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As Seen On TV

UK TV camcorder Vox Populi series : 1996-97 : dir.
: BBC : 12x 10-15 min
prod: Christopher Morris : scr: : dir.ph.:
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Radio Times notes:

“Series of camcorder films made by children.”

“Continuing the showcase screenings of films from the first three series of the children's camcorder show. Tonight: "I Love Space" by 10-year old Elaine Donnelly from Armagh; "My Shed" by 13-year old Philip Cooper from Exeter and "Chad's Week" by 11-year old Chad Sweeney from Manchester. Producer: Christopher Morris; Exec.prod: Eric Rowan Revised repeat. [*Whatever **that** may mean!*] ”

"New series of children's camcorder reports. "

“[1997] New series. The award-winning camcorder show returns for a six-part series. Today's programme is made by children from Reading who tackle topics including camping, dieting, the Reading Festival and life without a dog.”

“Children's camcorder films, featuring "Coping" by 11-year old Sammy Taylor from Brighton; "My New Dad" by 10-year old Rebecca Dawson from Leeds and "My Knight" by 11-year old Charlie Williams from Exeter.”

TV Times note:

“Series of children's videos: "Not an alien" by 10-year old Katie Green from Stoke-on-Trent, and "I Can't See" by nine-year old Robert Pears, from Newcastle upon Tyne, who is blind.”

No further information currently available. Broadcast BBC2 – January 97. When handled in the bold spirit of public access TV, such video slots are the closest television ever comes to permitting children to present themselves, uncategorised, uncontextualised, and uncensored. However, censorship and "message" preferentialising are very much in vogue on British children's TV, so do not expect anything so anarchic and free-associational as the Dutch "**Achterwerk in de Kast**" slots, where the kids were given completely free rein, just to be silly if that was what they wanted. That was true children's television. From the BBC we would have to expect plenty of filtering according to their own various “affirmative action” agendas. Nevertheless, the authorial voice of the children themselves cannot be wholly screened out at the editing desk, and this is precisely the kind of “reality TV” that is worthy of the name.

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