hobson.

Author stresses the importance of locality in British soaps. She notes that BROOKSIDE, which has its own real location, lays claim to the most loyal following in its own locality and how it is viewed as a voice for Merseyside.

EBU REVIEW - PROGRAMMES, ADMINISTRATION, LAW
Vol.36. No.6. November 1985

BROOKSIDE - a socially realistic twice-weekly drama, by Phil Redmond.

Phil Redmond gives his views on how to produce an inexpensive realistic soap that deals with serious issues but attracts large audiences as well.

TIME OUT
22 July 1987, p.20-21

Close encounters, by Alkarim Jivani.

Author looks at how BROOKSIDE might be changing after its first five years. As some original characters leave, new characters bring storylines and attitudes revealing a shift to the right reflecting Britain in the 1980s under Margaret Thatcher.

LISTENER
21 April 1988, pp.4-6

Tastes like soap, by Michael Bywater.

Abrasive article on the differences between American and British soaps. It does make some interesting comments on the use of settings, possessions and wardrobes in soaps.

TELEVISION TODAY
19 March 1992, p.17

A lynch pin at the close, by Suzan Levy.

Writer Andrew Lynch talks about how BROOKSIDE is written and the importance of distinguishing it from other rival soaps.

BOX
No.3. Aug/Sept 1997, pp.79-83

The soap dispenser, by Sue Weekes.

Interview with Phil Redmond in which he defends BROOKSIDE from criticism about the sensational storylines. He also predicts that the need to obtain good ratings will have scheduling consequences for all the soaps.

BROADCAST
15 February 2002, p 2-3

Redmond's Brookie plans, by Leigh Holmwood

Talks about the radical overhaul that will change BROOKSIDE and see sensational storylines dropped in favour of relationship based stories, led by the characters. This was at a time when it was becoming clear that BROOKSIDE was being perceived as failing.

BROADCAST
14 June 2002, p2-3

C4 tackles Brookie crisis, by Penny Hughes

Deals with the rumours that crunch talks were being held that would lead to the demise of the show, and Phil Redmond's reaction.

press articles

NEW MUSICAL EXPRESS
2 March 1985 p.24

BROOKSIDE: Danny Kelly and David Quantick tiptoe through Brookside Close for a peek at the lives, the loves, the tantrums and the scripts of Channel Four's high flyer, the soap that gets Britain in a lather.

Looks at how the programme has changed over the first three years since its first broadcast, the rise of its viewing figures and the factors which have contributed to its shift from cult viewing to mass popularity. Accounts for the latter by the programme's shift away from political issues such as unemployment and trade unionism but still maintaining a sense of social awareness. Points out that the Grant family were the programme's initial anchor and interviews Ricky Tomlinson (Bobby Grant) and Shelagh O'Hara (Karen Grant) who talk about their feelings about the programme and their approach to the characters they play.

GUARDIAN
9 April 1986

Bubbles and squeaks: EASTENDERS glues 23 million viewers to BBC1 twice a week. BROOKSIDE on Channel 4 corners a respectable 7 million. The approach by the writers of these serials is deliberately different, as Pauline Willis discovered when she talked to one of BROOKSIDE'S beavering scriptwriters.

Interview with writer Jimmy McGovern on his writing for BROOKSIDE. Mentions how the perceived left-wing political nature behind some of the early episodes has been toned down, a process which McGovern describes as the

“gradual bourgeoisification” of the programme. McGovern talks about the writing process, script meetings and factors which can dictate a storyline and ultimately believes that there need not be a conflict between realism and entertainment.

NEW MUSICAL EXPRESS
11 November 1987 p.16

Laugh? I nearly watched BROOKSIDE, by John McReady

Interview with Phil Redmond about his stage play *Soaplights* (a comic look at the launch of a fictional DYNASTY-styled British soap opera). Redmond discusses his work on BROOKSIDE and gives his views on its place in the context of other British soap operas. Redmond talks about the initial press reaction to BROOKSIDE, criticising some of the sensationalist reactions to the programme. Redmond also gives his views on academic approaches to reading soap operas and points out that, primarily, soaps are in the business of entertainment and that often those who imbue social or academic readings into soaps are far removed themselves from those who largely comprise the audience of these programmes.

GUARDIAN (SECTION 2)
13 May 1993 p.8

Behind closed doors: Are soap operas and sitcoms the right places to portray domestic violence? by Suzanne Moore

In an article focusing on domestic violence in BROOKSIDE and ROSEANNE, Suzanne Moore questions whether domestic violence is suitable subject matter for these types of programme. Moore discusses the violence carried out by Trevor Jordache towards his wife and daughters in BROOKSIDE and wonders whether soap opera is a suitable arena to deal with such an issue particularly with a pre-watershed schedule.

OBSERVER (MAGAZINE)
13 March 1994 p.22-24

Close to the edge: Date rape, multiple murders, religious mania and prime-time lesbianism. Has BROOKSIDE become a laughing stock of implausibility or is the Liverpool-based soap setting the agenda for the Nineties? by Alex Bellos

Bellos accounts for the formal warning issued to the makers of BROOKSIDE by the Independent Television Commission following the storyline which culminated with the murder of Trevor Jordache. Despite this, and other warnings, the programme has received from television regulatory authorities, BROOKSIDE has experienced a growing number of viewers and strong support from fans of the programme in its dealing with controversial issues.

The article looks at the demography of the programme's audience and mentions how it has pioneered the use of phone helplines after episodes which highlight certain issues.

GUARDIAN
18 May 1995 p.15

Why I had to find Beth and Mandy Guilty, by Phil Redmond

Redmond justifies the guilty verdict on the Trevor Jordache murder trial. He maintains that by doing so the programme highlighted the difficult legal position that women like Mandy Jordache find themselves in. Redmond believes that the point of the verdict was to “continue the debate on the very important issues of the definition of ‘provocation’, diminished responsibility and the degree of murder itself”. He hopes that the verdict will foster debate about victims of domestic violence and where they stand in the eyes of the law.

Coronation Street

Granada Television.
ITV tx 09/12/1960 - continuing.

books

BFI EDUCATION
Teaching Coronation Street.
London: BFI, 1983. 83p. illus. bibliog

Although primarily aimed at teachers and covering the soap in the late 1970s, it could still provide a helpful introduction to the genre.

BRIGGS, Johnny and CODD, Pat
My autobiography.
London : Blake, 1998. iii-vii, 279p. [24] plates.

Biog of the “insider-outsider” rogue male, Mike Baldwin.

COULDRY, Nick
The place of media power: pilgrims and witnesses of the media age.
London; New York: Routledge, 2000. x-xii, 238p.; appendix. bibliog. index.

Important study of how ‘ordinary people’ consume media.

Part 2 Media pilgrims: on the set of Coronation Street (pp.65-122) is a key source. The author sets out his research of how Coronation Street fans interact and react to a visit to the CORONATION STREET set, now a popular tourist attraction, and how it affects their perception of the long running soap.

DYER, Richard et al.
Coronation Street.
London: BFI, 1981. 101p. illus. bibliog. (BFI TV Monograph, n.13).

Genuinely seminal collection of essays on the soap that not only have relevance to other soaps but to popular television and popular culture in general.

The various essays examine the contradictions and complexities of a narrative that interweaves story strands, defies resolution, revels in nostalgia and its own soap history yet all its past traumas are seemingly overcome.

It also looks at the ways in which CORONATION STREET and other

soaps create immediately identifiable characters in order to attract and maintain an audience. The central role of gossip is also considered.

The influence of the 'New Wave' upon CORONATION STREET is discussed. The book also covers the importance of CORONATION STREET in developing the notion of soap reality mixing the conventions of social realism, soap opera and humour. Theories of ideology are also outlined and applied, looking at the differing roles of men and women in the soap.

Two episodes are subjected to textual analysis.

FREY-VOR, Gerlinde
Coronation Street: infinite drama and British reality: an analysis of soap opera as narrative and dramatic continuum.
Trier: WVT Wissenschaftlicher Verlag Trier, 1991. 121p. [43] unpagged. [10] plates. bibliog. appendix.

Coming ten years after the above title, this study is able to note the impact of BROOKSIDE and EASTENDERS. It follows the style and format of the BFI Monograph in analysing soap opera realism, nostalgia, comedy and camp. It also examines how changes in the ITV structure have affected the programme.

Author contends that CORONATION STREET is the prototype for all social realist soaps and was selected as the model for the first German soap.

HANSON, David
Access all areas: behind the scenes at Coronation Street.

London: Granada Media, 1999. 120p.illus.

Highly illustrated look at the production of the soap.

KAY, Graeme
Coronation Street: celebrating 30 years.

London: Boxtree, 1990. 160p. illus. (chiefly col).
(Paperback edition entitled: 'Life in the Street: Coronation Street: past and present', pub. 1991.).

Illustrated history.

KERSHAW, H.V.
The Street where I live.
London: Granada, 1981. 192p. plates.

Follows the development of CORONATION STREET through the eyes of its first script editor. He discusses the conception of the soap from pilot to part of British popular culture. He also talks about the importance of maintaining continuity as well as stimulating interest. Observations on the relationship between the stars and their characters are also offered.

LITTLE, Daran
The Coronation St. story.
London: Granada Media, 2001. 311p. illus.index

Latest edition of the official history of the soap to mark 40th anniversary of the series.

LITTLE, Daran
The women of Coronation St.
London: Boxtree, 1998.
191p.illus.index.

The official view of the heart of the series: its female characters. The author is official archivist of CORONATION STREET. The book is divided into many sections including: Mother figures; Stay-at-Homes; Independents; Home Wreckers; Silly Young Things; (and most notably) Battleaxes, and Gossips.

LITTLE, Daran
Life and times at the Rovers Return.
London: Boxtree, 1993.
160p. illus. (some col.).
cast.

LITTLE, Daran
Coronation Street: around the houses.
London: Boxtree, 1988. 192p.illus.
Door-by-door history of the occupants of the most famous street in Britain.

NOWN, Graham
Coronation Street: 25 years.
London: Ward Lock, 1985. 216p. illus.(some col.).

Illustrated history.

PODMORE, Bill and REECE, Peter
Coronation Street: the inside story.
London: Macdonald, 1990. 184p. illus. index.

Affectionate memoir by the legendary producer of CORONATION STREET which often focuses upon the lives and sometimes dramatic departures of prominent characters.

WOBER, J. M.
Coronation Street: an anatomy of its appreciation.
London : ITC, 1992.
18p.tables.appendix.
(ITC Research reference paper)

Research paper by one of the Independent Television Commission's leading researchers.

journal articles

BROADCAST
9 March 1984, pp.16-17

Soaps take the ratings cake, by Roma Felstein.

The growing popularity and "broad appeal" of soap operas are discussed. Using CORONATION STREET and CROSSROADS as examples, article concludes that in spite of snobbish doubts about the efficacy of soap operas, the 'cosy world' they present is a ratings winner.

EBU REVIEW - PROGRAMMES, ADMINISTRATION, LAW
Vol.35. No.6. Nov 1984, pp.11-13

CORONATION STREET - the making of a hit, by Bill Podmore.

Detailed article on the making of



Coronation Street's "Hilda Ogden"

CORONATION STREET by its executive producer.

BROADCAST

20 December 1985, pp.22-23

Still streetwise after 25 years, by Sue Griffin.

Author talks to writer Harry Kershaw and producer Bill Podmore about the success of CORONATION STREET. Kershaw describes the genesis of the soap and defends its depiction of reality. Podmore discusses the ingredients of a successful soap and the ability to ride its peaks and troughs.

LISTENER

21 March 1988, p.50

Shlockwatch: CORONATION STREET, by Paul Theroux.

Author discusses his and others' fascination with the long running soap.

LISTENER

13 September 1990, p.12

Local heroes, Roy Hattersley.

Glowing article on the reasons for the continuing success of CORONATION STREET. He proposes that it reflects real life and offers a warm but realistic community that we should all be able to identify with.

TELEVISION TODAY

6 December 1990, p.24

The Untouchables, by Angus Towler.

An examination of the long running success of CORONATION STREET. Its ratings nadir in the early 1970's is blamed on an emphasis on issue led realism. However, since then the programme has concentrated upon polished, well made drama that often borders on situation comedy and this is shown in the cast and writers.

SCREEN

Vol.37. No.4 Winter 1990, pp.357-376

Landscapes and stories in 1960's British realism, by Terry Lovell.

Author explores the influence of 'The Uses of Literacy' by Richard Hoggart upon the British New Wave and the early formative episodes of CORONATION STREET. He examines how the "viewer/(class)-outsider" is attracted to the programme. He also notes that the action and interiors are dominated by women including the home, corner shop, factory and even the pub.

TELEVISION TODAY

February 24 1994

Street scriptwriter comes clean, Angus Towler.

Stephen Mallatratt talks about writing for CORONATION STREET.

MODERN REVIEW

February/March 1995, p.13

In the dock: Coronation Street, by Jonathan Carr.

Review of CORONATION STREET examining why it has been at the top of the ratings for over 30 years. Author suggests that one key to the fascination with this anachronistic community of ordinary and less than successful characters is that it reminds the audience of their own failings.

BROADCAST

16 February 1996, p.19

Streets ahead, by David Wood.

Discusses the impact of a fourth weekly episode of CORONATION STREET. It could have possible consequences on production processes and the writers and actors which may affect stability which is essential for any soap.

TELEVISION

Vol.35. No.1. January/February 1998

Streets ahead, by William Phillips.

Article on the Top 100 programmes of all time, which is dominated by CORONATION STREET.

RADIO TIMES

6 November 1999, p27-28

She's back, by AlisonGraham

Basically written to promote a one-week special, where former character Bet Lynch returns to the Street. Discusses the character and the actress who plays her.

TV TIMES

2 December 2000, p16-23

It's a crying shame.

Celebrating 40 years of CORONATION STREET, Adrian Furness and others look at the tragedies, and some of the various significant landmarks in the history of the programme.

TV TIMES

2 December 2000, p24-25

Weatherfield Women, by Suranne Jones and Jennifer James
Brief piece on girl power in the "Street".

RADIO TIMES

9 December 2000, p24-33

Quality Street, by Alison Graham

Another 40th year tribute, but with some analysis as to content, and "reality". Some of the major actors who have left the series get a mini-profile.

press articles

NEW SOCIALIST

October 1986 p.29

The Street where she lives, by Sheila Hayman

TV producer/director Sheila Hayman draws analogies between those characteristics which defined Margaret Thatcher's Grantham upbringing and those present in CORONATION STREET. Argues that ultimately both are illusory (depicted in the case of CORONATION STREET by the absence of "dissent from the cosy communal values").

DAILY MAIL
14 August 1987 p.6

What these old friends tell us about Britain, by Jack Tinker

Article in which Tinker admits that the more urban brashness of EASTENDERS could be seen to undermine the cosy regionalism of CORONATION STREET. Tinker points out that at various intervals throughout the programme's history, CORONATION STREET has been accused of being in crisis but it nevertheless retains a deep hold on the British public.

Makes the interesting point that the elements for which it was first criticised (theme tune, depiction of terraced houses, working class characters etc) are now those which invoke nostalgia in the programme's fans and keep their loyalty.

FINANCIAL TIMES (WEEKEND)
17 December 1994 p.I,XII

The bubbles that bind Britain, by Jackie Wullschlager

Broad look at British soap operas. Puts them in the context of other dramatic and literary forms and argues that soap opera is a "descendant of the Victorian serial novel, using the same storytelling techniques - cliff-hangers, melodrama and sentimentality - to win a devoted following".

THE GUARDIAN (SECTION 2)
10 February 1995

Soap suds, by Nancy Banks-Smith

Article celebrating 35 years of CORONATION STREET and ten years of EASTENDERS. Tries to identify defining characteristics



"Jack and Vera"

in the way both programmes portray "real life". Smith argues that, whereas CORONATION STREET does have a healthy degree of humour (perhaps at the expense of it dealing with any serious social issues), EASTENDERS does come more from a documentary background, but at the expense of a sense of humour which rounds out the way characters deal with everyday problems.

The article also gives a useful table in which the four main British soaps CORONATION STREET, EASTENDERS, BROOKSIDE and EMMERDALE are contrasted under a number of categories (eg. highest rated episode, issues tackled).

MAIL ON SUNDAY (Magazine)
25 June 1995 p.21,24-25

Queer Street, by Brian Viner

Extensive article giving an overview of the history of the series, mentioning several highlights and developments. Article also gives a brief background on the programme's creator, Tony Warren and how his own homosexuality has informed the programme's observation of character and the appeal of the programme for the gay community. The article lists famous actors who have appeared in the programme and also discusses how the team behind the programme have adapted to competition from EASTENDERS.

SUNDAY TIMES
(The Culture section)
15 October 1995 p.4-5

Goodbye to all that, by Hilary Bonner

Article centring on the character of Bet (Julie Goodyear) on the eve of her departure from CORONATION STREET. Looks at the importance of her role in the programme and sees her as part of a tradition of strong female characters for which

CORONATION STREET has had a consistent reputation.

INDEPENDENT ON SUNDAY
(‘Real Life’ section)
11 February 1996 p.5

It's too dangerous to film on the streets, so TV soaps are retreating into the studio, trying to create 'real' city life with props and plasterboard. But can they get it right? And do they fool the natives? by James Rampton

Article looks at BROOKSIDE, CORONATION STREET and EASTENDERS. Asks whether the fact that they use sets as opposed to locations affects the attempt to portray 'real life'.

Raises the notion that at best, soap operas can only be a selective view of reality and that ultimately it is the quality of the story and the characters which appeal to audiences.

THE STAGE
17 October 1996 p.25

Soap that needs to be Streetwise, by Stephen Bourne

With CORONATION STREET about to be screened in four weekly episodes, Stephen Bourne believes that this is an opportunity for the programme to "redress the imbalance of the past and develop more black characters". Bourne gives a potted history of the programme's previous (albeit short-lived) black/asian characters and concludes that CORONATION STREET has failed more than its rivals to involve black characters.

GUARDIAN
7 November 1996

Soap on the slide: Once CORONATION STREET reigned supreme in the ratings. But now its rivals are pulling in more - and younger - viewers with sexy, sparky storylines. Jaci Stephens reports.

In the light of The Sun's 'Save our Street' campaign in which they believe the programme has been losing out to its rivals because the lack of sex in the programme, Jaci Stephens argues that while sex may be a ratings puller it is not the reason for this happening.

Stephens believes one of the main strengths of the show has been in its writing for the programme's couples and that this has not been as strong as it used to be. CORONATION STREET also suffers in its treatment of youth and that it needs to address the needs of its young audience and its young characters if it is to regain popularity.

THE STAGE

14 August 1997 p.18

Shock tactics just won't wash, by Don Webb

Cautionary article in which Webb warns that Granada's attempt to rejuvenate CORONATION STREET by an overhaul of the writing and production team will not necessarily reverse the trend of falling audiences for the programme. Argues that change needs to be introduced gradually so as not to alienate the show's core audience. Believes that CORONATION STREET's appeal (and also the aspect for which it is criticised) is its adherence to an older idea of "the north" and also identifies the storyline structure of the programme as sometimes being constrictive to development.

SUNDAY TELEGRAPH

30 November 1997 p. 26

'Real life' drama: Nobody thinks this is real do they?
Even while the BBC was busy apologising for its portrayal of the Irish on EASTENDERS last week, it was under attack for allowing another character to have an abortion. As Jenny McCartney reports, the British love of soap opera is increasingly blurring our ability to tell fact from fiction.

Jenny McCartney argues that the format of the soap opera encourages people to forget that it is a piece of fiction. Points out that awareness of this has led different political groups, charities etc to approach programme makers with the intention of bringing "issues" to public awareness (for example: Aids, incest, gay relationships). McCartney notes that a central premise of many soaps is the notion of "community" centring around the pub, café etc. but this is ironically at a time when there is actually less sense of communi-

ty in society.

THE GUARDIAN

17 January 1998 p.12

Newest resident on the Street moves in on the faithful with a big change in mind

Short article about the introduction of CORONATION STREET's first transsexual character, Hayley Patterson. The new character marks a departure for the programme's traditional avoidance of controversial subject matter.

EVENING STANDARD

9 April 1998 p.33

Two-Buckets, by Geoffrey Phillips

Article bemoaning the absence of strong female characters in CORONATION STREET, a characteristic for which the programme was always associated.

THE TIMES

24 April 1998

Soaps, the Play for Today for the Nineties, by Carol Midgley

Discusses the use of "specials" first introduced by BROOKSIDE in the 1980s in which a storyline is extended over a period of say 5 nights (eg. the Beth and Mandy Jordache trial in Brookside). As well as being an effective method of increasing audience share, Midgley argues that they provide scope for exploring characters through the storylines they use.

Crossroads

ATV production. ITV tx 02/11/1964-31/12/1981

GB. Central Television.

ITV tx 01/01/1982-04/04/1988

[total episodes: 4510 x half-hour]

Relaunched 13/01/2003

ITV tx 05/03/2001-29/05/2003

journal articles

BROADCAST

28 June 2002, p2

Crossroads grows up as ITV cuts cast, by Steve Aston

About the new run of CROSSROADS, being re-vamped to appeal to older viewers.

BROADCAST

28 June 2002, p12

Soaps saviour? by Steve Aston

Profile of Yvon Grace, whose latest task is to improve ratings for CROSSROADS.

BROADCAST

10 October 2003, p18

Crossing over to camp, by Peter Keighron

This could suggest some of the ways that producers look at to increase audiences or target specific groups. Emma Noble, Jane Asher and Lionel Blair are all slated to join the cast.



BROADCAST

7 February 2003, p 1

Crossroads faces the axe, by John Plunkett

With ratings falling, time to see whether some rescheduling will work.

BROADCAST

14 March 2003, p 2-3

Crossroads fails (again), by Jane Marlow

More doom and gloom for the motel.

BROADCAST

24 January 2003, p3

BBC soap boss knocks new look Crossroads, by Leigh Holmwood and Jon Rogers

Rival channels in spat about soaps shock.

press articles

GUARDIAN

6 January 2003, p3-4

Next week, Crossroads will be relaunched –again, by Maggie Brown.

Talks about the strategy for revamping CROSSROADS, but also about the BBC's own plans

TIMES

24 January 2003, p13

Television... by Caitlin Moran

A review of the revamped programme which concentrates on the camp aspects of the soap.

Eastenders

BBC tx 19.2.85 - continuing.



"Den and Angie" - The Queen Vic's original owners

books

BRAKE, Colin

Eastenders: the first 10 years: a celebration.

London: BBC Books, 1994. 160p. illus. index.

Official guide to the soap's first decade.

BUCKINGHAM, David

Public secrets: Eastenders and its audience.

London: BFI, 1987. 212p. tables.

Part of the vanguard of works that combined theory with empirical evidence in order to explore the relationship between soap operas and their audiences.

It analyses the organisational pressures faced by the producers when creating the programme. It also examines the processes of how the audience was marked out. Author points out that ratings success can cause high profile controversies. He also notes that EASTENDERS was brought to the screen without any solid empirical research and was based on 'professional intuition'.

He examines how the audience creates meaning from the text in great detail and discusses the factors which complicate this

process.

It also includes the findings of author's own audience research which asks audience views on class, race, gender and age. He argues that the audience is far more sophisticated than some commentators acknowledge.

DANIELS, Therese and GERSON, Jane (eds.)

The colour black: black images in British television.

London: BFI, 1989. 160p. illus. teleogs.

An examination of the representation of black people on television. This study concentrates upon the three staples of television: sitcom, drama and soap opera. Each section contains articles gathered from a wide variety of sources. The section on EASTENDERS begins with the early impressions of Christine Geraghty (from an article in Marxism Today, August 1985). She gives qualified approval to the soap but notes that although there were several black characters in EASTENDERS, the norm was represented by the white working class Fowler and Beale families.

The second extract comes from the important work by David Buckingham. He notes the first point of significance is that EASTENDERS does have black characters. However, in spite of EASTENDERS' pretensions, the soap has often resorted to old racial stereotypes and issues e.g. Asian shopkeepers, arranged marriages etc. Racism only exists outside this atypical community and the soap's didactic nature ensures that internal racist views are promptly corrected. Author also questions whether soaps really want realistic black characters dealing with issues relevant to them.

Lucy O'Brien's article (taken from New Musical Express, 11 July 1987) is severely critical of EASTENDERS. Black characters have been squeezed out by the over-hyped and melodramatic storylines about its cockney superstars Angie and Den Watts. She also notes the explicit and unintentional racism that has taken place on and off screen. Black and other minority characters are often portrayed as outsiders often returning 'home' when written out of the soap. An interview with Shreela Ghosh, who

played Naima, supports many of the criticisms.

DOBSON, Anita
My East End.
Pavilion/Michael Joseph, 1987. 152p.
illus. col. plates. index

LOCK, Kate
Who's Who in Eastenders.
London: BBC Worldwide, 2000.
128p.illus.

McCUTCHEON, Martine, with
WRIGHT, Matthew
**Who does she think she is?: my
autobiography.**
London: Arrow Books, 2001. 368p.;
illus. [8] col. plates.

MUNRO, Josephine
The Eastenders programme guide.
London: Virgin Books, 1994. 248p.

Concentrates mainly on characters
and events in the soap. The sec-
tion on 'Life in Albert Square' does
discuss some of the issues raised
by some episodes.

RICHARD, Wendy
**Wendy Richard...no 's': my life
story.**
London: Pocket Books/Simon &
Schuster, 2000.
280p.[24]plates.credits.index.

RITCHIE, Jean
**The Leslie Grantham story: the
secret life of "Dirty Den".**
London: Angus & Roberston, 1989.
221p. plates

SCHLESINGER, Philip, et. Al.
Women viewing violence.
London: BFI, 1992. 210p. tables.
appendices. bibliog. index.

Study based on the response of
women to television violence.
Some of the women in this study
were victims of assault.

Chapter Four covers the views and
responses of the surveyed women
to an episode of EASTENDERS
(broadcast 13 July 1989) where
Carmel was beaten up by her part-
ner.

The researchers aimed to find out
whether the women found the
episode "entertaining" or "realis-
tic".

SMITH, Julia and HOLLAND, Tony
Eastenders: the inside story.
London BBC Books, 1987. 215p. illus.
col.plates.

Story of how EASTENDERS made it
to the small screen, by the soap's
creators.

TULLOCH, John
**Television drama: agency, audi-
ence and myth.**
London: Routledge, 1990. 324p. bibli-
og. indexes.
(Studies in culture and communica-
tion)

Although heavily theoretical in
places, the author does review the
relevant literature. This is com-
bined helpfully with interviews
with both producers and con-
sumers of television drama.

EASTENDERS features in the dis-
cussion on soaps. He notes that
soaps can offer an 'anti-official
discourse' but even soaps like EAS-
TENDERS tend to hang back from
explicit criticism and often rely on
ambiguity. He also notes that pro-
duction pressures upon soaps
often narrow the scope for dealing
with certain issues.

WINDSOR, Barbara
All of me: my extraordinary life.
London: Headline, 2000.
449p.[40]plates.index.

journal articles

TIME OUT
21 February 1985, pp.22-24

Brainwashing, by Colin Shearman,
John Preston and Belki Bhegani.

Article discusses the crowded
marketplace that EASTENDERS
entered into. The differences and
similarities of American and
British soaps are also discussed. It
also examines the dual role of
some programmes as a social real-
ist drama and comfort blanket. In
contrast to an earlier article above
(Televisual, Oct 1984), EASTENDERS
was expected to be a success.

LISTENER
28 February 1985, p.32

Soft soap, by Peter Buckman.

Early review on how well EASTEN-
DERS may last the course and find
its niche. The features of other
British soaps are discussed,
notably CORONATION STREET and
BROOKSIDE.

TELEVISION TODAY
7 March 1985, p.16

Editorial.

Short article on the initial success
of EASTENDERS. It notes the pit-
falls that all soap operas should
look out for. These include
preaching without entertaining,
overcomplication and rapid break-
up of the programme's communi-
ty.

TIME OUT
20 February 1986, p.24

Square root, by Sally Payne.

Article on the phenomenal success
of EASTENDERS in its first year. It
also discusses the roles of produc-
ers Julia Smith and Tony Holland.

CITY LIMITS
7 August 1986, p.14

Down East, by Lucy O'Brien.

Interview with Tom Watt, who
played Lofty, which defends the
"caricatured reality" of EASTEN-
DERS.

CITY LIMITS
18 December 1986, p.27

**The stylist and the girl next door:
Michelle**, by Kathy Myers.

Susan Tully talks about her role as
Michelle. Article suggests that she
is the antithesis to the 1980's
'Material Girl' but her character
still seems to get on in life as she
does off-screen.

JOURNAL OF COMMUNICATION
Vol.40. No.1. Winter 1990, pp.24-35

Politics and television viewing in England: hegemony or pluralism?, by Anthony Piepe, Peter Charlton and Judy Morey.

Article describes research undertaken to see if television influences political attitudes. The survey included soap viewers. The results show some correlation between soap viewing and certain political and class attitudes but does call for more research. It notes that although *EASTENDERS* retains its basis in a 'working class' community, all the main characters are not strictly working class.

RADIO TIMES
11 February 1995, pp.24-27

Great Dames of Albert Square, by Julie Burchill.

Julie Burchill discusses the portrayal of women in *EASTENDERS* as part of its 10th anniversary. She argues that a brisk narrative is dependent upon the female characters in the programme as they are the key communicators. The characters of Sharon, Michelle, Pauline and Kathy are featured in particular.

TELEVISION
Vol.35. No.6. Sept/Oct 1996, pp.6-7

Finding your voice, by Louise Bishop.

Insight into the soap writing and producing process by a former insider, Tony Jordan.

JOURNAL OF BROADCASTING & ELECTRONIC MEDIA
Vol.41. No.4. Aut 1997, pp.530-547

An anatomy of appreciation and of viewing amongst a group of fans of the serial Eastenders, by Glen Middleham and J. Mallory Weber.

EASTENDERS has been the subject of many disputes and hypotheses regarding its popularity. It argues that previous studies were flawed. The authors set out to establish solid empirical evidence as to why the audience watches the soap in large numbers. Study was based

on a survey of American viewers. They also wished to establish whether ingredients such as humour and violence led to greater appreciation of the soap. They note that such research should be a matter of course for all soap producers as the 1980's saw the demise of two high profile soaps, *CROSSROADS* and *ELDORADO*.

VERTIGO
No.7. Autumn 1997, p.50

Black square, white square, by Jacquetta May.

Opening with Julia Smith's infamous remark about Bengali characters in *EASTENDERS*, the author criticises all the major soaps for not reflecting the multi-cultural demography of their locations. Black and other minority characters have been peripheral and used as a focus for negative stories about race. *EASTENDERS* is singled out for such criticism. The low profile of and unimaginative storylines for black characters probably reflect the lack of black writers employed by *EASTENDERS*.

TV TIMES
14 October 2000, p 18-19

Hell's Belles, by Jane Dimond

Light-hearted article on how the Slater family were introduced into *EASTENDERS*, partly "in character".

RADIO TIMES
Vol.302. No.3943 11 Sept 1999, p28-29

What made Kathy come home? by Alison Graham

This gives some useful insight into storylines and how characters leaving soaps are written out. The main thrust concerns the decision to bring a character back to deflect from the departure of one of the stars.

SCRIPTWRITER
No.3. March 2002, p60-61

CORONATION STREET – EASTENDERS, by Matt Lewis

Instructive article on the challenges of writing for these two soaps, citing the constant coverage

of the genre in the (mainly tabloid) press, asking the question about whether this pressurises writers; the relationship of viewer to writer also gets a mention.

RADIO TIMES
Vol.313. No.4075 13 April 2002, p24-26

Will Mo walk free? by Yvonne Roberts

The actress playing "Little Mo" Slater talks about the domestic violence storyline in *EASTENDERS*, which might be connected with the need to improve ratings, and might also be seen as an opportunity to raise awareness about a real issue.

RADIO TIMES
Vol.304. No.3965. 19 February 2003, p20-21,23-25

Happy birthday Eastenders, by Alison Graham

Backstory of the soap and how it all started. A sidebar by Geoff Tibballs looks at the main faces of the 1985 cast and where they appeared next (if they did).

ARIEL
25 March 2003, p4

Over the top ending for Lisa and Phil? by Claire Barrett

Producer Jeannine Jones talks about the making of the location episodes of *EASTENDERS* which highlights some of the issues involved. A reminder of one of the dramatic plot developments that have been used to sustain ratings.

press articles

NEW SOCIETY
28 February 1985

Down Among the Natives, by Simon Hoggart

Hoggart discusses the dialogue of some of the early episodes, argues that the presence of what he believes to be outdated "cockney rhyming slang" tends to reinforce stereotypical notions of the inhabitants East End of London. Hoggart contrasts British and American "soap" operas; whereas

American soaps tend to focus on glamour, the British equivalents tend to opt for the “unpleasant and humdrum”.

SUNDAY TIMES (MAGAZINE)
28 April 1985 pp.22-26,29

What a Set-To in the East End

Extensive article which focuses on the creation of EASTENDERS, its early background and its transition from idea to finished product. The article also provides accounts of some of the real life “behind the scenes” dramas surrounding the series.

TIMES
12 October 1985 p.7

Old Soap in New Setting, by Mark Lawson

Lawson argues that the series does fulfil its intentions: “Diversity and vitality...humorous and lively...will provoke discussion at home and work” but bases its success as being evidence of the restrictive and anti-innovative nature of television.

EVENING STANDARD
19 December 1985 p.19

Why Viewers Rush Home to the Trouble and Strife, by Glynys Roberts

Roberts interviews EASTENDERS creator Julie Smith. Smith discusses her inspiration behind the programme and argues that some of the content for which the series has been criticised has not been included merely to attract ratings but to genuinely draw attention to, and hopefully provoke discussion of, the issues it seeks to highlight.

TELEGRAPH MAGAZINE
No.566. 30 August 1987, pp.38-39

East End Vice or Soap Box Virtue?
by Pauline Peters

EASTENDERS creator Julie Smith discusses some of the issues raised in the series: single parenthood, homosexuality and loneliness. Peters argues that loneliness forms one of the abiding themes of the series and that a number of plots return to this theme. Julie

Smith answers criticism of dealing with such themes by stating that the intention is to educate people about them.

FINANCIAL TIMES
27 July 1996 p.16

Street-wise Eastenders, by Jane Thynne

Jane Thynne examines how the influence of American soaps such as ER and programmes like NYPD BLUE have changed the face of Britain’s most popular soaps. Includes discussion of EASTENDERS.

GAY TIMES
November 1996, pp.9-10

Interview with actor Mark Homer in which he discusses his role as the gay character Tony Hills.

INDEPENDENT
3 April 1997, p.2

Something for all the Family, by Suzanne Moore

Ten years after the Mary Whitehouse campaign to reschedule EASTENDERS to after the 9pm watershed on the basis that it was deemed unsuitable viewing for



children, Suzanne Moore argues that the series actually reinforces the notion of family and community rather than reflecting the erosion of these concepts.

GUARDIAN
4 September 2002,

Our modern morality plays, by John Yorke

Based on a speech given by the BBC’s Head of Drama to a conference for clergy, arguing both that EASTENDERS is not depressing and playing up its ability to tackle real issues.

GUARDIAN
21 December 2002, p20

The curse of Albert Square, by Nancy Banks-Smith

Brief piece looking at the demise of a number of characters in road-traffic accidents.

Emmerdale

Previously known as EMMERDALE FARM. Yorkshire Television. ITV tx 05/12/1989 - continuing.

books

DUDGEON, Piers
Emmerdale.
London: Ebury Press, 1996. 144p. illus. (mostly col.).

HAYWARD, Anthony
Emmerdale: behind the scenes.
London: Orion media, 1998. 176p. col.illus.index.

HILL, Bill and HEATLEY, Michael
Emmerdale: the first 20 years.
London: Boxtree, 1992. 128p. illus.

Most recent illustrated histories of the soap in stock.

journal articles

LISTENER
19 May 1988

Green on the screen, by Andy Medhurst.

Article on the early attempts of EMMERDALE to re-position itself and shake off its elderly image. Author warns of the pitfalls of such changes.

TELEVISION TODAY
4 August 1994, p.20

Up the hill, on the farm and down the close..., by Jane Garner.

Article on how Phil Redmond was brought in to re-vamp EMMERDALE who introduced sensational storylines whilst concentrating upon its rural uniqueness.

TV TIMES
18 March 2000, p18-19

Carnage! Tragedy strikes Emmerdale...again, by Jane Dimond

What makes village life so dangerous? The bus crash, and how it is staged, forms the focus of this piece which again shows how cynical the soap producers can be to keep viewer interest.

TV TIMES
30 September 2000, p.24

Soaps...EMMERDALE Special, by Anthony Hayward

Timed to announce the additional episode a week ploy, coupled with raunchier storylines in order to improve viewing figures.

TV TIMES
14 July 2001, p18-19

Writhing to the occasion, by Vicki Power

In a soap special article, the writer looks at the salacious content of EMMERDALE, which seems to have drifted further away from its original premise(s).

press articles

TV TIMES
18 August 1995 p.12-13

It used to be a gentle tale of farming folk with the frolicking left to the sheep. But for this long-running soap to survive it had to move to pastures new...., by Doretta Sarris

Article about how the episode of EMMERDALE in December 1993 in which a plane crashed into the village of Beckindale changed the programme's fortunes (this episode drew the programme's highest ratings since it started in 1972) and how it subsequently marked a turning point for the programme with the introduction of new characters and storylines.]

Producer Keith Richardson talks about how the programme has moved away from its traditional sleepy rural image.

TIME OUT
23 August 1995 p.146

To the manure born: Some things will always be sexy. Even on its 2000th episode, TV's farming saga is not one of them, says Josephine Monroe.

With the transmission of EMMERDALE's 2000th episode, Monroe looks the introduction of new characters and storylines and the attending publicity campaigns surrounding them. Monroe questions whether the "hard sell" adopted by EMMERDALE's producers in publicising the programme is justified. Sensational events may increase the ratings but ultimately it is characters and plots which attract and keep audiences.

STAGE
26 October 1995 p. 8

Soap of the ropes: EMMERDALE was once primed for the axe. Now bosses want to pit it against EASTENDERS. Ollie Wilson looks at the transformation.

Wilson looks at how Yorkshire Television improved the fortunes of EMMERDALE with its attempt to attract a larger and younger audience. Looks at the role of Phil Redmond who was brought in as a

consultant for the programme and whose idea to have a Lockerbie-style plane disaster in the village paid off by gaining the programme its highest ever audience of 18 million people.

Family Affairs

Thames TV, tx C5 30/3/1997-8/4/2003

journal articles

RADIO TIMES
10 May 1997, pp.25-26

Hard sell...soft soap, by Alison Graham.

Article on the team behind FAMILY AFFAIRS.

BROADCAST
29 May 1998, p.10

Bain gets divorce from Family Affairs, by Claire Hindley.

Article on the departure of producer, Morag Bain, of FAMILY AFFAIRS. However, the soap has had a remarkably trouble-free launch.

RADIO TIMES
Vol.297. No.3879 13 June 1998, p141

How I created Chris and Annie Hart, by Cordell Marks

Short article in which the producers Mal Young and Morag Bain explain some of the background to the then main characters in FAMILY AFFAIRS.

TV TIMES
Vol.171. No.41 10 Oct 1998, p14-15

Off with their heads, by Mary Fletcher

Brian Park talks about his role injecting new life into flagging soaps, in this case with the added irony of killing off the main family in FAMILY AFFAIRS.

press article

DIVA

January 2003, p48-49

Dyke drama, by Debra Doherty

An interview with Nicky Talacko and Tanya Franks, about what it is like playing gay in a soap.

Hollyoaks

Tx. C4 23/10/1995 - continuing.

journal articles

BROADCAST

25 August 1995, p14-15

Channel 4 stakes all on young blood, by Sarah Littlejohn

Explains that HOLLYOAKS is intended to be grounded in the reality of young people's lives, and will not cover "one issue a week". The indication is that 13-16 year olds, are seen as the target audience, having been overlooked before; casting and some plot ideas are mentioned.

RADIO TIMES

Vol.287. No.3744. 21 Oct 1995, p29-30

Soap without tears, by Chris Middleton

Phil Redmond reveals his plans for this teen soap (whose audience may be as young as eight) to have a light touch. The main characters are introduced in a side-bar to the article.

TV TIMES

21 October 1995, p91

It's Chester 90210! by Shebah Ronay

Brief question and answer interview intended to promote Hollyoaks.

TIME OUT

No.1314. 25 October 1995, p161

Angst in their pants, by Elaine Paterson

Challenges the notion that teens will relate to the characters

because they all seem to be well-off, well dressed, and well-balanced and the average teen isn't like that...

BROADCAST

6 August 1999, p6

C4 orders third weekly episode of Hollyoaks soap, by Wale Azeez

Though a brief piece, growth is indicated, some statistics are given, and there is clear definition of this as a "teen" soap.

press articles

At the time of launching (October 1995), most of the newspapers carried either an article about the soap or reviewed the opening episodes. As well as a couple of suggested articles below, the following could be useful:

GUARDIAN

24 October 1995

INDEPENDENT ON SUNDAY

29 October 1995 p.16

MAIL ON SUNDAY

(NIGHT & DAY SECTION)

29 October 1995 p.37

DAILY MAIL

23 October 1995 p.9

DAILY TELEGRAPH (ARTS)

21 October 1995 p.A4

NEW STATESMAN

20 October 1995 p.32.

OBSERVER (PREVIEW)

22 October 1995, p6-7

Now wash your hands, by Ron McKay

Some disbelief is expressed that Phil Redmond would create a soap that played down all the characteristics of BROOKSIDE.

SUNDAY TIMES (MAGAZINE)

22 October 1995, p20-27

Scenes from a teenage opera, by Georgina Howell.

Extracts from an early scene, some comments from Phil Redmond, and brief interviews with some of those involved in the soap provide some background.

Night and Day

Tx. ITV1 06/11/2001-06/06/2003

journal articles

RADIO TIMES

Vol.311. No.4053. 3 Nov 2001,p43-44

Soap in their eyes, by Stephen Pile

An explanation of the genesis of one of the "new" soaps. A deliberate attempt to break the mould (mold?) by producing a soap that is different, that plays with flashback and other techniques rarely - if ever - used in soaps.

TV TIMES

3 November 2001, pp.26-27

At last - a soap that's different, by Leo Wiles

Brief article suggesting what those differences might be, and introducing some of the characters.

SCRIPTWRITER

No 3. March 2002, p63

NIGHT AND DAY, by Jack Kibble-White

Discusses the confusion that this soap has allegedly caused amongst potential viewers by the use of fantasy and of flashback techniques. Ask yourselves why...?

press article

NEW STATESMAN

4 February 2002, p41

A review of NIGHT AND DAY which suggests the soap has a cult following, perhaps based in part on recognisable influences.

AUSTRALIAN SOAPS

books

DRUMMOND, Phillip, PATERSON, Richard and WILLIS, Janet **National Identity in Europe: the television revolution.** London; BFI, 1993. (European media monographs).

Collection of papers given at the 1991 International Television Studies Conference which seek to investigate how television reflects national identity in a Europe that has undergone much change over the last decade.

In her chapter, 'Soap viewing, gossip and rumour amongst Punjabi youth in Southall', Marie Gillespie studies the role of NEIGHBOURS in the Punjabi community based in West London. Her survey found that NEIGHBOURS was popular with families because of its emphasis on relationships, especially those between older and younger members of the family. The soap offered a means for some young people to discuss issues that affected them with the rest of their family as Punjabis growing up in western society. The importance of verbal discourse (i.e. gossip) also had relevance in a community which has some similarities to the artificially compacted and condensed social structures of a soap.

It also contains a chapter on by Anne Griffiths on POBOL Y CWM. It explores how important and how successful this Welsh speaking soap has been as a forum for examining the nature of Welshness.

SINCLAIR, John, JACKA, Elizabeth and CUNNINGHAM, Stuart **New patterns in global television: peripheral vision.** Oxford: Oxford University Press, 1996.

Survey of the flow of television programmes in recent years to see if fears of cultural imperialism have been borne out.

The section on Australian television in world markets offers short but interesting summaries on the



Jason Donovan and Kylie Minogue as "Scott and Charlene" in Neighbours

fortunes of NEIGHBOURS, HOME & AWAY and FLYING DOCTORS and looks at the factors which may account for their success.

journal articles

TELEVISION TODAY
21 June 1990

Living in a Des res, by Ray Frensham.

Early consideration of the appeal of NEIGHBOURS. Author suggests that it is the integrity and 'ordinariness' of characters like Des Clarke which are the soap's strength.

METRO
No.95. Spring 1993, pp.31-35

Why the Neighbours phenomenon in Britain, by Stephen Crofts.

Excellent article analysing the success of NEIGHBOURS. Firstly, the author identifies many factors in the soap's international success. He then examines the reasons behind the particular success of NEIGHBOURS in Britain. The author suggests it was well suited and its introduction well timed to take advantage of changes in British television and society.

METRO
No.94. Winter 1993, pp.8-16

The end of civilisation as we know it: the postmodernisation of soap opera, by Ien Ang and John Stratton.

An in-depth analysis of the 'adult' soap CHANCES. It is described as a 'post-realist' soap. Its treatment of adult issues offers a useful and interesting comparison to the very different NEIGHBOURS.

MEDIA INFORMATION AUSTRALIA
No.71. February 1994, pp.74-87

Neighbours at home and away: British viewers' perceptions of Australian soap operas, by J.M. Woher and S. Fazal.

Discussion of the wide appeal in the UK of Australian soaps HOME & AWAY and NEIGHBOURS. The authors employed user surveys to test the various factors often quoted as the sources of their appeal. These include their sunny outdoor settings, their optimistic approach, providing a family forum for debate and an emphasis on the young. Being easy-going morality plays that are easy to watch may also be a reason. The methodology and findings are extensively described and tabulated.

BOX

No.2. June/July 1997, p.32

Strewth! Home & Away's all over the cutting room floor, by Steve Donnelly.

Short article on the heavy editing of HOME & AWAY in the UK which has shredded plotlines and confused and frustrated the audience.

press articles

MAIL ON SUNDAY (NIGHT AND DAY SUPPLEMENT)

23 October 1994 p. 38-41

Well, why are Australians sick of their NEIGHBOURS? From Charlene in 1986 to Annalise in 1994, it's been the world's greatest soap. But in its homeland, only 300,000 watch it, by Phillip Knightley

Extensive article which gives details of how the programme started, its initial broadcast in Australia and the popularity of the programme shortly after its first UK transmissions by the BBC. The creative process behind the programme is examined with details of how it is scripted and filmed.

The article poses a couple of theories for why the programme remains more popular outside Australia.

SUNDAY TELEGRAPH

17 July 1988 p. 21

Grade's good NEIGHBOURS. Brenda Maddox on the astonishing popularity of an Australian soap.

Accounts for how NEIGHBOURS which was initially purchased as an afternoon filler by the BBC went on to become a phenomenon when Michael Grade introduced dual scheduling and started showing the programme twice a day. Maddox points out that the programme's popularity is due in part to the fact that a lot of the characters are 'young and attractive' and this has a lot of appeal, particularly with a young audience.

GUARDIAN

18 February 1989 p. 20

Caring what the NEIGHBOURS say, by Ruth Brown

Brown believes that NEIGHBOURS embodies values which appeal to

white English-speaking middle classes and that it does not represent the realities of life in Melbourne. One suggestion for this is that it is rooted in the Australian notion of the classless society and draws parallels with the Thatcherite vision of a self-reliant, neighbourly British society.

OBSERVER MAGAZINE

14 April 1991 p. 5

Words fail me: It's not the cardboard characters, the thin plots or even the flimsy sets in NEIGHBOURS which upset Margaret Ramsay; it's the failure of language.

Ramsay criticises the writing in NEIGHBOURS and its use of arcane language and clichéd phrases. The article identifies six "totally fallacious assumptions" from which the writing is based eg. "All young people are selfish, ungrateful and untruthful".



Websites

CORONATION STREET

Official site

www.itv.com

(click on Soaps & Dramas page)

Official site from ITV. This site is thorough in its current news. It provides good synopses of the last few weeks episodes (complete with screen grab pictures) but as an Official Site it falls short by not providing the dedicated fan with background information to the show or its success.

Corrie.net

However, the best fan site for Coronation Street students is definitely the following:

www.corrie.net

Not only does it give up to date information plus all the other lightweight gossip it also gives detailed coverage of most of the episodes and characters dating back to episode 1 in 1960. If you've never watched Coronation Street, 15 minutes on this site would give you the following useful information –

A brief history

A who's who

A who lives where

What's been happening over the last few weeks

Frequently asked questions

An episode archive (dating right back to 1960)

The Weatherfield Gazette (which features forthcoming plot synopsis)

The Weatherfield Recorder (which features comprehensive newspaper articles from Tabloids to Broadsheets about Corrie-related items from stars to issues)

Profiles of cast past and present
Production staff details

In a nutshell everything that an obsessive fan or a serious researcher might find useful

Mike Plowman's Coronation Street visual updates

www.csvu.net

Slightly hard to navigate around this site, but it has the intriguing Pingfest section (information of

where Corrie fan clubs are getting together.) Also of interest because it gives details of Coronation Street in New Zealand, Canada and Australia.

EASTENDERS

Official site

www.bbc.co.uk/eastenders

A good, solid, factual official site with a few extra features (such as a section called Backstage, a Newsletter and a Quiz). Beyond the usual updates and sneak previews there is a plethora of archival information to please fans. This includes episodes archived back to December 2000 and a variety of classic clips of the inhabitants of Albert Square generally being nasty to one another. There are also useful character profiles (including one for Terence the dog!) Obsessives are well catered for with webcam showing three different views of Albert Square. There is also a Walford Cam (a visual tour of Albert Square).

Walford Web

www.walfordweb.co.uk

This fan site gives snappy biographical details about the characters as well as the prerequisite updates, spoilers and fan forums. The site also contains a neat map of Walford with a house by house view and description. There are also Eastenders games including Hangman!

HOLLYOAKS

www.hollyoaks.com/

This is the official site, and includes interviews with the cast.

www.hollyoaks-online.net

Billed as the ultimate Hollyoaks site, with lots of options to follow about the show, the cast and characters, but watch out for the spelling mistakes...

Digital Spy

www.digitalspy.co.uk/soaps/

Digital Spy is mainly a news

source for digital media and entertainment with a strong leaning towards the trivial.

The site seems to follow Coronation Street, Eastenders, Emmerdale, Home and Away and Night and Day

Its coverage of soaps tends to be on newsworthy stories ie a new family to enter Albert Square or simply picking up on spoilers ie Dirty Den to return to Albert Square. Of interest to those Soap fans who might want an online round-up of gossip.

The Soap Forum section gives fans of shows the opportunity to voice their views ie The So-not-true-to-life things in Soaps. As with most user Forums there is a jamboree bag element to them, some are interesting and even informative, others consist of dull, banal denouements.