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**The Educational and Cultural Role
of the British Broadcasting Corporation**

Roman Zdiarský

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Bakalářská práce

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of the British Broadcasting Corporation**

Roman Zdiarský

Vedoucí práce:

Mgr. Lenka Dejmalová

Katedra anglického jazyka

Filozofická fakulta

Západočeská univerzita

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Prohlašuji, že jsem práci zpracoval samostatně a použil jen uvedených pramenů a literatury.

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1. Introduction

We live in the twenty-first century – the Information Age. Also known as the Digital Age or New Media Age, the meaning of the name is crystal clear. The media are a central dimension of our everyday lives (Silverstone 1994). It is natural for every society to secure a stable channel of information exchange (Burton-Jirák 2003: 22). Through the media we are able to hear and see the latest news from the other side of the world in a matter of seconds without the need to even stand up from the comfort of our couch.

That was probably the initial idea, but lately the media have become an obsession and a modern lifestyle. With the advent of mass culture, they changed their character. The media are no longer a mere mediator of information, they have become a product; a product designed to sell and make profit; a product designed to attract the attention of people, grip it, and never let go. Nowadays, the media tell us what to eat, how to speak and how to behave. And their influence is still growing. Be it press, television, radio, internet or others, the media are omnipresent and undoubtedly forming our present and our future. The overwhelming power and the indispensable place that the media (in this case the television particularly) have in our lives can be illustrated by the next quotation:

“In my heart I will take my television set with me. I love you.

(Suicide note of New York schoolboy Genero Garcia, who shot himself after his father banned him from watching television [...])”

(Sunday Times in Silverstone 1994: 1)

While an acknowledgement of the fact that the media have an immense power is pervasive, a discussion about the nature of this power is still ongoing. Socialization of individuals, mainly children, could probably be named as one of its main effects. The media shape the morality, relationships and behaviour of

every single person and the society as a whole. They transfer the values and tradition that form the structure of the society (Burton-Jirák 2003: 23).

That is why, in the history of media, there always were and always will be attempts of controlling or using them for personal goals (Burton-Jirák 2003: 23). Most of the media are already owned by private individuals, companies, or corporations, but public services that are owned usually by the state still exist. By some countries used as a propaganda tool, by some promised to be impartial, these public services are basic and sometimes the only means of communication between the state and its citizens. Some of the major public broadcasters are for example Public Broadcasting Service (PBS) in the United States, Canadian Broadcasting Corporation (CBC) in Canada, China Central Television (CCTV) in China, Czech Television (ČT) in Czech Republic, or the British Broadcasting Corporation (BBC) in the United Kingdom (EBC 2014). The latter shall be the topic of this thesis.

“The average Briton watches 25 hours of TV each week. 73% of children aged 8–15 have their own TV set in their bedroom. [...] There are now over 800 commercial TV operators licensed in the UK” (Whitton-Whitton 2009: 114–115). And that does not even include other major worldwide broadcasting services that the Britons are able to watch, for example American CNN, FOX, MTV and others. Not to mention the tremendous number of radio stations and internet websites.

However, among these numerous broadcasting media services in the United Kingdom the British Broadcasting Corporation stands firmly and probably holds the highest ground¹. With its noble mission to “enrich people’s lives with programmes and services that inform, educate and entertain” (BBC 2013c) it continues to provide more than sixty broadcasting services throughout the Great Britain and Northern Ireland, including television broadcast, radio broadcast, internet radio, and website content (BBC 2013a). The BBC operates from small

¹ As Mr. O’Driscoll neatly claims: “Just as the British Parliament has the reputation for being ‘the mother of parliaments’, so the BBC might be said to be ‘the mother of information services’” (O’Driscoll 2002: 156).

local radio stations for several British regions on the one hand, through large nationwide television and radio channels, to the BBC World service on the other hand. This has been broadcasting for more than forty years throughout the world in English and thirty-three other languages and is supposed to promote the English language and British culture as well as provide global news coverage (Whitton-Whitton 2009: 117).

Nevertheless, the BBC is more than only a broadcasting service. It operates and provides funding for several orchestras such as the BBC Concert Orchestra, BBC National Wales Orchestra, BBC Scottish Symphony Orchestra, the BBC Philharmonics, the BBC Singers and others as well. It also organises many cultural events such as grand concerts and music festivals (BBC 2014o).

As stated on the BBC's website, there are six public purposes set for the operation of the Corporation. These are: sustaining citizenship and civil society; promoting education and learning; stimulating creativity and cultural excellence; representing the UK, its nations, regions and communities; bringing the UK to the world and the world to the UK; and delivering to the public the benefit of emerging communications technologies and services (BBC 2013d).

Therefore, the topic and reason of this thesis shall be to study and analyse how well these goals (the Promoting education and learning and Stimulating creativity and cultural excellence goals mainly) are being fulfilled, in what way and by what means is the British Broadcasting Corporation exercising its tenet "to entertain and educate". By comparing the broadcast schedules and the nature of programmes broadcast with other major British television and radio stations, it will be attempted to deduce what the differences between the BBC and its competitors are, and what influence it has on its viewers and listeners. The attempt will be made to conclude what the educational and cultural role of the British Broadcasting Corporation is.

The first chapter will be dedicated to the history of the BBC. The main forces, individuals, and events that formed its current shape will be shortly presented. Its development from the foundation of the British Broadcasting Company in 1922

until today should be clearly depicted to see the changes of the Corporation's preferences in time.

The second chapter will describe the manner in which the Corporation divides its particular broadcasting stations and channels. Each channel's objectives, aims and remits shall be briefly summarized. As the television is probably BBC's current greatest domain, the major part of the chapter will be dedicated to its television channels.

In the third part of this thesis, the schedules and character of the broadcast programmes of chosen channels will be compared to see if the BBC's content differs from that of competition stations' and organizations'. The main focus will be educational, learning, factual and cultural programmes and the Corporation's ability to reflect current affairs in the United Kingdom and the world.

The fourth and last chapter will then concentrate on other cultural activities of the British Broadcasting Corporation, such as its orchestras, foundations, hosting of events etc., which also play important role in the UK's cultural life.

Due to the actual nature of the topic of this thesis, the internet will be used as the primary source of information, the BBC's website in particular.

2. The history of the BBC

2.1. The Beginnings

The beginnings of the British Broadcasting Corporation and the broadcasting services in general are of course connected to the radio. Although Guglielmo Marconi had invented the radio transmitter back in the 19th century, and in the United States it was becoming very popular, it took the Great Britain another twenty-five years to start its own public broadcasting (BBC 2012). At first, Marconi's experimental stations were tried at Chelmsford, Essex, in 1920 and in 1922 at Writtle, a village nearby (The Science Museum 2014: 1), but the British government was sceptical about his attempts to establish a broadcast service for the masses. Therefore, Marconi organised an alliance of companies interested in the commercial utilisation of the radio which would negotiate general overview rights of the radio broadcast in the whole United Kingdom with the government. The consortium was aimed at generating profits from sales of the transmitters and receivers rather than significant revenues from the new medium itself. "It also reflected the desire of the Post Office, the government agency responsible for telecommunications regulation, to establish a coherent broadcasting landscape [...]" (Ketupa.net 2014). This organisation was founded on October 18th 1922 as The British Broadcasting Company (Smith 2013).

The first official and licensed radio station under the BBC was named "2LO", situated in the Marconi House, London. It began broadcasting on November 14th 1922 with the legendary "This is 2LO calling" phrase (BBC 2012). Other stations were soon to follow. They all were to broadcast news, information, concerts, lectures, educational matter, speeches, weather reports, theatrical entertainment (Encyclopaedia Britannica 2014b: 2). By the end of 1923 there were nearly 600,000 auditor's licences and the popularity was still rising (Chessher 2006). However, because the British Broadcasting Company was a monopoly on the UK radio broadcasting and because the development of the British radio in general had more orderly nature than in other countries, the problems of broadcasting became

apparent sooner than elsewhere. A parliamentary committee was soon formed to discuss and investigate such issues as the control of finance, relations with the government, network organization, or broadcasting of controversy (Encyclopaedia Britannica 2014b: 2).

Upon recommendation of this committee, the British Broadcasting Company was replaced by the British Broadcasting Corporation in 1927, under the leadership of Director-General John Reith², as it was granted a Royal Charter (Encyclopaedia Britannica 2014a: 1; Sehgal 2009). Now the Corporation had nearly 400 staff, transmitting stations all over the United Kingdom, and over 2.2 million receiving licences (Chessher 2006). The principal idea of the transformation was Reith's proposal of creating a new public organisation that would be run at arm's length from the government, ultimately answerable to the Parliament, but with day-to-day operations supervised by a panel of nonpartisan governors (BBC 2014m: 5; Encyclopaedia Britannica 2014a: 1). The financial independence from the government was to be maintained by inducing a yearly fee that every household owning a radio (or later a television) was supposed to pay (Whitton-Whitton 2009: 115). This concept is actual to these days after all³.

Reith's vision of the new corporation consisted of five elements: a service to the whole nation (including reinforcement of a strong national identity); a consequent protection from commercial and political pressures; unified control by apolitical guardians, underpinned by the organisation's monopoly; high programme standards, identified and administered by a cultural elite; and

² John Reith (1889-1971) was also the first general manager of the original British Broadcasting Company. He created templates for public service broadcasting as well as other public corporations that were to follow, especially after World War II. Reith played a significant role in maintaining the BBC impartial, as he fought off the politicians' attempts to influence it (BBC 2014m: 1).

³ The radio receiver licencing fee, introduced by the Wireless Telegraphy Act in 1923, charging an annual prize of 10 shillings was definitely abandoned in 1973. In 1946 a combined radio and television licence, costing £2, was issued. The current television license annual fee is £145.50 per household (BBC 2011b; Ketupa.net 2014).

embodiment of particular cultural values⁴ (Ketupa.net 2014). To represent its purpose and values, the newly established organisation adopted a coat of arms with the motto “Nation shall speak peace unto Nation” incorporated (Sehgal 2009). Although John Reith departed from the BBC in 1938, his vision and paradigm of public service broadcasting have prevailed in the United Kingdom until today and influenced many other countries (Encyclopaedia Britannica 2014a: 1).

2.2. Introducing television

Although experimental television broadcasts were tried in 1932 using a John Logie Baird’s electromechanical systems, the service was made official and regular four years later, in 1936, using Marconi’s all-electronic system (Sehgal 2009). In the era of Great Depression and high unemployment rates, the television receivers were quite expensive, therefore not very popular. Following the start of the World War II, the television broadcasting was suspended in 1939. It was brought back on 7 June 1946 with the words of announcer Jasmine Bligh “Good afternoon, everybody. How are you? Do you remember me, Jasmine Bligh...?”⁵ (Sehgal 2009).

The British Broadcasting Corporation retained its monopoly of television service until the year 1954, when the Television Act of 1954 passed. Following this, a commercial channel Independent Television (ITV) commenced broadcasting in 1955 (Encyclopaedia Britannica 2014a: 1). It consists of a number of privately owned companies, each of which is responsible for programming in different parts of the country (O’Driscoll 2002: 157). The Independent Television quickly became a competition for the BBC, as it was independently operated and therefore could afford to offer different and sometimes more attractive

⁴ Later for example the avoidance of “unseemly” violence and sexual content – in contrast to American commercial broadcasters

⁵ The story of the first post-war words broadcast being Leslie Mitchell’s “As I was saying before we were so rudely interrupted...” is reportedly a mere myth (Sehgal 2009).

programmes. However, in 1962, as a result of the Pilkington Committee report, the BBC was praised for the quality and range of its programmes, whereas the ITV was heavily criticised for not providing enough quality programming (Seghal 2009). That is why a decision was made to create another television channel in 1964. This channel was named BBC 2 and what was until then known as the BBC Television Service was renamed to BBC 1 (Ketupa.net 2014). The BBC 2's agenda was aimed at more educational and "more niche" programming (Ketupa.net 2014; Whitton-Whitton 2009: 114). It started broadcasting in colour from 1967 and was followed by the BBC 1 in 1969 (Seghal 2009).

2.3. From pirate radios to digital television and internet

The 60's were also dramatic years for the music industry and consequently for the radio broadcasting. With the dawn of new, more free-minded music styles and bands, the conservative British government had to face the increasing demand of such music at the British society. Nevertheless, the BBC continued to keep its current agenda in place. That is how pirate radios came to exist. Starting with Radio Caroline in 1964, these radio stations were usually situated on boats anchored off the British coastline, in the international waters (Patridge 1971: L-3). There, they were out of reach of the British law and able to broadcast their programmes which were not endorsed by the British government (Seghal 2009). This forced the government to eventually regulate the radio services and permit nationally-based advertising-financed commercial services. In response, the BBC reorganised and renamed its channels. The newly formed Radio 1 reflected the current situation and anti-establishment mood of the youth and begun broadcasting in 1967 and was devoted almost entirely to pop music. In spite of the competition from independent commercial radio stations, it remains one of the most listened-to channel until today. Radio 2 started broadcasting mainly light music and chat shows, Radio 3 classical music and cultural programming. Radio 4 broadcasts a numerous programmes, from plays and comedy shows to in-depth news coverage.

As well as these four main radio stations, a series of smaller local and regional stations was created (O'Driscoll 2002: 157). Also, for a worldwide audience, the BBC World Service, established in 1932 as the Empire Service, is broadcasting, funded directly by the Foreign and Commonwealth Office⁶, which is the British government department responsible for promoting the interests of the UK abroad (Encyclopaedia Britannica 2014a: 1; Seghal 2009). The BBC World Service broadcasts 24 hours a day and has acquired reputation for independent and accurate reporting (Whitton-Whitton 2009: 117).

In addition, in 1953, around twenty million views are estimated to have watched the coronation of Queen Elizabeth II, and by 1970, 94% of British households had a television set (O'Driscoll 2002: 159). Since then another major television channel was established and named Channel 4. Together with BBC 1, BBC 2 and ITV they represent the four main public-service television channels in the United Kingdom. In 1997, satellite and cable TV accounted for 10% of the audience, with the advent of digital television more and more stations became available. By 2008, 85% of British population already received digital television services (Whitton-Whitton 2009: 115). That is why the BBC television channels also started to broadcast digitally and an experimental High-Definition channel was established in 2006, under the name BBC HD, for a trial run (Seghal 2009). Today, most of the BBC's television stations broadcast in HD (BBC 2013b). Furthermore, in 2008, the BBC began experimenting with online live streaming of certain channels in the UK and by the end of the year, all standard BBC television channels we made available to watch online (Seghal 2009).

The BBC's online content includes a comprehensive news website along with the web-based applications for audio and video streaming and an archive. It was named BBC Online, then renamed to BBCi, and bbc.co.uk, before being rebranded back to BBC Online. The new version of the website that was launched in 2007 enables the user to customise the BBC's internet services to his own need.

⁶ However, since 1 April, 2014 it has been funded by the Licence Fee. This was agreed as part of the UK government's Spending Review in October 2010 (BBC 2014b).

The user then has a compilation of all the radio, television and internet broadcast at his disposal. The BBC claims that more than 13.2 million people visit their website every day. “According to Alexa’s TrafficRank system, in July 2008 BBC Online was the 27th most popular English Language website in the world, and the 46th most popular overall”⁷ (Seghal 2009). An online service called the BBC Jam was also made available in January 2006. This application was supposed to provide high-quality interactive resources designed to stimulate learning at home and at school. However, it was suspended in 2007 due to allegations made to the European Commission that it was causing damage to the commercial sector of the industry (Seghal 2009). In 2008, the BBC also made television programmes available for download on Apple iTunes under the studio title “BBC Worldwide” (Seghal 2009).

⁷ Today, according to the TrafficRank system, the BBC’s website is the 59th most popular website in the world and 5th most popular in the United Kingdom (<http://www.alexa.com/siteinfo/bbc.co.uk/>).

3. The profiles of BBC channels

3.1. Television channels

The British Broadcasting Corporation currently operates some nine television stations in the United Kingdom, eleven respectively. These include: BBC One, BBC Two, BBC Three, BBC Four, CBBC, CBeebies, BBC Parliament, BBC News, and BBC Alba. BBC One and BBC Two are also available in High-Definition as separate channels BBC One HD and BBC Two HD (BBC 2014t). Also, BBC World News television service operates in more than 200 countries and territories around the world, which makes it the Corporation's biggest television service (BBC News 2011).

3.1.1. BBC One

BBC One, the corporation's flagship broadcasting channel, is a regionalised television service which provides opt-outs for the local televisions' news and other programming throughout the day (Seghal 2009). There are now twenty-two particular regional configurations of the BBC One channel⁸ (BBC 2014q).

“BBC One's remit is to be the BBC's most popular mixed-genre television service across the UK, offering wide range of high quality programmes. It should be the BBC's primary outlet for major UK and international events and it should reflect the whole of the UK in its output. A very high proportion of its programmes should be original productions” (BBC Trust 2012: 1). BBC One's programmes should also exhibit such characteristic as high quality, innovation, engagement, and it should nurture UK talent. It is also the BBC's main platform for television

⁸ These are Cambridgeshire, Channel Islands, East, East Midlands, HD, London, North East & Cumbria, North West, Northern Ireland, Northern Ireland HD, Oxfordshire, Scotland, Scotland HD, South, South East, South West, Wales, Wales HD, West, West Midlands, Yorks & Lincs, and Yorkshire (BBC 2014q).

drama and, especially in peaktime, drama should be the leading feature of BBC's impact on its audience. "Comedy should also feature strongly, and the channel's strengths should also include entertainment, factual entertainment and its coverage of large sporting events [as well as] accurate, impartial and independent television news" (BBC Trust 2012: 2). BBC One is also aimed at bringing people together with its coverage of major events; at leading editorial initiatives across the BBC in such areas as culture, sports and social action; at bringing the world to the United Kingdom, particularly in news, current affairs, factual, arts and music output; and programmes that have grown audience on other BBC channels should sometimes be transferred to the BBC One in order to broaden their appeal (BBC Trust 2012: 3).

BBC One's contributions to public value, especially in the area of creativity and cultural excellence, are strongly focused on offering a broad range of its contents by featuring all sorts of today's arts and culture and bringing them to mainstream audiences. It also aims at broadcasting wide range of drama, literary adaptations as well as strongly-authored contemporary series; and helps to capture the richness of the United Kingdom's artistic life, respectively to broaden its audiences and encourage them to participate in these activities. BBC One should broadcast at least forty hours of music and arts programmes each year (BBC Trust 2012: 5).

As for promoting education and learning, BBC One is supposed to cover a range of subjects including specialist, more serious topics, some of which it should broadcast in peaktime in the form of a range of approaches like landmark series or single documentary. In its programming, it should also support creative excellence and innovation and include new technologies and production techniques. The programmes should cover areas such as natural history, science, history and the arts. To reach this goal, BBC One sometimes uses drama to enable mainstream audiences to learn about factual subjects and cooperates with other BBC channels to guide the audiences to complementary content that extends understanding of the matter broadcast (BBC Trust 2012: 5).

3.1.2. BBC Two

BBC Two, as the second leading television channel of the BBC, was established with the intention of playing a strong educational role. At first it broadcast programmes for schools and then for the Open University in 1971. The Open University broadcasts ceased in 2007 and its material is now transmitted via the internet (Whitton-Whitton 2009: 114-115). To this day, BBC Two acts as the main promoter of learning and culture. It has been successful in presenting programmes on serious and weighty topics which are nevertheless attractive to large audiences. BBC Two is famous for its highly acclaimed dramatizations of great literary works and its documentary series, some of which became world-famous (the art history series *Civilisation* or natural series *Planet Earth*, for example⁹) (O’Driscoll 2002: 161).

BBC Two’s aim is to “carry the greatest amount and range of knowledge-building programming of any BBC television channel, complemented by distinctive comedy, drama and arts programming” (BBC Trust 2011a: 1). Its programmes are supposed to broaden the audience’s horizons and cover science, history, business, arts and culture, religion, passions and leisure pursuits, as well as documentaries and current affairs. BBC Two should also provide regular in-depth news analysis and long-form journalism in which it cooperates with and complements BBC One. This channel’s factual, music and arts outputs are focused on reflecting international themes and show high-quality. BBC Two should also promote digital form of broadcasting with its technologies, and should show some of the best output from the BBC’s digital channels (BBC Trust 2011a: 2).

The main focus of BBC Two is to make a very important contribution to the Corporation’s public purpose of promoting education and learning. It should often assume that the audience is familiar with the topics being covered and therefore

⁹ It should be noted that these and other major works and series (*Life on Earth*, *Africa*, *Frozen Planet*, *Life*, *The Blue Planet*, *Nature’s Great Events*, *The Living Planet*, and many more) have been under the production of or created by Sir David Attenborough

take more challenging approach and provide deeper insight into the matter than BBC One. Its factual output should enable and encourage informal learning and extend this output supporting it with interactive services, thus strengthening the learning element. According to BBC Two service licence, the channel is bound to broadcast at least 1,500 hours of children’s programming and 520 hours of new factual programmes each year (BBC Trust 2011a: 4).

Stimulating creativity and cultural excellence is also one of the channel’s main purposes. It ought to provide arts coverage regularly. Arts outputs should include topical arts reportage as well as a wide range of series and special events. As for music, the channel aims to bring classical and contemporary works to a broader audiences. BBC Two must broadcast at least 200 hours of arts and music programming each year. “Its comedy should encourage established talent to experiment and, from time to time, it should introduce new comedy to the mainstream”¹⁰ (BBC Trust 2011a: 5).

3.1.3. BBC Three and BBC Four

BBC Three is the Corporation’s youth channel, now available via digital platforms but scheduled to become an online-only service. It is aimed at the audience between 16 and 34 years of age. After being rebranded from BBC Choice in 2003, the channel became sort of a home for popular comedy and drama shows and often serves as a test bed for nurturing hit comedies that are about to be broadcast by BBC One and BBC Two (BBC 2014i; British Comedy Guide 2014b; Mirror 2014).

“The remit of BBC Three is to bring younger audiences to high quality public service broadcasting through a mixed-genre schedule of innovative UK content featuring new UK talent” (BBC Trust 2013d: 1). It is supposed to deliver this remit

¹⁰ It is noteworthy, that a number of world’s best known comedy series, such as the Monty Python’s Flying Circus, Blackadder, or Red Dwarf were produced by the BBC, usually by the BBC Two channel in particular

by taking creative risks and experimenting with new talent and new ideas, in particular in the area of UK comedy. The programming of the channel takes a distinctive approach designed to engage younger audiences. It also concentrates on bringing new material to the screen instead of competing for well-established programmes. The schedule of BBC Three is mixed and include current affairs, drama, entertainment, music, the arts, animation, and range of educational programmes. (BBC Trust 2013d: 2).

In the context of the Corporation's public purposes of Stimulating creativity and cultural excellence and Promoting education and learning, BBC Three acts as a major driver of the BBC's reputation for creative innovation and investment in new talent. Its broadcast content is aimed to cover major cultural events that affect a younger audience, particularly multicultural events and festivals, and encourages the youth to participate in cultural activities. Also, there is an emphasis on live performance in its music and arts coverage. The channel is supposed to play an important role in finding new ways to attract the youth to subjects such as science, business and religion, where mainstream channels have difficulties with engaging the younger viewers (BBC Trust 2013d: 4-5).

BBC Four was launched in 2002, when it replaced former BBC Knowledge, as another digital-only channel. It is the Corporation's most independent, alternative and "high-brow" television channel, focusing the major part of its broadcast content on arts, culture and factual series, leaving less space for comedy (British Comedy Guide 2014a). In spite of the initial slogan, under which BBC Four was born, being "Everyone needs a place to think", and Roly Keating, Controller of the channel, explaining that "BBC Four is outward-looking and global-minded. It's for people who want more from television [...] We want it to surprise, delight and challenge, but above all to offer something satisfyingly different from the mainstream" at the time of its launch, the BBC Four currently remains a minority channel with mere one per cent of the audience share (BBC Press Office 2002; Burrell 2010). However, from time to time it still manages to produce a hit series, sometimes with over a million viewers (Tryhorn 2008).

BBC Four's primary role is to reflect United Kingdom's as well as international arts, music and culture, and provide intellectually and culturally enriching programmes. These should be approached with an expert and in-depth insight to a wide range of subjects such as philosophy and ideas, science and nature, business, politics, social issues, history, arts, media, and global news. It is also supposed to offer the best international and foreign language feature films, programming and documentaries (BBC Trust 2011b: 1-2).

BBC Four's contribution to stimulating creativity and cultural excellence lies in its commitments to independent producers, producers outside London and building relationships with them. It is aimed at bringing new presenter talent on the screen and experimenting with new comedy which should be literate and intelligent. It is also trying to support and reflect the diversity of cultural activity throughout United Kingdom by offering a diverse musical agenda, mainly the classical, specialist and world music agenda, which reflects the multicultural tastes of UK audiences. The channel is required to broadcast at least 100 hours of new arts and music programmes each year (BBC Trust 2011b: 3). As for promoting education and learning, BBC Four's programmes are bound to be more in-depth and thorough in the topics presented than any other BBC channel. This is supposed to be reached by inviting leaders in their field to describe and explain their areas of expertise. BBC Four should as well broadcast things unsuitable for mainstream television channels, such as exploring a single theme in great detail, providing a forum for debate and opinion, or broadcasting subtitled foreign-language output of a long duration. According to the channel's service licence, it must broadcast at least 110 hours of new factual programmes each year (BBC Trust 2011b: 4).

3.1.4. CBBC and CBeebies

CBBC and CBeebies are two sister television channels as well as multimedial websites designated for children exclusively. While CBeebies' primary focus group are children aged 6 and under, CBBC concentrates on children between 6

and 12 years of age (BBC Trust 2010; BBC Trust 2014). Although the programming of these channels is intended to be for younger audience than BBC Three, CBeebies alone had three times the ratings in 2007 (Conlan 2007). In January 2014, the Corporation even launched a new mobile application available for Android and iOS, which complements the programme broadcast (the TV show Ludus, in particular) and enables the children to participate and play along with the contestants in the studio (Dredge 2014). Furthermore, the channels' websites provide additional multimedial playground, including online games, archive of the programmes, children's radio etc.¹¹

The primary objective of CBeebies is to encourage learning and interactivity by broadcasting programmes containing such topics as music and movement, storytelling, make up and make do, simple science, natural history, puzzles, or animation. The goal of stimulating creativity and learning is being fulfilled by broadcasting original UK children's production, investing directly in animation co-production, and creating the broadcast programmes with strong emphasis on the government's Early Learning Goals. As for promoting education and learning, CBeebies is supposed to have a very high educational output, developed and produced by pre-school specialist. It should focus on "personal, social and emotional development; communication, language and literacy; mathematical development; knowledge and understanding of the world; physical development; and creative development" (BBC Trust 2014).

CBBC on the other hand is bound to provide drama, comedy, entertainment, news and factual programmes, and the very best of world children's television. It should inspire children to find out more about the world around them, introducing them to new ideas and providing the necessary context to enable understanding. A high cohesion with the channel's online service is also in place. CBBC stimulates creativity and cultural excellence by broadcasting news, current affairs, drama, comedy, entertainment, factual programmes and animation. It ought to broadcast at least 665 hours of drama each year. Through its programmes and online website

¹¹ Available at <http://www.bbc.co.uk/cbeebies/> and <http://www.bbc.co.uk/cbbc/>

it also encourages informal learning and is bound to broadcast at least 550 hours of factual programming each year by its service licence (BBC Trust 2010).

3.1.5. BBC Parliament and BBC News

BBC Parliament is BBC's television channel broadcasting the work of the House of Commons, House of Lords; the work of the devolved parliamentary chambers of Scotland, Wales and Northern Ireland; and some of the work of Select Committees and European Parliament. The broadcasts ought to demonstrate impartiality, accuracy and independence through a lack or minimum presence of voice-over commentary. The speeches and conferences that may have been shown only in edited versions on other BBC channels are shown here in full extent. In the context of the Corporation's public purposes, the BBC Parliament could be seen as an educational tool for students of politics and other social studies (BBC Trust 2008).

BBC News is a news coverage based television channel as well as BBC's brand and a whole division of the Corporation, responsible for processing information data about current affairs from all over the world. Besides the television channel, BBC News radio and BBC News website exist. This division is also responsible for the work of BBC Parliament and BBC World television channels (Boaden 2004). The BBC News Channel "should deliver up-to-the-minute, accurate, impartial and independent news, analysis and insight [...] and comprehensive coverage of local, UK and international events [...]" (BBC Trust 2013c: 1). BBC News' educational role might be seen in its delivery of information on a range of topics, such as business and economics, personal finance, science and technology, religion, or arts and culture (BBC Trust 2013c: 5).

3.1.6. BBC Alba

BBC Alba was launched in 2008 as a joint project between British Broadcasting Corporation and MG Alba. Its broadcast content is all in Gaelic language only and its primary focus are the Gaelic communities in Scotland. Thanks to the quality of its programmes, the channel enjoys increasing interest among the Gaelic native speakers as well as non-Gaelic viewers (MG Alba 2014; Newsnet Scotland 2011).

BBC Alba play an important role in sustaining the Gaelic culture. It contributes to the creative economy in Scotland by featuring mainly programmes from independent Scottish suppliers¹². The service is also supporting Scottish music and arts by broadcasting a range of music-making and other performance programmes, including traditional and contemporary music. As for promoting education and learning, BBC Alba is a major tool for those learning Gaelic language, as it also offers learning resources alongside its programming, including subtitles and additional online content (BBC Trust 2013a: 4-5).

3.1.7. BBC World News

BBC World News is the Corporation's international news and information channel broadcasting 24 hours a day in over two hundred countries and territories around the world. In 2011, its estimated weekly audience was 74 million, which made it BBC's most watched television channel. It broadcasts a mix of authoritative international news, sport, weather, business, current affairs and documentary programming. Together with the BBC's news website it is a part of the Corporation's Global News division, which along with BBC World Service and other divisions form the BBC World Service Group. It is also the only

¹² The channel is bound by its service licence that at least 50 per cent of its programming will come from independent producers (BBC Trust 2013a: 5).

television channel of the BBC that is funded by advertising revenues (BBC 2011a; BBC 2014b).

3.2. Radio stations

There are about sixty radio station operated and/or funded by the British Broadcasting Corporation, some of which are broadcast nationwide throughout the United Kingdom, others only in specific regions¹³. The majority of the stations is available via ordinary analogue transmission, however, some of the BBC's radios are broadcast via digital platforms or online only (BBC 2014f; BBC 2014h).

3.2.1. UK nationwide analogue radio stations

BBC's current radio stations broadcast on classic analogue platform¹⁴ throughout the whole United Kingdom are BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5 Live, and BBC Asian Network (BBC 2014h). Each of them specializes in different kinds of music styles and has distinct target group of the audience.

BBC Radio 1 is the Corporation's leading radio station designated for the widest audience, broadcasting mainly popular music. Its remit is to "entertain and engage a broad range of young listeners with a distinctive mix of contemporary music and speech [...] News, documentaries and advice campaigns should cover areas of relevance to young adults" (BBC Trust 2013e: 1). The stations target audience is the youth between 15 and 29 years of age. Although the general interest in radio, especially among younger people, is continuously diminishing, BBC Radio 1 is still one of the most listened-to radio stations in the United Kingdom (Rajar 2013; Vaughan-Rees 1995). Radio 1 is supposed to make a great

¹³ The complete list available at <http://www.bbc.co.uk/radio/stations/>.

¹⁴ They are available at the iPlayer online service as well.

contribution to the Corporation's goal of stimulating culture through its support of musical creativity in the UK and emphasis on live performances in its broadcasts. Due to its focus on youth, the public purpose of promoting education also plays a great role in Radio 1's programming. The station is bound to such criteria as to broadcast at least 60 hours of specialist music each week, broadcast from around 25 major live events and festivals each year, broadcast at least 250 new sessions each year, or broadcast at least 40 new documentaries each year (BBC Trust 2013e: 4-5).

BBC Radio 2 is currently the UK's most listened-to radio station¹⁵ with the target group of audience being people aged 35 and above. Its musical content is of mixed nature, with genres reaching from pop music to less-known, independent and world music. The musical programming is interlaced with speech-based content including news, current affairs, documentaries, comedy, readings, etc. The station's service licence states that it "should be committed to the development of new song writing and live performance, encouraging new artists, especially those from the UK" (BBC Trust 2013f: 1-2). The overall contribution to the BBC's aim of stimulating cultural excellence is probably Radio 2's main objective. It ought to broadcast a broader range of music than any other major UK radio station, with over 1,100 hours of specialist music programmes, broadcast at least 260 hours of live music, and broadcast over 100 hours of arts programming each year. It is bound to promote education and learning by broadcasting at least 130 hours of documentaries each year (BBC Trust 2013f: 4-6).

BBC Radio 3 specialises mainly in classical and jazz music. Apart from its musical content, its speech-based programming should inform and educate the audience about music and culture. Drama, the arts and ideas and religious programming should feature in its output as well. The station's target audience are "listeners of any age seeking to expand their cultural horizons through engagement

¹⁵ Based on statistical data from quarterly surveys available at http://www.rajar.co.uk/listening/quarterly_listening.php/ BBC Radio 2 outran Radio 1 in 2001 as the most popular radio station in the United Kingdom and has been leading the table ever since.

with the world of music and the arts” (BBC Trust 2013g: 1). Radio 3 aims at enriching the cultural life of the United Kingdom as well as reflecting it, and educating its audience about music by broadcasting a wide range of programmes that expose listeners to new and sometimes challenging material they may not otherwise experience. The station should regularly produce special events on significant themes and great composers should regularly be represented on Radio 3 as well as less know artist. Radio 3 plays a significant role in stimulating cultural excellence. It aims to be one of the most significant commissioners of music in the world. It provides opportunities for performance by the BBC orchestras, choruses, the BBC Singers, and ensembles or artists. Radio 3 should also maintain broadcasting relationships with other UK orchestras, opera companies and festivals. Furthermore, the station produces regular special including the annual BBC Proms, anniversaries of cultural significance, and others. Radio 3 must broadcast at least 30 new documentaries on arts and cultural topics each year as well, thus promoting education among its audience (BBC Trust 2013g: 1-5).

“Radio 4 listeners are said to define the middle-class British intelligentsia. The wide-ranging programmes cover many educational and cultural subjects and would form a good introduction to British life for overseas students of English” (Whitton-Whitton 2009: 117). BBC Radio 4 is currently the second most popular radio station in the United Kingdom, with approximately the same number of listeners as Radio 1 (Rajar 2013). Its programming is various and include news and current affairs as well as a wide range of other speech output such as drama, readings, comedy, factual and magazine programmes. In contrast with Radio 3, which aims mainly to promote culture and arts, Radio 4 is focused on education and learning. Accurate, impartial and independent news along with investigative journalism, documentaries and debates form the core of its output supported by a wide range of other speech programmes including politics, religion and ethics, history, science, documentaries, arts, literature, drama and readings, sports (subject to rights ownership) and comedy. The Corporation’s public purpose of Promoting education and learning is BBC Radio 4’s main objective. It deepens and broadens listeners’ understanding through specialist programmes about a variety of topics

as well as factual narrative series or one-off documentaries. It is bound to broadcast at least 350 hours of original documentaries each year. As for promoting cultural excellence, the schedule of the station should offer a wide range of plays, serials and adaptations, including regular readings of fiction, non-fiction and poetry. Radio 4's service licence states, that it should broadcast at least 600 hours of original drama and readings, and at least 180 hours of original comedy each year (BBC Trust 2013h: 1-5).

BBC Radio 5 Live is focused mainly on news and sports coverage. It is the leading sports radio station and fourth most popular radio station overall in the United Kingdom (Rajar 2013). It provides context to its news and sports coverage through various analysis and discussion as well. An emphasis on interaction with the audience is also visible, be it via phone-ins, text messages or emails (BBC Trust 2013i: 1).

BBC Asian Network provides musical and speech output for British Asians, especially for those originating from the Indian subcontinent, under 35 years of age, but the station aims at appealing to anyone with an interest in British Asian issues, music and culture as well. The speech output¹⁶ is logically focused mainly on news and current affairs relevant to the target audience. The musical programming includes a broad range of South Asian-influenced music, with emphasis on new and live music and British Asian artists. The culture-stimulating contribution of BBC Asian Network is obvious. As for promoting education and learning, the station plays its part mainly by providing opportunities of informal learning both for English-speaking and Asian people, and aims to link British Asians with their linguistic roots in an engaging way (BBC Trust 2013b: 1-5).

¹⁶ The majority of the programmes is broadcast in English, but programmes in South-Asian languages, mainly Hindi/Urdu, Bengali, Gujarati, Mirpuri and Punjabi, are also included in the schedule (BBC Trust 2013b: 4).

3.2.2. UK digital and online radio stations

Apart from radio stations broadcast on classical AM/FM analogue platform, the BBC operates other channels, available nationwide throughout the whole United Kingdom via digital broadcast or the iPlayer online service. These include BBC Radio 1Xtra, BBC Radio 4 Extra, BBC 5 live sports extra, and BBC Radio 6 Music. The digital stations are not as much popular as the analogue channels, as most of the people still listens to radio broadcast using the classic radio receivers at home or en route in the car where the digital channels are not available.

The broadcast content of these four radio stations varies from Radio 1Xtra's commitment to contemporary urban music and DJ performance, through Radio 4 Extra's focus on entertainment, comedy and drama, to Radio 5 live sports extra's sports coverage and Radio 6 Music's all-genres-embracing musical content (BBC 2014c; BBC 2014d; BBC 2014e).

3.2.3. Regional and local radio stations

The BBC further provides a number of radio stations available only in particular regions, providing news and other content relevant to these areas. Their reach differs from nations-oriented services (Radio Scotland, Radio Nan Gaidheal, Radio Ulster, Radio Foyle, Radio Wales, Radio Cymru) to smaller stations available in single shires only¹⁷ (BBC 2014f).

3.2.4. BBC World Service

BBC World Service is along with BBC World News television channel and the Corporation's news website a part of BBC Global Service Group. Therefore,

¹⁷ The map with the list of local radio stations is available at <http://news.bbc.co.uk/local/hi/default.stm/>.

its purpose is similar to the other services' – to provide continuous news and current affairs coverage and analysis as well as promote the English language and culture via various entertainment and educational programmes. The service is available in English and 27 other languages throughout the world and has acquired a reputation for its independent and accurate broadcasting. The station “aims to inspire and illuminate the lives of its audience by bringing the world together, making connections and helping listeners to make sense of the world” (BBC 2014b; Whitton-Whitton 2009: 117).

3.3. BBC online

The BBC's online server bbc.co.uk is a vast network of various web-based services as well as news and journalist portal. It provides support for all of the Corporation's channels, including complementary multimedia content for its television and radio broadcasting, archive of the programmes available via the iPlayer service, or the broadcast schedules of all the stations. The website is also BBC's main ground for publishing its obligatory information such as the budget and financing data, work plans, service licences etc., and other details about the Corporation itself.

4. Comparison of schedules of chosen channels

The remits and bonds of the British Broadcasting Corporation are firmly set in the documentation established by the BBC Trust – the Corporation’s governing body, particularly in each channel’s service licence. However, the true cultural and educational significance of its output is relative and can only be recognised by comparing it to the output of other competitive organizations, channels and services.

Due to the range of this thesis, schedules and programming of only few particular stations, which either have large audiences and therefore a great capacity to influence high number of people or stations with strong focus on cultural and educational topics, shall be analysed. These include BBC One, BBC Two, BBC Four, BBC Radio 1, and BBC Radio 3. Each of them will be compared with competitive service of similar orientation and rating statistics¹⁸. For channels with local variations, the London schedule will be used.

4.1. BBC One versus ITV One ¹⁹

It is generally accepted that the ITV’s leading television channel is a competitive service for that of BBC. Founded in 1955, it provides similar programming and is focused on the same target group of audience as BBC One (O’Driscoll 2002: 158; Whitton-Whitton 2009: 115). Furthermore, these two channels are the most watched and popular channels in the United Kingdom, with BBC One having almost 27 million and ITV One over 18 million people of average daily reach.

¹⁸ Rating data will be drawn from Rajar statistics website (http://www.rajar.co.uk/listening/quarterly_listening.php/) and BARB website (http://www.barb.co.uk/viewing/weekly-total-viewing-summary?_s=4/), television schedules from <http://www.onthebox.com/>.

¹⁹ Typical Friday schedules of both channel available as attachment no. 1 of this thesis.

When first looking at the schedules of these two channels, it is possible to notice repeating patterns and similar concept of the whole programming. Both services start their regular everyday broadcast at 6:00 AM with morning shows - BBC Breakfast and ITV Daybreak. These are a mix of news, current affairs, business and sports coverage along with weather forecast and live interviews with guests in the studio concerning other topics. The rest of the morning programmes until early afternoon then varies. BBC One broadcasts mainly documentary/factual shows (such as Helicopter Heroes or Homes Under the Hammer), investigative and consumer rights shows (Fake Britain; Don't Get Done, Get Dom; Saints and Scroungers) and a competition-based programme of Bargain Hunt. ITV One on the other hand is rather orientated on talk shows and entertainment with such programmes as Lorraine, The Jeremy Kyle Show, This Morning or Loose Women.

Both channels then include the midday news bulletin in their schedules, as BBC News start at exactly 1 PM and are followed by the weather forecast and regional news. The same programming follows on ITV half-hour later. The afternoon schedule is the time of various quiz shows (Perfection and Pointless on BBC, Tipping Point and The Chase on ITV), lifestyle shows (BBC and Escape to the Country, ITV and Storage Hoarders), antiques shows (BBC's Flog It! versus ITV's Dickinson's Real Deal) and others, until both of the television channels broadcast the main news of the day at 6 o'clock PM.

The after-news evening peaktime is the time of the most popular shows, particularly the legendary soap operas – BBC's EastEnders and ITV's Emmerdale and Coronation Street. It is interesting to observe that the shows are not broadcast at the same time, allowing the viewers to watch both of them, as the channels are proselytising the audience. The rest of the evening on BBC One is filled with various entertainment shows, comedy, drama and/or documentaries, depending on the day of the week. ITV One, however, regularly broadcasts live Champions League matches or another part of Coronation Street along with other drama or comedy series.

Both of the channels include another news bulletin at 10 PM. The late night schedule is then alternating between the channels, again depending on the day of the week, and usually features a full-length film or further drama, comedy and documentary series. In the days of football match, ITV also provide more detailed coverage and analysis of the match in the evening.

Weekends on BBC are devoted mainly to sports, complemented with light family entertainment show, whereas ITV focus on the entertainment primarily – it broadcasts children’s shows in the morning, talk shows before noon and various quiz show, popular TV series or other popular programmes (such as Britain’s Got Talent) in the afternoon and in the evening.

Although it is understandable that a popular television channel cannot include a great number of educational and distinctive programmes in its schedule, unlike the specialised TV services, BBC claims to aim to something more than the competition. However, when it comes to BBC One, its educational and cultural superiority over the second most watched and most alike television channel, the ITV One, is questionable.

4.2. BBC Two versus Channel 4 ²⁰

BBC Two and Channel 4 were also considered to be competitive channels, much like BBC One and ITV One. They were both said to provide “programmes which usually attract much smaller audiences” (Vaughan-Rees 1995: 56), including documentaries and educational programmes, foreign films etc. (O’Driscoll 2002: 158). Nevertheless, BBC Two is currently the third and Channel 4 the fourth most popular television service in the United Kingdom. However, that might be due to a slight change in the programming of Channel 4 during the early 2000’s in attempt to bring younger audience, making the channel more commercial

²⁰ Typical Friday schedules of both channel available as attachment no. 2 of this thesis.

and profane (BBC News 2002). When comparing the broadcast schedules of BBC Two and Channel 4, the change in Channel 4's policy is clearly visible. There are practically no documentaries or educational and other intellectually enriching programmes included in the channels schedule.

BBC Two starts its day with re-run of the BBC One shows such as *Homes Under the Hammer* or *Don't Get Done*, *Get Dom* and continues with wide range of factual game shows (*Put Your Money Where Your Mouth Is*, *Eggheads*, etc.), hobby and cooking shows (such as *Gardeners' World*, *The Great Interior Design Challenge*, *Collectaholics*, *Mary Berry Cooks*, *Great British Menu*), and various documentaries. There is also regular coverage of major sports events (currently the *Snooker World Championship*, for example) or current affairs (*Party Election Broadcast for the European Parliament*, *Daily Politics*) included in the schedule. On Tuesday and Friday night, the popular programme *Later... with Jools Holland* brings forward contemporary music and British artists as well.

Channel 4, on the other hand, is focused mainly on entertainment and popular shows, much of which is of American production. The channel's schedule basically comprises only of continuous broadcast of television series occasionally interlaid with quiz and game competitions. Of the American programmes there are primarily sitcoms such as *Will & Grace*, *According to Jim*, *The King of Queens*, *Everybody Loves Raymond*, *Frasier*, *The Simpsons*, and others. The channel also acquired reputation of reality show broadcaster. It was among the first television services to bring *Big Brother* to the United Kingdom and currently broadcasts such shows as *Undercover Boss USA* or *Come Dine with Me* every day. Unlike BBC Two however, there is a brief summary of the day's news included in the schedule at 11:50 AM and again at 7 o'clock PM.

Saturdays on BBC Two start with a large portion of *Great British Menu* and continue with sports and various lifestyle and hobby shows, mainly re-runs of the BBC One broadcast (*Spring Kitchen with Tom Kerridge*, *Escape to the Country*, *Flog It!*, etc.). Saturday evening is then a time of promoting culture such as classical music. Saturdays on Channel 4 however, are filled with the most popular

American as well as British TV series (The Big Bang Theory, How I Met Your Mother, The Simpsons, Come Dine with Me, etc.) and evening full-length films. Sunday programming on both channels are of similar nature as those on Saturday.

Although both BBC Two and Channel 4 were initially competitive channel with similar character, currently, their similarity consist only of their viewer numbers. Channel 4 is now nothing but a mere popular and ratings-seeking entertainment service obviously designated for younger audience. BBC Two still holds tight to its aim of informal education. Through numerous documentary and factual series as well as various quiz shows, it is able to fulfil the Corporation's motto to "entertain and educate" and unequivocally overcome Channel 4 in both the educational and cultural area.

4.3. BBC Four versus Discovery Channel and National Geographic ²¹

BBC Four as the Corporation's main documentary television channel is difficult to compare to any other UK's channels of same nature for two reasons: it has the average daily reach of over 2.5 million viewers (whereas other major documentary services have significantly smaller audience – Discovery Channel has daily reach of about 770,000 and National Geographic about 255,000) and it currently broadcasts only from 7 PM to 3 AM, unlike the other channels, which broadcast twenty-four hours a day. Discovery Channel and National Geographic were chosen for the comparison thanks to their acquired reputation of quality world-known authorities in the documentary broadcasting area.

Every week-day BBC Four starts its broadcast at 7 PM with regular half-hour long world news bulletin. The channel then continues with numerous documentary programmes about a wide range of topics including nature, history, chemistry, and

²¹ Typical Friday schedules of all three channel available as attachment no. 3 of this thesis.

others (for example Botany: A Blooming History; The Magic of Mushrooms; Gardens in Time; The Wonder of Bees with Martha Kearney; Mud, Sweat and Tractors: The Story of Agriculture; Chemistry - A Volatile History; Great British Railway Journeys; etc.). Great part of time is dedicated to music as well. Friday nights are usually filled almost exclusively with musical programming including live performances, coverage of music competitions or musical documentaries (for example The Joy of Easy Listening, Neil Diamond: Solitary Man, Rule Britannia! Music, Mischief and Morals in the 18th Century, Top of the Pops: 1979, or BBC produced competition BBC Young Musician of the Year 2014). Occasionally, the schedule of BBC Four is interlaid with classical comedy or drama series.

Discovery Channel and National Geographic on the other hand are providing continuous programming for twenty-four hours a day. However, when looking at its schedule, Discovery Channel is obviously more focused on informal learning and entertaining education. It consists primarily of various reality shows concerning live in the nature, such as Bear Grylls: Born Survivor or Swamp Loggers, car-related topics (Wheeler Dealers, Fast N' Loud, American Chopper, Fifth Gear, etc.), auction and antiques shows (Auction Hunters, Property Wars, Auction Kings), or other topics.

Although National Geographic fills its broadcast with teleshopping and advertisement in early morning, the rest of the daily schedule consists of more serious in-depth one-off documentaries as well as documentary series on wide range of topics. "Light" shows (such as None of the Above or Science of Stupid) are also included, yet they have great educational capacity also. Among the more serious series, there are Nazi Megastructures, Air Crash Investigation, or Do or Die. The single-part documentaries usually examine historic or scientific topics.

The weekends on all of the stations are of similar nature as the workdays, except the schedule of Discovery Channel is aimed at bringing more entertainment to the screen, and National Geographic simplifies its schedule, broadcasting more parts of its regular series in one day, thus making the schedules of both channel repetitive and monotone. Sundays on BBC Four are dedicated to music and musical history, much like Fridays.

Although BBC Four broadcasts only 8 hours per day, its average daily reach is more than twice as high as Discovery Channel's and National Geographic's reach combined. Furthermore, its short everyday schedule is filled with educational and culturally enriching programmes, whereas that of Discovery Channel consists mainly of entertaining shows with lower educational potential. National Geographic's schedule has great capacity to educate, however, its audience is approximately ten times smaller than that of BBC Four. Therefore, it could be claimed that BBC Four overcomes both Discovery Channel and National Geographic in the goal of cultural contribution to the society. As for the educational role, BBC Four probably also overcomes both of the other channels with National Geographic being the second and Discovery Channel the third in the imaginary chart.

4.4. BBC Radio 2 versus Kiss 100 FM and Magic 105.4 (London) ²²

When comparing BBC Radio 2 to competitive radio stations, similar problem occurs as with BBC Four. Radio 2 is currently the most popular radio service in the United Kingdom with more than 15.5 million of weekly listeners and no other non-BBC radio station is not able to match this number (Rajar 2014). Kiss 100 FM and Magic 105.4 were chosen because they are the leading radio stations of Bauer Radio Group, which altogether has approximately the same share of audience as Radio 2 alone and are also the two stations of the same orientation as Radio 2 which follow in the charts (with the exception of Capital London which nonetheless has approximately the same number of weekly listeners – around 2 millions). However, both Kiss 100 FM and Magic 105.4 are local radio stations for London, whereas BBC Radio 2 broadcasts throughout the whole United Kingdom, and therefore the differences in numbers are understandable.

²² Typical Friday schedule of Radio 2 available as attachment no. 4 of this thesis. Weekly schedules of Kiss 100 FM and Magic 105.4 available as attachments no. 5 and 6.

Every morning BBC Radio 2 starts at 5 AM with Vanessa Feltz's programme, which is a mix of first look at the day's news, entertainment and music, followed by The Chris Evans Breakfast Show at 6:30. Throughout the day, there are several presenters, each with his/her own show. Ken Bruce acts as the morning DJ, Jeremy Vine then hosts a discussion on a wide range of topics. Steve Wright in the Afternoon usually invites special guests at the studio, such as recognized actors or artist. Simon Mayo then features live music and in-depth interviews in his Drivetime. The rest of the day, including evening peaktimes, is a time of various musical documentaries, live performances and sessions, or more interviews.

Both Kiss 100 FM and Magic 105.4 start their day between 6 and 7 AM with a morning show as well. However, the rest of the daily schedule is more or less filled only with continuous musical broadcast, though each presenter puts on his own playlist, thus making the broadcast more diverse. Kiss 100 FM's presenter Neev Spencer has recently become the most the most listened-to British Asian Radio DJ in the United Kingdom as she broadcast an interesting mix of music genres (Redhotcurry Limited 2013). Magic 105.4 on the other hand includes news and weather bulletins in its shows at 11 AM and 6 PM.

Saturdays on BBC Radio 2 are dedicated to "oldies" from 60's to 80's and interviews with special guests, whereas Sunday schedule is rather orientated at well-known artists and musical legends. The weekends at Kiss 100 FM and Magic 105.4 are quite similar to work-days, except for bringing in more presenters and occasionally including other types of show (request show, film bulletin, etc.).

Although Bauer Radio group along with its leading channels Kiss 100 FM and Magic 105.4 has the capacity to compete with BBC Radio 2 in the number of listeners, it probably has neither the potential nor the intention to compete with the Corporation in the educational and cultural area. Providing continuous musical broadcast, the two commercial stations are mere entertainment services. Meanwhile, BBC Radio 2's everyday schedule is filled with UK's top artists

interviews, discussions, documentaries, and live performances; and apparently overcomes both of the other stations in the educational as well as cultural quality of its programming.

4.5. BBC Radio 3 versus Classic FM

BBC Radio 3 and Classic FM were chosen for the comparison because of their devotion to classical music. Both providing 24 hours a day broadcast throughout the whole United Kingdom, they greatly promote culture, which the classical music is regarded as the core of. It is noteworthy that Classic FM is UK's most listened-to non-BBC radio station and the fifth most popular station overall²³ with about 5.6 million weekly listeners (Rajar 2014).

Although everyday schedules are all the same on work-days on both stations, a difference in the concept is apparent. While Classic FM is primarily focused on broadcasting musical content, great part of Radio 3's daily schedule consists of regular documentary series (Composer of the Week, The Essay) and live performance (In Tune, Opera on 3, Radio 3 Live in Concert). The only exception in Classic FM's continuous broadcast is Jane Jones's The Full Works Concert in which she presents the world's greatest soloists and ensembles.

The weekends at BBC Radio 3 feature additional shows, such as Saturday Classics, where work of well-known composers are played; Sound of Cinema, where scores of various films are presented; Words and Music – a medley of prose, poetry and music; and others. On Sunday afternoons, there are specialist programmes about choral music and live performance of choirs as well. Classic FM also includes distinctive shows in its weekend schedule. Saturday Night at the Movies is a quite similar to BBC's Sound of Cinema; 50 Moments That Rocked the Classical Music World and Everything You Ever Wanted to Know about

²³ After BBC Radio 2, BBC Radio 4, BBC Radio 1, and BBC Radio Five Live

Classical Music are documentary series about the history of classical music; Charlotte Green's Culture Club on Sunday afternoon presents latest news and reviews from the arts world.

Although Classic FM includes some documentary and factual shows to its weekend schedule, it cannot compete with Radio 3's everyday broadcast of such programmes. However, Classic FM has almost three times larger audience in the United Kingdom, which might be a sign that the listeners prefer "more music, less talking" approach. Thus, it could be said that Classic FM makes higher contribution to the society in the culture-promoting area, whereas BBC Radio 3 clearly overcomes Classic FM in the educational and learning-promoting field of action.

5. Extracurricular activities of the BBC

The British Broadcasting Corporation being the major public broadcasting service in the United Kingdom is obliged to provide television, radio, and online transmission and produce new programmes for its broadcast. However, in time its influence and sphere of activity has broadened and the Corporation is now more than a mere broadcasting service.

5.1. Orchestras

The BBC currently employs several orchestras, choirs, and other entities throughout the UK. These include the BBC Concert Orchestra, BBC Philharmonic, BBC Singers, BBC Symphony Orchestra and Chorus, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, or BBC Big Band (BBC 2014o; BBC 2014r). Some of them have been playing for over 80 years and hold the core position in BBC's musical content and live performance. They provide distinctive

and wide-ranging concerts and regularly perform at the annual BBC Proms. The BBC Big Band, originally known as BBC Radio Big Bang is widely regarded as the UK's leading and most versatile jazz orchestra. It also broadcasts exclusively on BBC Radio, particularly on BBC Radio 2's Big Band Special series (BBC 2014r).

5.2. BBC Proms

Every year from July to September, the BBC organizes an international musical festival known as the BBC Proms. It is a series of concerts of various band, orchestras, and other musical bodies. Its aim is “to present the widest possible range of music, performed to the highest standards, to large audiences” (BBC 2014n). The first Proms concerts took place in 1895, therefore the 2014 season is the 120th season. The main venue of the BBC Proms is the Royal Albert Hall at London. With such events as CBeebies Proms and various workshops complementing the programme, the festival is designed to appeal both to adults, children, and whole families. Along with the musical content, which includes classical music and opera as well as contemporary and experimental music, the Proms also include Pre-Prom talks, Proms Plus Late, Proms Plus Literary series, as well as numerous literary competitions and other non-musical features (BBC 2014p).

5.3. BBC Big Screens

In 2002, the BBC started to install and operate the so-called Big Screens in major cities throughout the United Kingdom²⁴. These are 25-square-metre-large video screens with full sound system seated usually in squares or other spacious locations. Their purpose was to enable the British people to gather and share great

²⁴ The total number of Big Screens varies from 20 to 23 in different sources.

moments in sport, music and world events. One of the greatest achievements for the Big Screens was the broadcast of London Olympic Games in 2012. In the meantime they were broadcasting various localised content such as local news, other public information, or advertisement and charity-promoting matter. However, the operation of the Big Screens was excessively costly for the Corporation and therefore it ended its involvement in 2013 and the Big Screens currently fall under the responsibility of City Councils (BBC 2014j; BBC Press Office 2003; Disability Arts Online 2011; Thomson 2012).

5.4. BBC Learning Campaigns

BBC Learning Campaigns are the Corporation's long-term sets of activities that can last from few months to several years. They are usually connected to some of the BBC's most popular television or radio programmes and are supposed to encourage and enable people to learn, often in a practical "hands-on" way. Currently, there are six campaigns concerning various topics running - Bang Goes the Theory, Breathing Places, Dig In, First Click, Hands on History, and Headroom. An interactive website providing support and additional information for the campaigns also exist (BBC 2014a).

5.5. Things To Do

Things To Do is a service provided by the BBC via its website or mobile phone application. It helps the public to discover local activities offered by the BBC and its partners connected to its TV and radio programmes, and BBC campaigns. These include a wide range of events from a museum tour through a nature walk run or sports sessions to participation in BBC'S roadshows such as the Bang Goes the Theory Tour or the Wallace & Gromit Tour. The events are funded

by the Corporation's income from the licence fees, thus making the majority of them free of charge or with only a small cost (BBC 2014s).

5.6. BBC Micro

In early 80's, the BBC Micro computer was constructed as a part of the Corporation's Computer Literacy Project. More than 1.5 million pieces were sold and some of them are in use until today. The BBC's aim was to create a machine which could be the base topic of a major factual series. The follow-up show *The Computer Programme* was then presenting how computers could be used, not just for programming, graphics, sound and vision, artificial intelligence and controlling peripheral devices. "The computer combined good industrial design with significant technological innovation. It had, for example, a proper keyboard, an open architecture [...], a relatively powerful 6502 processor (the same as the Apple II) and an elegant operating system" (Naughton 2012). It was operated by inputting instructions in BASIC programming language. This approach stimulated the users, most of which were mainly teenagers, to create their own programs and computer games. As a result, the BBC Micro raised a whole generation of British computer intelligentsia who then went on to set up their own companies, such as ARM. The BBC Micro also greatly helped to bring personal computers to people's homes and schools (BBC News 2011b; Naughton 2012).

6. Conclusion

Thanks to the unique history and position that the British Broadcasting Corporation holds in the cultural, informational, entertainment and other aspects of life in the United Kingdom, it has an exclusive opportunity to affect millions of people and the whole nation in a way that probably no other organization in the world has. To this day, it remains the most popular broadcasting television as well as radio service in the UK with no real overall competition²⁵.

The BBC has greatly contributed to the popularity of radio and television transmission in the United Kingdom as well as internationally, bringing this technology to countries of Commonwealth. For a long time it was Britain's only broadcasting service until the passage of Television Act of 1954 which allowed commercial television services to exist and later the Marine Offences Act of 1967 that had the same effect for radio broadcasting. After the emergence of competitive organizations the BBC had to adjust its content to appeal to the masses. However, with the launch of BBC Two and other specialised channels the Corporation has managed to maintain its high-quality service status which it holds up to the present day.

Thanks to the BBC's obligation to produce original drama and comedy, every year a number of new shows and series has been broadcast. Some of them have become world-famous, legendary even. As examples Doctor Who; Monty Python's Flying Circus; Mr. Bean; Red Dwarf; or Yes, Minister could be named. Numerous documentary series, mainly from the production of Sir David Attenborough and BBC Two, have been highly appraised and reached great international acclaim as well²⁶.

The Corporation has also great international influence as the BBC World Service along with BBC World News and the online website is available in the

²⁵ For example, of the commercial radio services combined do not even reach the same number of listeners as the BBC alone (Rajar 2014).

²⁶ As aforementioned in chapter 3.1.2. (p. 19)

majority of the countries around the world and provides actual and accurate coverage of current affairs. “Many people in war situations such as Iraq or in Gaza have stated they rely on the BBC to give their best information” (Whitton-Whitton 2009: 117). The international broadcast also helps to promote British culture and English language and can be excellent source of information about topics concerning the life in the United Kingdom.

When compared to commercial and competitive services, the BBC has been always aimed to offer more than mere entertainment. Its attempt is to include certain values of the British society into its broadcasting as well as reflect the society itself. The Corporation’s mass-focused channels provide quite similar content, however, thanks to the number of maintained specialised and alternative services, the BBC can afford to broadcast high-quality high-brow, educational, cultural, and other programmes as well. The eminent numbers of audience of such television and radio stations then only show that the Britons are in fact interested in these types of broadcast.

However, the British Broadcasting Corporation does not anchor itself exclusively to broadcasting services. It also organizes various events of cultural and educational significance all over the United Kingdom and engages in wide range of other activities. The BBC Proms is an annual international musical festival well important for the British cultural life. The Learning campaigns of the Corporation also offer great opportunities for the children as well as adults to educate themselves in an enjoyable way.

To conclude, the British Broadcasting Corporation is to this day faithful to its motto to “entertain and educate” and plays a crucial role in the UK’s cultural and informational life. It is a prevalent element of British media scene, yet it still manages to be impartial. Its shows and programmes have the capacity to affect all of the people throughout the whole United Kingdom as well as around the world. Without the BBC, today’s public broadcasting and media as a whole would surely not be the same.

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8. Abstract

The topic of this thesis is the British Broadcasting Corporation (BBC) and its educational and cultural role, mainly in the United Kingdom.

The first part of the thesis briefly introduces BBC's history and the events that helped to shape the Corporation into its current form. The second part is then dedicated to BBC's channels and services, their remits, bonds and their profiles. In the third chapter the broadcast schedules of chosen BBC television and radio stations are compared with those of commercial competition services. The fourth part presents other cultural and educational contributions of the Corporation to the society. In the last part, the initial hypotheses and questions are confirmed or denied and answered.

9. Resumé

Tématem této práce je britská organizace British Broadcasting Corporation (BBC) a její vzdělávací a kulturní role, především ve Spojeném království.

První část práce stručně představuje historii BBC a události, které pomáhaly tuto korporaci formovat do současné podoby. Druhá část je pak věnována kanálům a službám BBC, jejich pravomocem, závazkům a jejich profilům. Ve třetí kapitole jsou porovnávány programy vysílání vybraných televizních a radiových kanálů BBC s programy komerčních konkurenčních stanic. Čtvrtá část představuje další kulturní a vzdělávací přínosy korporace společnosti. V poslední části jsou původní hypotézy a otázky potvrzeny nebo vyvráceny a zodpovězeny.

10. Attachments

1. The schedules of BBC One and ITV 1 (Friday, 25 April 2014)
(<http://www.onthebox.com/>)

| BBC1 | ITV1 (London) |
|---|--|
| 00:00 ...Two for the Money (started at: 23:35) | 00:05 Jackpot247 |
| 01:30 Holiday Weatherview 01:35 BBC News | |
| | 03:00 Tonight 03:25 ITV Nightscreen |
| | 05:05 The Jeremy Kyle Show |
| 06:00 Breakfast | 06:00 Daybreak |
| | 08:30 Lorraine |
| 09:15 Helicopter Heroes | 09:25 The Jeremy Kyle Show |
| 10:00 Homes Under the Hammer | 10:30 This Morning |
| 11:00 Don't Get Done, Get Dom 11:45 Saints and Scroungers | |
| 12:15 Bargain Hunt | 12:30 Loose Women |
| 13:00 BBC News; Weather 13:30 BBC Regional News and Weather 13:45 Perfection | 13:30 ITV News and Weather 13:55 ITV News London |
| 14:30 Escape to the Country | 14:00 Storage Hoarders |
| 15:30 Spring Kitchen with Tom Kerridge | 15:00 Dickinson's Real Deal 15:59 ITV London Weather |
| 16:15 Flog It! | 16:00 Tipping Point |
| 17:15 Pointless | 17:00 The Chase |
| 18:00 BBC News 18:30 BBC Regional News Programmes 18:55 Party Election Broadcast for the European Parliament | 18:00 ITV News London 18:25 Party Election Broadcast for the European Parliament 18:30 ITV News and Weather |
| 19:00 The One Show 19:30 A Question of Sport | 19:00 Emmerdale 19:30 Coronation Street |
| 20:00 EastEnders 20:30 MasterChef | 20:00 Weekend Escapes with Warwick Davis 20:30 Coronation Street |
| 21:00 Have I Got News for You 21:30 Outnumbered | 21:00 Lewis |
| 22:00 BBC News 22:25 BBC Regional News and Weather 22:35 The Graham Norton Show | 22:00 ITV News at Ten and Weather 22:30 ITV News London 22:35 The Bourne Ultimatum |

2. The schedules of BBC Two and Channel 4 (Friday, 25 April 2014)
 (<http://www.onthebox.com/>)

| BBC2 | Channel 4 |
|---|---|
| 00:10 Snooker: World Championship Extra | 00:30 Random Acts 00:35 One Born Every Minute |
| | 01:30 Food Unwrapped |
| 02:10 Border Country: The Story of Britain's Lost Middleland | 02:25 Dead Famous DNA |
| 03:10 This Is BBC Two | 03:20 Unreported World 03:50 SuperScrimpers |
| | 04:45 River Cottage Bites |
| | 05:05 Deal or No Deal |
| 06:00 Homes Under the Hammer | 06:00 Countdown 06:45 Will & Grace |
| 07:00 Don't Get Done, Get Dom 07:45 Put Your Money Where Your Mouth Is | 07:10 According to Jim 07:30 The King of Queens 07:50 Everybody Loves Raymond |
| 08:30 The Great Interior Design Challenge | 08:20 Everybody Loves Raymond 08:50 Frasier |
| 09:30 Mary Berry Cooks | 09:20 Frasier 09:50 Undercover Boss USA |
| 10:00 Snooker: The World Championship | 10:50 Come Dine with Me 11:20 Come Dine with Me 11:50 Channel 4 News Summary 11:55 Come Dine with Me |
| 12:00 The Great British Bake Off | 12:25 Come Dine with Me 12:55 Come Dine with Me |
| 13:00 Snooker: The World Championship | 13:30 Channel 4 Racing 15:30 Deal or No Deal 16:30 Fifteen to One |
| 17:55 Party Election Broadcast for the European Parliament | 17:30 Come Dine with Me |
| 18:00 Eggheads 18:30 Escape to the Continent | 18:00 The Simpsons 18:30 Hollyoaks |
| 19:00 Great British Menu 19:30 Mastermind | 19:00 Channel 4 News 19:30 Unreported World |
| 20:30 Gardeners' World | 20:00 Marvel's Agents of SHIELD |
| 21:00 Natural World | 21:00 Gogglebox |
| 22:00 The Trip 22:30 Newsnight | 22:00 Alan Carr: Chatty Man |
| 23:00 Weather 23:05 Later - with Jools Holland | 23:05 Rude Tube |

3. The schedules of BBC 4, Discovery Channel and National Geographic (Friday, 25 April 2014) (<http://www.onthebox.com/>)

| BBC4 | Discovery Channel | National Geographic |
|---|--|--|
| 00:00 Rule Britannia! Music, Mischief and Morals in the 18th Century | 00:00 Klondike | 00:00 Wicked Tuna |
| 01:00 Top of the Pops: 1979 01:35 Botany: A Blooming History | 01:00 Game of Stones | 01:00 Banged Up Abroad |
| 02:35 The Magic of Mushrooms | 02:00 Whale Wars | 02:00 Air Crash Investigation |
| 03:35 Close | 03:00 Klondike 03:50 Game of Stones | 03:00 Banged Up Abroad |
| | 04:40 American Chopper | 04:00 Egypt: Secrets of the Dead |
| | 05:30 How Tech Works | 05:00 Teleshopping |
| | 06:00 Property Wars | 06:00 Teleshopping |
| | 07:00 Swamp Loggers | 07:00 Teleshopping |
| | 08:00 Bear Grylls: Born Survivor | 08:00 None of the Above 08:30 None of the Above |
| | 09:00 Gold Rush | 09:00 Highway Thru Hell: USA |
| | 10:00 Auction Hunters 10:30 Auction Hunters | 10:00 Air Crash Investigation |
| | 11:00 Fast N' Loud | 11:00 Air Crash Investigation |
| | 12:00 Wheeler Dealers 12:30 Wheeler Dealers | 12:00 Banged Up Abroad |
| | 13:00 Klondike | 13:00 The Silver Pharaoh Mystery |
| | 14:00 Game of Stones | 14:00 Ultimate Airport Dubai |
| | 15:00 Ice Pilots | 15:00 Wicked Tuna |
| | 16:00 Auction Hunters 16:30 Auction Hunters | 16:00 Air Crash Investigation |
| | 17:00 Sons of Guns | 17:00 Nazi Megastructures |
| | 18:00 Wheeler Dealers 18:30 Wheeler Dealers | 18:00 None of the Above 18:30 None of the Above |
| 19:00 World News Today 19:30 BBC Young Musician of the Year 2014 | 19:00 Bear Grylls: Born Survivor | 19:00 Air Crash Investigation |
| | 20:00 Bear Grylls: Extreme Survival Caught on Camera 20:30 Bear Grylls: Extreme Survival Caught on Camera | 20:00 Wicked Tuna |
| 21:00 Sings Bacharach and David! | 21:00 Auction Hunters 21:30 Auction Hunters | 21:00 Car SOS |
| 22:00 The Joy of Easy Listening | 22:00 Wheeler Dealers | 22:00 Science of Stupid 22:30 Science of Stupid |
| 23:30 Neil Diamond: Solitary Man | 23:00 Discovery Atlas | 23:00 Yukon Gold |

4. The schedule of BBC Radio 2 (Friday, 25 April 2014)
 (<http://www.bbc.co.uk/radio2/programmes/schedules/2014/04/25>)²⁷

| | |
|------------------|--|
| EARLY | |
| 00:00 | Janice Long 25/04/2014 Great music and top chat after midnight. |
| 02:00 | Alex Lester A Doily Hoard Buffoonery, twaddle and terrific tunes for night owls across the UK with the Dark Lord. |
| 05:00 | Vanessa Feltz Roaring Reggae Friday A first look at the day's news, plus great entertainment and music. |
| MORNING | |
| 06:30 | The Chris Evans Breakfast Show Diaz, Le Blanc, Allen and Embrace Chris chats to Cameron Diaz, Matt Le Blanc and Lily Allen, plus Embrace play live. |
| 09:30 | Ken Bruce Douglas Hodge picks his final choices for Tracks of My Years West End star Douglas Hodge chooses the final tracks of his years. |
| AFTERNOON | |
| 12:00 | Jeremy Vine Paddy O'Connell sits in Paddy O'Connell sits in for Jeremy Vine with news, views and live guests. |
| 14:00 | Steve Wright in the Afternoon Juliette Binoche and Ask Elvis Steve and the team chat to French superstar Juliette Binoche, and Ask Elvis returns. |
| 17:05 | Simon Mayo Drivetime All Request Friday! The weekend starts here with another All Request Friday, where you get to choose the tunes |
| EVENING | |
| 19:00 | Desmond Carrington: The Music Goes Round A Musical Miscellany Desmond plays a general selection of classic pop and new releases. |
| 20:00 | Friday Night is Music Night Shakespeare Another chance to hear a concert which marked 50 years of the Royal Shakespeare Company. (R) |
| 22:00 | The Radio 2 Arts Show with Claudia Winkleman 25/04/2014 Claudia chats to special guests from the world of the arts. |
| LATE | |
| 00:00 | Huey Morgan 26/04/2014 Join Huey Morgan after midnight as he guides you through his favourite tracks. |
| 03:00 | Richard Allinson 26/04/2014 Join the 3.46 club with your early morning host Richard Allinson. |

²⁷ Unfortunately, the weekly schedule of Radio 2 was far too extensive and would not fit the pages of this thesis.

5. The weekly schedule of Kiss 100 FM
(<http://www.kissfmuk.com/schedule/>)

| Hours | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|--------------------------------|---|---|---|---|---|---|
| 00:00 | DEvolution | SubSoul Sessions | KISS Drum & Bass | DJ Swerve | DJ Pioneer | The Wideboys | Saturday Night Kiss with Danny Lee |
| 01:00 | Sinden | Kiss Presents | DJ Hype | The Kiss Hip Hop Show | Kiss Presents | | |
| 02:00 | Freddie on Kiss | Freddie on Kiss | Freddie on Kiss | Freddie on Kiss | Freddie on Kiss | Ray Foxx | Saturday Night Kiss with Charlie Hedges |
| 03:00 | | | | | | | Saturday Night Kiss with Danny Lee |
| 04:00 | | | | | | Michael | Kiss Jams mixed by DJ Swerve |
| 05:00 | | | | | | | Freddie on Kiss |
| 06:00 | Warren on Kiss | Rickie, Melvin & Charlie in the Morning | Rickie, Melvin & Charlie in the Morning | Rickie, Melvin & Charlie in the Morning | Rickie, Melvin & Charlie in the Morning | Tinea on Kiss | |
| 07:00 | | | | | | | |
| 08:00 | | | | | | | |
| 09:00 | Jez on Kiss | Jez on Kiss | Jez on Kiss | Jez on Kiss | Jez on Kiss | Jez on Kiss | |
| 10:00 | | | | | | | Will on Kiss |
| 11:00 | Kisstory | Kisstory | Kisstory | Kisstory | Kisstory | Kisstory | Kisstory |
| 12:00 | Neev on Kiss | Neev on Kiss | Neev on Kiss | Neev on Kiss | Neev on Kiss | Will on Kiss | Will on Kiss |
| 13:00 | | | | | | | |
| 14:00 | | | | | | | Michael & Andrea on Kiss |
| 15:00 | Live@Kiss with Michael & Tinea | Live@Kiss with Michael & Tinea | Live@Kiss with Michael & Tinea | Live@Kiss with Michael & Tinea | Live@Kiss with Michael & Tinea | AJ on Kiss | |
| 16:00 | | | | | | | |
| 17:00 | | | | | | | The Official Kiss Top 40 |
| 18:00 | | | | | | Saturday Night Kiss: Majestic | |
| 19:00 | Dave on Kiss | Dave on Kiss | Dave on Kiss | Dave on Kiss | Friday Night Kiss: Steve Smart | | The Never End Kiss Weekend |
| 20:00 | | | | | | Saturday Night Kiss: Steve Smart | |
| 21:00 | | | | DJ EZ | | | |
| 22:00 | AJ on Kiss | AJ on Kiss | AJ on Kiss | | Friday Night Kiss: AJ | | Never End Kiss Weekend - Dixon Brothers |
| 23:00 | KISS Monday Mixtape | | | | | Saturday Night Kiss with the Dixon Brothers | Kiss Jams mixed by DJ Swerve |

6. The weekly schedule of Magic 105.4 (London)
(<http://www.magic.co.uk/on-air/station-schedule/>)

| Hours | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|---|---|---|---|---|---|---------------------------------------|
| 01:00 | The Mellow Magic Lovezone | The Mellow Magic Lovezone | The Mellow Magic Lovezone | The Mellow Magic Lovezone | The Mellow Magic Lovezone | The Mellow Magic Lovezone | The Mellow Magic Lovezone |
| 02:00 | Mellow Magic | Mellow Magic | Mellow Magic | Mellow Magic | Mellow Magic | Mellow Magic | Mellow Magic |
| 03:00 | | | | | | | |
| 04:00 | | | | | | | |
| 05:00 | | | | | | | |
| 06:00 | Early Breakfast with Hannah Cox | | | | | Early Breakfast with Gary Vincent | Early Breakfast with Gary Vincent |
| 07:00 | | Foxy in the Morning | Foxy in the Morning | Foxy in the Morning | Foxy in the Morning | | |
| 08:00 | Foxy in the Morning with Simon Dale | | | | | Magic Breakfast with Justin Wilkes | Magic Breakfast with Justin Wilkes |
| 09:00 | | | | | | | |
| 10:00 | | | | | | | |
| 11:00 | Mid Mornings with Gary Vincent | Mid Mornings with Gary Vincent | Mid Mornings with Gary Vincent | Mid Mornings with Gary Vincent | Mid Mornings with Gary Vincent | Saturday mornings with Angie Greaves | The Kim Wilde Request Show |
| 12:00 | | | | | | | |
| 13:00 | | | | | | | |
| 14:00 | | | | | | Denise Van Outen | |
| 15:00 | The Magic of Motown with Angie Greaves | Afternoons with Martin Collins | Afternoons with Martin Collins | Afternoons with Martin Collins | Afternoons with Martin Collins | | The World According to Rick Astley |
| 16:00 | | | | | | Saturday Afternoons with Martin Collins | |
| 17:00 | More Music Drivetime with Justin Wilkes | | | | | | Sunday Afternoons with Danny Pietroni |
| 18:00 | | More Music Drivetime with Angie Greaves | More Music Drivetime with Angie Greaves | More Music Drivetime with Angie Greaves | More Music Drivetime with Angie Greaves | | |
| 19:00 | | | | | | Saturday Evenings with Gary Vincent | |
| 20:00 | Luke Kempner | | | | | | The Green Room with Jo Parkerson |
| 21:00 | Mellow Magic with Danny Pietroni | Mellow Magic with Danny Pietroni | Mellow Magic with Danny Pietroni | Mellow Magic with Danny Pietroni | Mellow Magic with Danny Pietroni | Mellow Magic with Hannah Cox | Mellow Magic with Hannah Cox |
| 22:00 | | | | | | | |
| 23:00 | | | | | | | |
| 24:00 | | | | | | | |

7. The schedules of BBC Radio 3 and Classic FM (Friday, 25 April 2014)
 (<http://www.radiotimes.com/radio/radio-listings/>)

| | BBC Radio 3 | Classic FM | | BBC Radio 3 | Classic FM |
|------|----------------------|---------------------|------|------------------------------------|----------------------|
| 12AM | Late Junction | Smooth Classics | 1PM | Radio 3 Lunchtime ... | Jamie Crick |
| | Through the Night | | 2PM | Afternoon on 3 | |
| 1AM | | | 3PM | | |
| 2AM | | Nick Bailey | 4PM | | |
| 3AM | | | | In Tune | |
| 4AM | | | 5PM | | Classic FM Drive |
| 5AM | | | 6PM | | |
| 6AM | | More Music Breakfas | | Composer of the W... | |
| | Breakfast | | 7PM | | |
| 7AM | | | | RT Radio 3 Live in Co... | |
| 8AM | | | 8PM | | The Full Works Co... |
| 9AM | Essential Classics | John Suchet | 9PM | | |
| 10AM | | | 10PM | The Verb | Smooth Classics |
| 11AM | | | | The Essay | |
| 12PM | Composer of the W... | | 11PM | World on 3 | |