

The Broadcasters Of Bbc Wales 1964 1990

Broadcasters of BBC Wales Y Lolfa

Dyma drawsgrifiad wedi'i olygu o seminar a gynhaliwyd ym mis Mai 2008, yn trafod dyfodol darlledu yng Nghymru. -- Cyngor Llyfrau Cymru
Taking a close look at ordinary people 'telling their own story', Nancy Thumim explores self-representations in contemporary digital culture in settings as diverse as reality TV, online storytelling, and oral histories displayed in museums.

This gathering of all Dylan Thomas's stories, ranging chronologically from the dark, almost surrealistic tales of Thomas's youth to such gloriously rumbustious celebrations of life as *A Child's Christmas in Wales* and *Adventures in the Skin Trade*, charts the progress of "The Rimbaud of Cwmdonkin Drive" toward his mastery of the comic idiom.

Bringing together a team of history and media researchers from across Britain and Europe, this volume provides readers with a themed discussion of the range and variety of the media's engagement with history, and a close study of the relationship between media, history and national identity.

The Wales Office and the Welsh Assembly Government must ensure UK digital inclusion initiatives meet Welsh needs and build on existing good work to deliver on Welsh digital ambitions, says the Welsh Affairs Committee in a report published today. This report "Digital Inclusion in Wales", examines the use of digital technologies in Wales, highlights the urgent need for the eradication of broadband 'notspots' - areas with limited or no access to high speed internet connections - and says this issue must continue to receive priority attention. There should be more support to help a wider range of people use technology effectively. Employers told the Committee they need staff with better IT skills and more training opportunities. The Committee recommends the Welsh Assembly Government explicitly includes this issue in its digital inclusion strategy. The digital inclusion agenda is a complex mix of reserved and devolved matters. This brings a risk that key issues can be overlooked, for example no account has been taken of Welsh language speakers' needs in the Government's Digital Inclusion Action Plan. The Secretary of State for Wales must ensure that bodies in Wales across all sectors are fully engaged with initiatives and that the next stage of Digital Britain adequately reflects Welsh needs. Higher education institutions also have a vital role to play and should be involved in any new research opportunities. The Welsh Assembly already has successful digital inclusion projects in Wales and it should find a way to become fully involved with the UK digital inclusion and Digital Britain work so it does not miss out on policy developments and funding opportunities. The Committee also recommends the creation of a one-stop shop providing advice on the risks for young people using technology, and commends the Assembly's work tackling internet related crimes which it says should be promoted as part of the economic development strategy in Wales.

This course consists of four cassettes and a book, and aims to act as an introduction to the spoken Welsh language.

Based on the most recent historical research and current debates about Wales and Welshness, this volume offers the most up-to-date, authoritative and accessible account of the period from Neanderthal times to the opening of the Senedd, the new home of the National Assembly for Wales, in 2006. Within a remarkably brief and stimulating compass, Geraint H. Jenkins explores the emergence of Wales as a nation, its changing identities and values, and the transformations its people experienced and survived throughout the centuries. In the face of seemingly overwhelming odds, the Welsh never reconciled themselves to political, social and cultural subordination, and developed

However, J. R. R. Tolkien described Welsh as the 'senior language of the men of Britain'. Visitors from outside Wales may be intrigued by the existence of Welsh and will want to find out how a language which has, for at least fifteen hundred years, been the closest neighbour of English, enjoys such vibrancy, bearing in mind that English has obliterated languages thousands of miles from the coasts of England. How do people make music - and how does this activity relate to the policies of governments and the music industry? What is the relationship between live music and music we hear on the radio, or in music videos? How has the digital revolution affected music-making in industrialised and in developing nations? In *Media Policy and Music Activity*, Krister Malm and Roger Wallis look in depth at the relationships between policies governing the output of the music media and music activity in society. A practical base in case study material is combined with a broad theoretical framework for understanding the music media.

Modern Media in the Home is a readable and lively account of recent empirical research on media use in the home. It reports an important study of the use of the breadth of the mass media in Wales in the digital era. Examining the place of the media in everyday life and social relationships, *Modern Media in the Home* focuses on ten diverse households, and what emerges is a fascinating account of the diversity of contemporary media uses. Reporting the fine-grained detail of domestic interaction, it explores how the media are used and made sense of, and the sorts of experiences, interaction and identities that are sustained or developed through media use.

Mae'r adroddiad hwn yn edrych ar adroddiad Ofcom i ddarlledu cyhoeddus. -- Cyngor Llyfrau Cymru

This text commences with the opening of the Cardiff BBC station in February 1923 and ends with a consideration of the impact of the reforms of John Birt in the early 1990s. It portrays the tension between Head Office and the regions which has characterized the Corporation from the beginning. The role of the Directors General from Reith onwards is examined, with extensive quotations from the archives at Caversham and Llandaf. Considerable attention is given to the war years when the Welsh region was the only part of the BBC to produce a significant number of programmes for its own listeners. separate radio service for Wales, were exactly replicated with the coming of television. The establishment of the television service - BBC Wales - is discussed in some detail, as is the way in which Controller Wales used the advent of commercial television to extract concessions from Head Office. Welsh-language television are a major theme of the second half of the book. The government's decision, in 1979, to renege on its promise concerning the Welsh Fourth channel led to Gwynfor Evans's threat to fast to death and to Whitelaw's change of policy - a rare U-turn by the Thatcher government. The continuing role of sound broadcasting is stressed, as is the significance of the establishment of Radio Wales and Radio Cymru. Wales, it is constantly concerned to emphasize what broadcasting is fundamentally about: people listening to and viewing programmes.

Small nations are growing in prominence. In 1950, there were 22 sovereign European states with a population below 18 million. Today there are 36 – not to mention many more stateless nations. What are the particular characteristics of the media in small nations? What challenges do broadcasters and other media institutions in these countries face, how can these be overcome, and are there advantages to operating in a small national context? How are small nations represented on screen, and how do audiences in small nations engage with the media? Bringing together perspectives from across Europe, including case-studies on Catalonia, the Basque Country, Wales, Scotland, Iceland, Portugal, Slovenia and Macedonia, this collection answers these

questions. At the same time, it provides readers with insights into broader issues of media policy, representation, national identity, transnationalism, audience reception and media research methods. With European media institutions and practitioners coming to terms with the changes brought about by digitisation and globalisation against a backdrop of financial uncertainty, this collection offers a timely contribution to debates about the media in Europe. Contributors include: Steve Blandford, John Newbigin, Sally Broughton Micova, Josep Àngel Guimerà, Ana Fernández Viso, Agnes Schindler, Dilys Jones, Trish Reid, Jacqui Cochrane, Anabela de Sousa Lopes and Merris Griffiths.

This book focuses on the challenge of ethnic survival and empowerment and discusses the positive role that ethnic minority media play in the process. Examining print and broadcast media, as well as linguistic and cultural diversity, the contributors provide a broad international sampling of case studies spanning a variety of ethnic minorities and countries, each representing a different set of cultural, political and economic conditions. Cases studied include the United States (Hispanic and Native), Great Britain (Welsh), Ireland (Irish), Canada (Native), Australia (Aboriginal), Israel (Romanian), France (Occitan and Basque), Greenland (Inuit), Chile (Native) and Algeria (Berber). The book also contains valuable introductory and concluding

Incorporating HCP 598 i-x, session 2003-04

In a uniquely dualistic creative career spanning five decades, John Ormond made major contributions to both English-language poetry and documentary filmmaking. Born in Swansea, he learned to 'think in terms of pictures' while working as a journalist in London, where he secured a job at the celebrated photojournalist magazine *Picture Post*. Employed later by the BBC in Cardiff during the early days of television, Ormond went on to become a pioneer in documentary film. This book is the first in-depth examination of the fascinating correspondences between Ormond's twin creative channels; viewing his work against the backdrop of a changing Wales, it constitutes an important case study in the history of documentary filmmaking, in the history of British television, and in the cultural history of Wales.

This biographical travel writing is a very personal view of Dylan Thomas' Wales through the eyes of a Celtic cousin. Table of Contents: Dylan, Dylan and Me: An Introduction To Begin at the Beginning: The Ugly, Lovely Town Dylan's Carmarthenshire Roots New Quay – An Interlude in West Wales Beyond the Border Laugharne – Dylan's Resting Place Frank Jenkins on Dylan Dylan's Welsh Friends Dylan in Music Dylan's Irish Connections Milestones Key Works Visiting Dylan's World

This book presents a compelling case for a paradigmatic shift in the analysis of television drama production that recentres questions of power, control and sustainability. Television drama production has become an increasingly lucrative global export business as drama as a form enjoys increased prestige. However, this book argues that the growing emphasis on international markets and global players such as Netflix and Amazon Prime neglects the realities of commissioning and making television drama in specific national and regional contexts. Drawing on extensive empirical research, *Producing British Television Drama* demonstrates the centrality of public service broadcasters in serving audiences and sustaining the commercial independent sector in a digital age. It attends closely to three elements—the role of place in the production of content; the experiences of those working

in the sector; and the interventions from cultural intermediaries in articulating and ascribing value to television drama. With chapters examining the evolution of British TV drama, as well as what might be in store in its future, this book offers invaluable insights into the UK as a major supplier of and market for television drama.

The Broadcasters of BBC Wales, 1964-1990 tells the inside story of an exceptional period in Welsh broadcasting when an eclectic collection of characters emerged both in front and behind the microphone. Their lives are seen through the eyes of Gareth Price who knew them all during his career at BBC Wales. His experiences managing the six frenetic years during which Radio Wales, Radio Cymru and also S4C hit the airwaves are enlightening. By 1982, BBC Wales grew to become the largest BBC operation outside London, but then the tide turned...

Here we are nibbling away all day and night, Mrs Dacey. Nibble nibble. No sense, no order, no nothing, we're all mad and nasty. Samuel Bennett leaves his home in South Wales to pursue a career in London. Setting out with an attitude of reckless, nihilistic purpose, he encounters a nightmarish city with an assortment of bizarre characters and an embarrassing first sexual experience. Join Samuel as he meanders through this dreamlike world, all with a beer bottle stuck on his little finger. Dylan Thomas's gloriously surreal coming-of-age and unfinished novel is given new life by acclaimed writer Lucy Gough. Originally premiered in Wales in 2014, the adaptation was then performed in both Sydney and Melbourne, Australia in 2015. It is published here in Methuen Drama's Plays for Young People series, pitched at ages 16-18. It features an introduction by Sam Mackie, Head of Drama in the English Faculty at The Peninsula School, Victoria.

This is a report on the proposed changes to S4C's funding and governance by the Department for Culture, Media and Sport (DCMS) following the 2010 Comprehensive Spending Review. The Committee says a deal over S4C's future was struck in "regrettable haste" by the BBC and Ministers, and that more detail should be given on the proposed funding and governance arrangements for the broadcaster. Nevertheless, the committee argues that the proposed deal should result in synergies and cost savings for both broadcasters. With studies estimating that S4C is responsible for sustaining over 2,000 jobs in Wales and contributing £90-100 million to the Welsh economy, it is crucial that S4C continues to independently commission its programming from production companies based in Wales, rather than additional programming being supplied to the channel by the BBC. Under the Government's proposed arrangements, S4C's funding will shift from being provided by a direct grant from DCMS to funding through the BBC's licence fee. While it is essential that the DCMS, the BBC and S4C work together to achieve potential synergies and efficiencies, this must not detract from S4C's independence. The DCMS and the BBC must guarantee S4C's funding and ensure that S4C receives in full its allocated portion of the licence fee. The Committee also argue for an enhanced role for the National Assembly for Wales in holding the S4C Authority to account for its performance and for a wider review of the purpose and remit of the broadcaster.

This Welsh Affairs Committee report, "Globalisation and its impact on Wales" (HC 184-I, ISBN 9780215526373), examines the effects of global trade on a variety of economic sectors, including employment and skills, broadcasting, and food supply and production. The Committee found evidence of existing skills gaps in Wales, for example in specialist areas such as science, and recommends that to avoid dependence on low skilled, low paid jobs, the UK and Welsh Assembly Governments work with the higher education sector to raise the skills base. Universities are the drivers of the knowledge economy, which is key to success in the global marketplace. The Committee believes it is imperative that the UK and Welsh Assembly Governments fully integrate the commercial potential of higher education into their policies.

Welsh companies can increase their value and stimulate the local economy by exploiting a strong local identity and values, and by making use of higher level and specialist skills to offer premium goods and services that cannot be sourced abroad, particularly in the farming and food production industries, where Wales is developing a global reputation for excellence. Also in the report, the Committee: welcomes the use of innovative methods of broadcasting used by S4C to engage with audiences outside Wales; recommends the commissioning of more programmes reflective of Welsh identity; supports initiatives helping Welsh companies to exploit their global potential in the creative industries.

This report was prompted by a high degree of concern amongst Welsh MPs about the cuts being undertaken by ITV Wales, particularly in relation to news output and current affairs. Because of the sustained drop in advertising revenue for television, it seems inevitable that there will be further cuts in output unless alternative finance can be made available. This has raised considerable concern about the potential lack of diversity in the provision of television news in English for an audience in Wales. At present the BBC provides a wide range of news and current events programmes on radio and on television in English, complemented by television programming from S4C and radio broadcasting by BBC Radio Cymru for the Welsh speaking audience. But it seems probable that viewers will effectively have no choice in English language television news broadcasting in Wales from 2010, largely because of the financial difficulties facing ITV. There is a deficit in the broadcasting of non-news television programmes for an English speaking audience in Wales. Again the BBC and S4C provide a range of quality programming for the 20 per cent of the population who speak Welsh, but the outlook for locally-produced and locally-focussed programming other than that broadcast by the BBC is bleak for the 80 per cent English speaking audience in Wales. The Government must urgently consider the lack of specifically Welsh broadcasting services for English-speakers in Wales, and identify ways to address the shortfall.

17 personal statements by people who have contributed to broadcasting in English for Wales. As the UK government decides on the future of public service broadcasting, this book reminds us that television's mirror to the Welsh nation must not be further clouded, let alone discarded. Based on the work of media historian, James Curran, *Narrating Media History* explores British media history as a series of competing narratives. This unique and timely collection brings together leading international media history scholars, not only to identify and contrast the various interrelationships between media histories, but also to encourage dialogue between different historical, political, and theoretical perspectives including: liberalism, feminism, populism, nationalism, libertarianism, radicalism and technological determinism. Essays by distinguished academics cover television, radio, newspaper press and advertising (among others) and illustrate the particularities, affinities, strengths and weaknesses within media history. Each section includes a brief introduction by the editor, with discussion topics and suggestions for further reading, making this an invaluable guide for students of media history.

Actors' Yearbook is an established and respected directory that enables actors to find work in stage, screen and radio. It is the only directory to provide detailed information for each listing and specific advice on how to approach companies and individuals, saving hours of further research. From agents and casting directors to producing theatres, showreel companies and photographers, Actors' Yearbook editorially selects only the most relevant and reputable contacts for the actor. Articles and commentaries provide valuable insight into the profession: auditions, interviews and securing work alongside a casting calendar and advice on contracts and finance. This is an incredibly useful professional tool in an industry where contacts and networking are key to career survival. The listings detailed in this edition have been thoroughly updated alongside fresh advice from industry experts.

Though a part of Great Britain, Wales has its own unique culture including its own language, customs, and folklore. Wales also offers

stunning natural beauty, featuring valleys, mountains, rivers, lakes, and hundreds of miles of coastline. This guide utilizes vivid photographs, facts, and sidebars to showcase historic and contemporary Wales, offering an in-depth examination into the country's past, government, culture, and its relation to the United Kingdom. It highlights the country's modern operations, including its current political climate, religious affiliations, cuisine, and arts. Your readers will also learn about pressing issues related to its ecology, conservation, and school systems.

review of the BBC's royal Charter : 1st report of session 2005-06, Vol. 2: Evidence

Alun Hoddinott is the most important living Welsh composer and one of the most distinguished and prolific composers of his generation internationally. His works have been performed in major centres as far afield as Tokyo and Berlin, Melbourne and Leipzig, New York and Venice as well as the major festivals in Wales and England. He is one of the very few composers to have been commissioned to compose a concerto for Mstislav Rostropovitch. Born in Bargoed, Glamorganshire, in August 1929, Alun Hoddinott started to play the violin and compose at an early age. Some of his works were performed and broadcast whilst he was a student at University College, Cardiff and he later studied with the Australian composer and pianist Arthur Benjamin. His first major success was his Clarinet Concerto No.1, given by Gervaise de Peyer and the Halle Orchestra under John Barbirolli at the 1954 Cheltenham Music Festival. This Source Book lists all Hoddinott's compositions from 1946 to 2005, almost 60 years of phenomenal output, and shows he has achieved a mastery of composition which embraces almost every musical medium. With information given on first performances, manuscript locations and recordings, in addition to details of composition dates, authors/librettists, durations, commissions and dedications amongst much else, this book is a key reference for all those interested in Alun Hoddinott and his music.

Gwenlyn Parry was one of the most important Welsh-language playwrights of the twentieth century and played a key role in the popularisation and flourishing of drama in the theatre and on television during the 1970s and 1980s. Parry's major stage plays – Saer Doliau, T? ar y Tywod, Y Ffin and Y T?r – had a substantial impact, and were instrumental in solidifying a new relationship between drama and theatrical production in Welsh, bringing the theatricality of the Absurd to a popular audience for the first time. His plays have been the subject of much critical attention in Welsh, and have been reinterpreted in production on many occasions, both in their original form and in translation. This study is the first extended treatment of his life and work in English, and examines the complex and occasionally paradoxical relationship between the autobiographical aspects of his writing and his use of theatrical form.

This book provides, for the first time, a detailed historical narrative and critical analysis of independent television (ITV) in Wales. Focusing primarily on the critical years of the 1950s and 1960s, and drawing on key archival sources from Wales and beyond, it locates the history of ITV within wider debates over national identity, language and culture in Wales. It also aims to redress an imbalance in media historiography where the more established BBC has 'stolen the limelight'. The attention devoted to Wales, and commercial television in Wales in particular, in the broad spectrum of broadcasting historiography has been minimal. Seen by some as a more populist and sometimes 'tacky' alternative to the BBC, the book argues that in Wales ITV pioneered across a

range of programming formats, including games shows and news in the Welsh language, and moved the television service forward in many ways. ITV in Wales provided nurture for creative talent in both English and Welsh languages and produced some ground-breaking programmes which changed the face of Welsh television. It also provided a degree of plurality within the media in Wales. Accessible to undergraduate and postgraduate students, it will also appeal to the general reader with an interest in the media in Wales, Welsh history and the cultural politics of broadcasting in a small nation.

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