



YOU MUST HAVE KNOWLEDGE OF THE TV INDUSTRY AND HOW IT WORKS FOR PAPER 1, SECTION A OF THE EXAM. YOU MUST BE ABLE TO APPLY THIS KNOWLEDGE TO DIFFERENT QUESTIONS.

KEY VOCABULARY

Public Service Broadcasting – broadcasting for public benefit rather than to make money; broadcasting that is independent of government

Commercial television – television owned by private companies and usually funded by advertising

Regulation – control of an institution by an authority that checks to see that it is following the rules

License fee – The BBC is funded by the annual license fee (£159 in 2021). If you watch or listen to BBC programmes live on any media platforms (including tablets and smartphones) it is a criminal offense not to pay the license fee.

Scheduling – channel, day and time placement of a programme on television, planned in order to attract the largest or most appropriate audiences

Watershed – the time at which TV channels may start to show content that is unsuitable for children – currently 9pm in the UK

Peak viewing time – 6pm – 10.30pm is the time of day when most people watch TV and when advertising costs the most

Live broadcasting - watching a TV programme at the same time that it is broadcast live on the TV.

Timeshifting - watching a TV programme after it has been broadcast (on-demand and recording)

Streaming - watching content that has never been broadcast live (e.g. Netflix)

Second screening - the idea that audiences want to tweet or join in on FB conversations online this activity almost becomes like a second screening of the programme.

Interactivity - the way that programmes encourage audiences to participate in the show through voting or taking parting in a quiz show for example.

Screen time – time spent in shot by a particular character or actor

Remit – the particular responsibilities of a television channel towards its audience, as defined by Ofcom

Ethos – a set of ideas, attitudes and values associated with a particular institution, such as the BBC

TV REGULATION

1. Ofcom is in charge of the **regulation** of TV and Radio broadcasting in the UK.
2. They set standards that TV broadcasters have to follow.
3. Ofcom can fine broadcasters if their programmes breach (do not follow) Ofcom's code.
4. Ofcom carries out regular reviews to see that the BBC, ITV, C4 and C5 are fulfilling their PSB requirements.
5. Ofcom is the external regulator for the BBC.
6. However, the BBC is also controlled by an internal board of 12-14 members mostly selected by the BBC itself.
7. The BBC is granted a license to broadcast by the **Royal Charter** which must be renewed every 11 years (next renewal date is in 2027)
8. It is renewed if they continue to meet their requirements as a PSB.



TV IN THE 1960S

1. Only 3 channels available during the 1960's - BBC1, BBC 2 and ITV.
2. TV's were expensive, small, unreliable and B&W.
3. Large parts of the day had no television broadcasting.
4. TV channels also closed down late at night (playing national anthem).
5. **Channel surfing** wasn't a thing - changing channels had to be done manually via the TV.
6. There was no convergence, no computers and no way to record television.
7. This meant that audiences were much more loyal to a particular channel.

TV TODAY

1. There are now a multitude of TV channels broadcast 24 hours a day and more is available via online streaming.
2. Convergence means that TV is available on a wide variety of platforms such as TV sets, game consoles, tablets and mobile phones.
3. This means channel loyalty is very low.
4. Channel surfing is routine and on demand means that streaming at different times than the live broadcast is more common.
5. Branding of programmes is now crucial - audiences must recognise shows as a brand in the same way that they do for films.

THE BBC

1. The BBC has been a **PSB** since it was first set-up in 1922.
2. Their ethos as a PSB is to **'inform, educate and entertain'** and that it should be free from Government and commercial pressures.
3. All BBC channels must fulfil the requirements of PSB which includes:
 - **To offer creative, high quality, distinctive programmes.**
 - **To reflect the UK, it's culture and the world, to the world**
 - **To reflect, represent and serve diverse communities of all of the UK nations and regions**
 - **To support learning**
 - **To provide impartial (unbiased) news and information.**
4. The BBC **MUST** reflect the diversity of the British public, and represent people of all groups: sex, age, race, religion, sexuality and ability.

ITV

1. ITV was started in 1955 and was designed to be the competition to the BBC.
2. They were a **commercial broadcaster** and allowed advertising on TV for the first time ever (remember that the BBC does not use advertising due to the TV licence).
3. ITV quickly gained large audiences by introducing popular formats such as game shows.
4. ITV was financially secure because there were no other channels to compete with them in terms of moving image advertising (except cinemas).
5. Because of the advertising ITV could afford large budgets than the BBC.



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TELEVISION AUDIENCES IN THE 1960S

1. Both BBC1 and ITV were aimed at mass audiences – both aiming to attract
2. viewers to the channel for the whole evening's viewing.
3. Programmes such as The Avengers allowed 'tent pole' scheduling – where the evening's viewing was held up by key popular shows.
4. The series format dominated 1960 television. Narratives that resolved every episode were well suited to a channel-loyal audience with no recording facilities to push the social and artistic boundaries of their times.
5. Audiences could miss individual episodes of a series and still follow their favourite series, which would be harder with a serial narrative.
6. The mid-1960s saw fierce debates about 'permissiveness' in society and on television. This was a time of rapid social change, exemplified by a 'generation gap' between a wartime generation celebrating the values of duty and perseverance and a younger generation celebrating values of freedom, spontaneity, and consumption.
7. 'Permissiveness' was seen as lowering moral standards and coarsening language by its critics whereas freeing society from outdated and oppressive taboos by its supporters.
8. Programmes such as The Avengers were in the forefront of such debate and reflected the desire of television professionals to push the social and artistic boundaries of their times.



TELEVISION AUDIENCES IN THE 2010S

1. Both BBC One and ITV need to be popular and appeal to **mass** audiences.
2. ITV1 has to do this in order to attract advertisers who provide funding to the channel.
3. The BBC has to appeal to all UK citizens and offer a wide range of programmes in order to justify the licence fee.
4. The BBC offers a wide range of channels to target different **niche** audiences, for example, CBBC, a niche channel for 6-12 year olds; BBC Two, a niche channel offers in-depth programmes; BBC Three, a niche, innovative online-only channel aimed at 16-30 year olds.
5. Technological advances mean that audiences can view TV programmes in a range of different ways: audiences can watch time-shifted programmes that have been recorded and stream programmes on services such as Netflix and Amazon Prime on devices such as mobiles and tablets.
As technology has given us control over how and when we can watch TV, it begs the question why do audiences still watch live television?. However, scheduling is still important for targeting audiences, especially the BBC and ITV.
6. One of the reasons for watch TV live is to be involved in social media. Audiences can tweet and join Facebook discussions about live programmes (popular with shows such as The Great British Bake Off and Love Island).
7. Many programmes today also encourage audience interactivity, where viewers can vote for their favourites on shows such as I'm a Celebrity... and Strictly Come Dancing. This activity can also increase a viewer's commitment to a programme and loyalty to the channel.