

Herbert Touring

The Story of
Children's Television
From 1946 to today

Exhibition Touring Pack



The Story of Children's Television

From 1946 to today

The Story of Children's Television is a celebration and exploration of children's television in Britain, from its beginnings in 1946 to the present day.

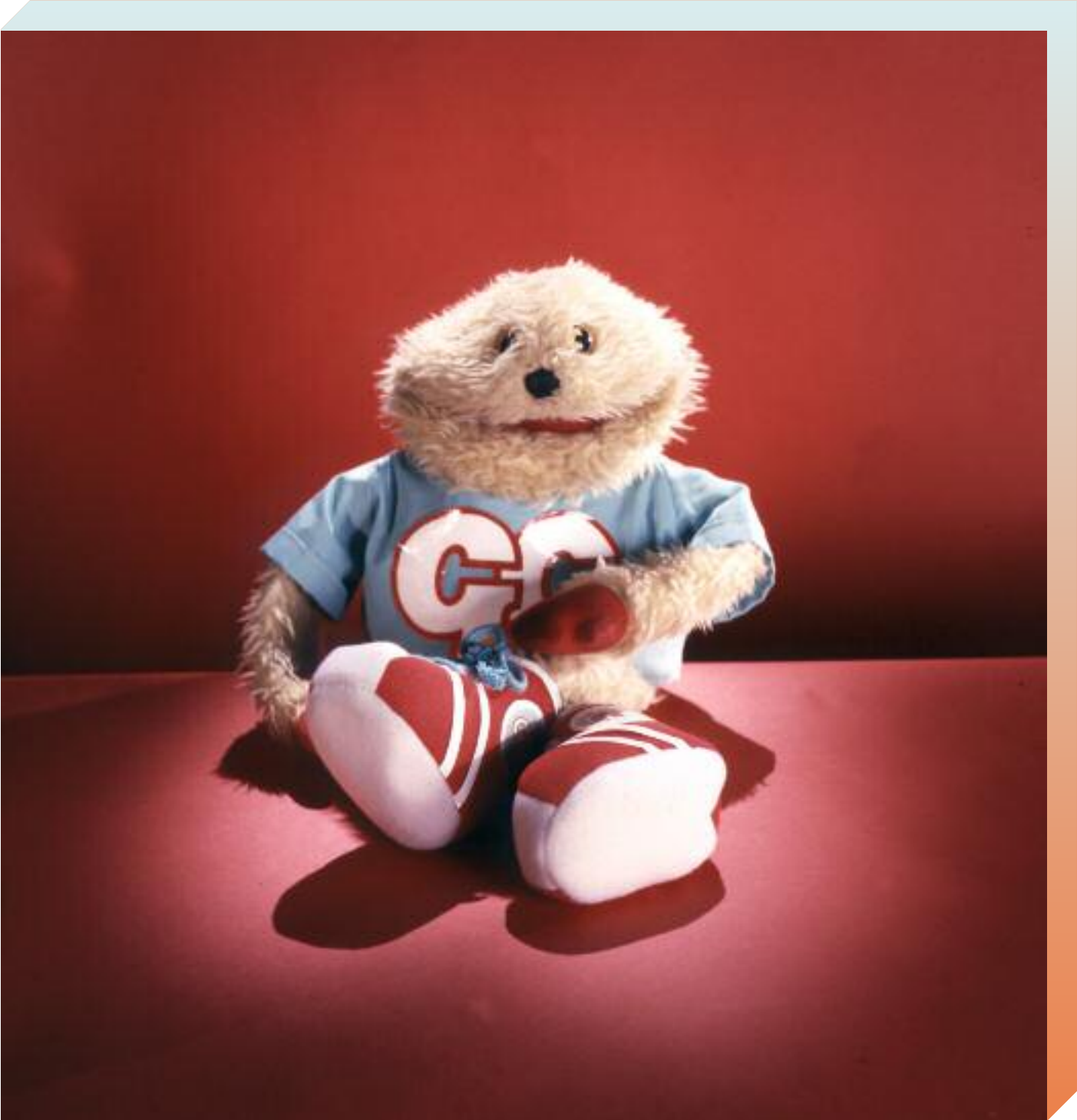
This highly interactive and family friendly exhibition will contain original material from some of the nation's favourite children's television programmes such as Gordon the Gopher from *The Broom Cupboard* and the famous Tracy Island 'make' from *Blue Peter*.

This exhibition has been developed in collaboration with the Department of Film and Television Studies at the University of Warwick, the BBC and Kaleidoscope.

The Story of Children's Television is split into thematic and chronological sections with the interpretation giving an overview of the key developments and programmes of each time period. The exhibition contains a wide range of stills, clips and objects from iconic children's TV shows as well as on-screen production items, props, scripts, spin-off toys and other merchandise.

This pack will give you an overview of the exhibition; the detailed content of the exhibition is currently being finalised and will be available shortly.





Exhibition Content

The Story of Children's Television is divided into twelve sections, each exploring a different time period or theme. There is some flexibility in the content and we will work with the venue to help develop a display which suits their exhibition space.

Watch with Mother 1946 to 1954

Watch with Mother introduces the audience to the beginnings of children's TV. This period saw the birth of children's television with the broadcast of *For the Children* on the BBC in 1946. The BBC's Children's Department was created in 1950 and regular daily output began in 1951. Programmes were divided into those for under 5s, under the *Watch with Mother* banner, and those for older children.

During this period the ethos of BBC children's TV was developing. The public service mission was taken seriously and television for children was seen as a potentially powerful force that had to be managed with care.



Like a Puppet on a String

This section explores the popularity of puppetry in children's television. In the earliest days of children's TV, puppets like Muffin the Mule were well-liked. Gerry Anderson developed a new puppetry technique called Supermarionation and created popular shows such as *Stingray*, *Fireball XL5* and *Thunderbirds*.



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On the Other Side 1955 to 1963

On the Other Side will look at the huge impact of the launch of ITV in 1955.

ITV had a more populist brief than the BBC and soon won the greater share of the children's audience with programmes such as *The Adventures of Robin Hood* and *Small Time*.

In response the BBC launched series that were to become classics, including *Blue Peter* and *Crackerjack*. However the BBC continued to struggle and closed its Children's Department in 1964.



Is That a Fact?

Is That a Fact? explores the wide range of factual programmes on children's television, from quizzes to news programmes and shows about art. An important strand is nature programmes such as Johnny Morris's popular show, *Animal Magic*, which ran from 1962 to 1983. *How* was a long running show that covered science, history and mathematics.



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Television Takeover 1964 to 1973

This period saw major developments in the world of television with the launch of BBC2 in 1964 and colour television in 1967.

Broadcasting hours increased during this period and television increasingly drew children away from the cinema. By 1972 the BBC Children's Department produced around 14 hours of programmes a week.

In 1968 ITV launched *Magpie* as an alternative to *Blue Peter*. This period was the heyday of Gerry Anderson's productions including *Captain Scarlet* and *Thunderbirds*. *Play School* was the first programme to be shown on BBC2 and was later the first children's programme to be shown in colour.



Getting Animated

This theme looks at the world of drawn and stop motion animation.

Drawn animation was popular before the Second World War, particularly in Disney films and cartoons. From the late 1950s, Oliver Postgate and Peter Firmin developed new animation techniques. These included both drawn animation programmes, like *Ivor the Engine*, and stop motion like the *Clangers*. In 1977 Aardman's first Plasticene model Morph featured in *Vision On*. Since then they have found success with *Shaun the Sheep* and *Timmy Time*.



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Blue Peter 1958 to today

Blue Peter is one of the longest running children's television programmes in the UK. Its presenters, features, competitions, 'makes' and appeals have made it popular with generations of children. This section will explore the components that have made the programme so enduring and will include iconic objects such as the Tracy Island 'make' and Helen Skelton's ice bike.



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Today is Saturday Watch and Smile

1974 to 1983

This period saw the launch of Channel 4 and Breakfast TV, greatly increasing the number of hours of television that were broadcast. The era of children's TV on a Saturday morning began with the launch of *Tiswas* on ITV in 1974, followed by BBC's *Swap Shop*. Merchandise became more important and in 1983, *He Man* was the first programme devised to sell an existing toy.



Dramarama

This theme focuses on the importance of drama in children's television programming. In the earliest days of children's television, British-made dramas such as *The Appleyards* and *The Railway Children* were very popular.

Programmers created a balance between literary adaptations, intended to encourage children to read, and original drama series. ITV produced a number of individual dramas under the banner of Dramarama. The relative expense of one-off period dramas led to a greater number of serials such as ITV's *Children's Ward* and BBC's iconic *Grange Hill*.



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Channel Hopping 1984 to 1998

Channel Hopping looks at the proliferation of channels and programmes from 1984.

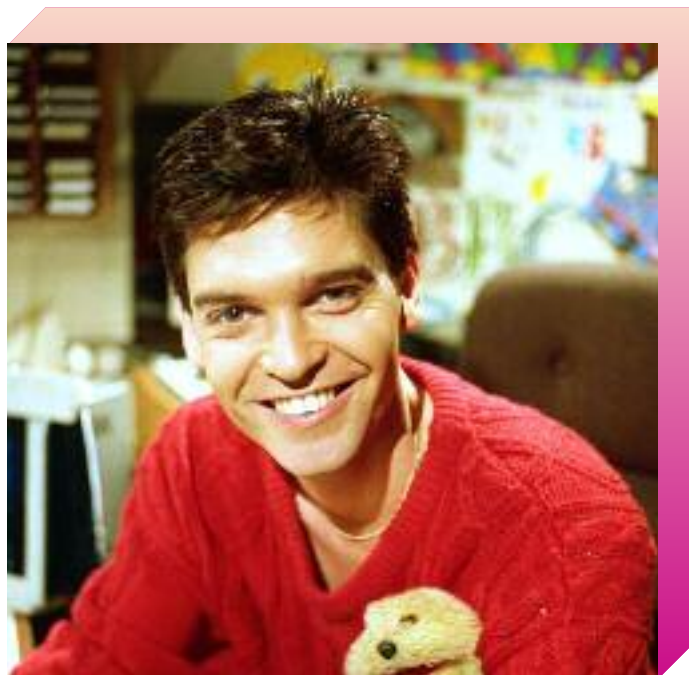
The growth of cable television from 1984 led to many more TV channels. The first dedicated children's channel, TCC, was launched in that year, followed later by Nickelodeon and the Disney Channel.

The mainstream channels were forced to use outside production companies to make many of their programmes. Together with the growth in channels this meant that by the end of this period a lot of children's TV was no longer broadcast by British companies.

The growth of videos and then DVDs began to change the way that children watched TV programmes.

Teletubbies say 'Eh-Oh'

This section examines the philosophy and practice of Anne Wood and Ragdoll Studios. Anne is one of the leading creative thinkers in children's television today. She founded Ragdoll in 1984 and the company had its first success with *Pob*. Further hits such as *Brum* and *Rosie and Jim* followed, before the groundbreaking success of *Teletubbies*. Ragdoll continues to be a leading company with children's needs at the centre of their philosophy.



The Digital Age 1998 to today

In this period digital TV replaced analogue which was switched off in 2012. Catch up TV, the internet and smart phones have changed the way people watch TV. Children's programmes are now broadcast on their own dedicated channels such as CITV, CBBC and CBeebies.

Children's TV can be watched 24 hours a day. Many shows have websites, games and apps that form a key part of their offer.

Memories Are Made of This...

The final section in the exhibition is optional. Venues can create their own or choose elements from this section which is aimed at giving visitors the chance to recount their memories of the television programmes they watched during their childhood.

Exhibition Supporters

The Herbert Art Gallery & Museum would like to thank the following organisations for their help and support with this exhibition:

BBC

ITV

Kaleidoscope

Luton Culture

Ragdoll

**Department of Film and Television Studies,
University of Warwick**



Hire Information

Content

The exhibition is split into thematic and chronological sections. It contains original on-screen production items, props and scripts as well as spin-off toys, games and other merchandise. It will also feature clips from a wide range of iconic children's TV shows.

There is a strong emphasis on interactivity in the exhibition, focusing on low tech manual interactives. Visitors will have the opportunity to record their memories of childhood television programmes.

Bespoke Perspex cases are available for select objects. Label stands, barriers, text panels and object labels are also supplied.

Due to the delicate nature of some of the objects and the number of loans from private lenders, the Herbert cannot guarantee the loan of every object. We will work with venues throughout the object selection process to provide a good number of original objects.

Size

The exhibition requires 150 – 350sq m. It can be tailored to suit each hiring venue in consultation with the Herbert curators, who can advise.

Security and environment

The hiring venue is required to have 24-hour security including constant invigilation of the exhibition during open hours. Appropriate temperature, humidity and light level controls are required.

Hire fee

The hire fee is available upon request and will vary depending on the length of the hire period.

Insurance

The hiring venue is responsible for insuring the exhibition and carrying out condition checks at installation and de-installation.

Transport

The hiring venue is responsible for packing and onward transport arrangements and related costs including in-transit insurance using a carrier approved by the Herbert Art Gallery & Museum.

Press and marketing

Images, credits and logos will be supplied by the Herbert Art Gallery & Museum. A sample press release can also be supplied.

Availability

The exhibition is available from October 2015 – April 2018.

Contact

If you are interested in showing this exhibition or would like any further information, please contact:

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**Herbert Art Gallery & Museum,
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