COMPONENT 1
SECTION B: MEDIA INDUSTRIES & AUDIENCES

RADIO

SET TEXT:
BBC - LATE NIGHT WOMEN'S HOUR
EPISODE - OCTOBER 28TH 2016 - 'HOME'
**THE RADIO INDUSTRY**

**RADIO IN THE CURRENT DIGITAL AGE**

TuneIn CEO John Danham advocates that, “radio is the original form of social media in that it allows you to connect with other people and ideas in your community or beyond. This is what makes radio unique and the reasons behind it longevity.”

**IS RADIO STILL RELEVANT TO MODERN AUDIENCES IN THE 21ST CENTURY?**

Reasons it is relevant:

1. 
2. 

Two reasons it can be deemed irrelevant:

1. 
2. 
The radio industry is one of the oldest and most traditional media industries; it has seen many changes, never more so than now with the rapid progress of digital technology. The link between the product, the industry and the audience is still closely related, but the way in which audiences access and respond to radio products has changed dramatically in recent years.

Recent technological developments have impacted in considerable changes within the radio industry significantly.

**TASK:** Match the technology with the definitions in the table below.

<table>
<thead>
<tr>
<th>INTERACTIVE RADIO</th>
<th>PODCASTING</th>
<th>TRADITIONAL AND DAB</th>
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<tr>
<td>FM/ AM services are still available in the UK, however there has been a concerted effort to promote a move to <strong>digital radio</strong>. Some regional stations are now available nationally thanks to DAB and have increased their potential audience because of this.</td>
<td>Interactive radio on your PC, smartphone or tablet enables audiences to open a specific app and allows you more control over the radio station in question – e.g. listening to prerecorded programmes rather than listening to the current live broadcast. This can be accessed as a traditional radio, however dependent upon the broadcaster there is the added bonus of being able to access additional content, programmes or avail of ‘catch up’ services.</td>
<td>Popularised by the advent of the iPod era, typically offers episodic shows, similar to radio shows have been broadcast for decades. These can be linked to already existing radio shows; or standalone broadcasts.</td>
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**While the Radio may have started with traditional AM/FM options, all these elements exist simultaneously today to give audiences a wider choice – a typical trait of the modern DIGITAL era we live in.**

**THE SHIFT TOWARDS DAB (DIGITAL RADIO)**

The expectations of radio have changed over the years. The table below demonstrates how recent technological advancements in DAB have impacted upon the production, distribution, circulation and ultimately consumption of radio.

**TASK:** On the next page separate the expectations into past and current expectations of radio.

| Greater focus on the persona of the host – use of star appeal/ personal identity (U&G). | Being able to constantly updated with news. |
| Less emphasis on the host – moreso on content, music, event, discussion etc. | Being able to listen to **news** at specific/ given times e.g. on the hour |
| Programmes targeting specific and specialised audiences **FIXED** – mainly through analogue radio. | Fixed programming schedule which audiences **have no choice** in consuming/ listening to. |
| Programmes can target a greater range of audiences through DAB – more choice – mantra of radio stations which cater for differing interest, mentalised – niche | The ability to select from a range of current affairs broadcasts which is more appealing to audiences with varying interests (psychog.). |
**DIGITALLY CONVERGENT PLATFORMS** – are platforms (apps, websites) where audiences can consume various types of texts.

What are the benefits of such technological advancements in the radio industry?

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<th>PAST EXPECTATIONS OF RADIO</th>
<th>CURRENT EXPECTATIONS OF RADIO</th>
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HISTORY OF RADIO

Radio has evolved dramatically since it began in the 1920s. It is important to note that radio (like other media forms) has developed as society and technology has advanced.

NOTABLE HISTORIC MOMENTS TO BE AWARE OF:

1. Radio was dominated by the public service broadcaster; BBC from 1920s until the 1960s. During 1960s, pirate radio stations became popular with the younger demographic who were oppositional to the monopoly of power and control the BBC had over the radio industry. The BBC went to great lengths to undermine their rival pirate radio stations banning any reference to them and urging government/ politicians to shut them down.

2. Interestingly, it was this battle between BBC vs. Pirates which ended in 1967 could be a main factor in the launch of BBC Radio 1 (BBC’s flagship radio station for the younger demographic) and first pop music radio station.

3. BBC had the monopoly of pop music radio until commercial radio was introduced in 1973. Commercial – funded by advertisers. Public – funded by public through taxes/ TV licenses.

4. This popularity of pirate radio stations paved the way for commercial radio to establish itself and allow the industry to develop.

5. Digital Audio Broadcasting launched in the UK in 1995 – accelerated usage following popularity of the iPod. DAB listening accounts for 45.2% of listening.

6. 2017 Discussion of radio being switched over, like TV, to exclusively Digital – no more FM/ AM – this is yet to occur.
EXTENSION TASK
Core Question: How does radio in the digital age cater for a greater range of audiences? Could it be argued that this fits with a more pluralist society?

Pluralist =

Gauntlett argues that the internet and digital media have fundamentally challenged the ways in which we engage with all media.

STATION PROFILES

Each radio station, whether commercial or a PSB such as the BBC, has a distinct profile and identity, and appeals to different audiences. This is evident in the programmes they produce, the presenters and the way in which they market themselves to those audiences. Each station also has a logo that is a visual signifier of the station and is used in cross-platform marketing. This identity has been built up over time and audiences have expectations of particular stations and their output.

The programmes produced and commissioned by the station are often indicative of the station’s identity and its values, attitudes and beliefs. Radio differs from television in that it is available in a range of different formats.

There are over 300 commercial radio stations in the UK, which are broken down into different types:

- **National commercial radio**: Classic FM, Talk Sport and Absolute Radio.
- **National brands**: regional stations that have been collected into networks, sharing some programmes and syndicated output. For example, Bauer Media Group, a multinational conglomerate that operates in 16 countries. It owns a range of global magazine titles and part of its organisation is Bauer Radio with stations like Kiss and Magic.
- **Independent local radio**: Regional commercial stations, specific to certain areas of the country.
- **Community radio**: Different format from public service and commercial stations, they serve their local areas and produce content of interest to local people. Non-profit making, usually funded by local community.
- **Hospital radio**: there are hundreds of hospital radio stations, staffed by volunteers.

Regardless of category all radio stations are obliged to broadcast regular news bulletins. These also capture the style of the radio and its target audience. For instance, BBC Radio 1 uses Newsbeat which is condense and pacey to suit its younger demographic whereas BBC Radio 4 utilises the traditional mode of address in their Today programme.
PSB & THE BBC

Complete the research task using the BBC website link http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare

What does PSB stand for?

What are the BBC Mission and Values?

MISSION (THIS IS ALSO REFERRED TO AS THE REMIT)

VALUES

5 PUBLIC PURPOSES OF THE BBC

1.

2.

3.

4.

5.

How is the BBC funded?
WHO ARE PSBS IN THE UK?

The two prime PSBs in the UK are: BBC and Channel 4.

However other broadcasters such as ITV and Channel 5 have a much lower remit (commitment) to PSB.

PSB’S REMITS

The BBC has a 100% commitment (remit) to publicly serve in terms of what it broadcasts on its TV, radio, online, film et al. services.

Which regulatory body are in charge of ensuring broadcasters are keeping to their PSB remits?

The role of the organisation is:

- To ensure that a wide range of television and radio services of high quality and wide appeal is available.
- To maintain plurality in the provision of broadcasting.
- To adequately protect audiences against offensive or harmful material.
- To protect audiences against unfairness or infringement of privacy.

The BBC is also self-regulatory. They work with producers to ensure that there will be no need for eternal intervention except in extreme circumstances.

How can broadcasters like the BBC self-regulate?

An audience member can complain regarding a particular programme that they may deem offensive or harmful, and audience pressure over certain content can often be a successful form of regulation.

The only way in which the BBC can fulfil its 100% PSB remit is due to the fact that it isn’t funded by advertisers. Instead it is funded by the public through the TV License.

BBC Radio is also funded by the TV Licence – as with TV this enables radio to produce programmes which are less anchored towards mainstream and moreso geared towards attracting Alternative/more niche audiences.

BBC have no need to ALWAYS win massive audiences it can put on educational shows, documentaries, special news shows, obscure sports, political debates etc. Whereas other broadcasters cannot take such risks and instead can be accused of populist entertainment targeting mainstream and massive audience figures.

On the following page complete the research task

⇒ RESEARCH RADIO 4 AND RADIO 1
⇒ LOOK AT THE PROGRAMMING (SCHEDULE) AND WIDER ADVERTISING FOR THE STATIONS.
<table>
<thead>
<tr>
<th>Who is their target audience? Try to apply audience theory</th>
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<td><strong>Radio 4</strong></td>
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<th>How are they targeted?</th>
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<td><strong>Radio 4</strong></td>
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<th>What range of programmes are offered on each station? Think of genres, content etc.</th>
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<tr>
<td><strong>Radio 4</strong></td>
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</table>
### Which programmes are most clearly fulfilling their PSB remit (serving interest of the audience: educating, informing & entertaining).

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<th>RADIO 4</th>
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### Which one of the three principles are most in evidence, in which programmes?

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<th>RADIO 4</th>
<th>RADIO 1</th>
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## Radio service licences

The Trust governs each BBC radio service with a service licence. If the BBC Executive wishes to make any change to the stated remit and other commitments within the service licence, this must be approved by the Trust. A published protocol sets out our duties and how we carry these out.

**BBC Radio 1**

The remit of Radio 1 is to entertain and engage a broad range of young listeners with a distinctive mix of contemporary music and speech.

**BBC Radio 4**

The remit of Radio 4 is to be a mixed speech service, offering in-depth news and current affairs and a wide range of other speech output including drama, readings, comedy, factual and magazine programmes.
**RADIO SCHEDULING**

- Just like TV, radio stations have a schedule and programmes are **stripped** across this.
- The scheduling of a particular programme would have been researched in order to fully maximise the success of appealing and reaching the target audience.
- This is still the case, even though audiences can ‘catch up’ using podcasts, ‘listen again’ services etc.
- Radio schedules are often stripped in relation to what people would be doing and the content reflects that. For instance, more traffic updates during breakfast and rush hour.

**Stripping:** technique uses in radio and TV whereby certain programmes are broadcast the same time everyday. In radio this attracts audiences who associate particular programmes with parts of their day. E.g. The Chris Evan’s Breakfast show on BBC Radio 2 is part of my daily commute to work; when I was at university it was BBC Radio 1: Chris Moyles’ Show.

- BBC Radio 4 engages in **stripping** in its schedule through the broadcast times of Woman’s Hour at 10am everyday and LNWH which is broadcast more **uniquely** once a month at 11pm.

**Q:** What does the scheduling time of Late Night Woman’s Hour suggest about the themes of the programme and the assumed consumption patterns of its audience?

Bullet point some ideas below:

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**RADIO INDUSTRY: MARKETING**

In line with the specification BBC Radio represents the **institutionalised** nature of media production, distribution, circulation and marketing. This is the notion that all of its radio products following a set of principles.

The **institutionalised** nature is clearly evident within the following marketing strategies used by BBC Radio:

- **Cross platform marketing:** other radio stations and BBC Television will promote radio stations, programmes and events related to BBC Radio. E.g. BBC Radio 1 ‘Big Weekend’ tends to pervade and saturate all of BBC Radio stations alongside TV advertising.
- **Billboards and magazines** for stations and presenters.
- Each radio stations has its own **website** within the umbrella website for BBC radio. This enables listeners to access live studio streaming and listen to archive programmes. Websites also enable audiences to interact with presenters (U&G: social interaction) and enable radio stations and networks to be available to global audiences outside of the UK (globalisation).
- BBC Radio produces promotional films focusing on a particular parts of its output; e.g. presenters/news coverage.
- **BBC Taster:** interactive service which enables BBC to showcase experimental ideas and new talent. Allows audiences to give feedback on what they see and hear. BBC is able to use this platform to develop ideas for digital content and emerging technology. [www.bbc.co.uk/taster](http://www.bbc.co.uk/taster)
RADIO 4 & WOMAN'S HOUR

⇒ Weekdays – 10am – 11am
⇒ Saturdays 4pm – 5pm
⇒ Broadcast on BBC Radio 2
⇒ 3.9 million listeners in 2013
⇒ The programme consists of reports, interviews and debates on health, education, cultural and political topics AIMED at women and mothers.
⇒ The programme maintains links with Women’s Aid and Fawcett Society, a campaign group that promotes using the media to secure political change on women’s behalf.

CONVENTIONS OF SPEECH-LED RADIO: the form of BBC Radio 4’s Woman’s Hour and Late Night Woman’s Hour.

<table>
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<th>A PRESENTER</th>
<th>OUTSIDE BROADCASTS</th>
<th>DISCUSSIONS</th>
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<td>PHONE-INS</td>
<td>CONTRIBUTORS</td>
<td>DRAMA</td>
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these are effective, cheap ways of engaging the listeners; which enables them to offer their point of view. U&G: social interaction.

acts as an anchor to guide the content. Some radio shows are built around the presenter and their persona.

experts of those knowledgeable in a particular field or topics are invited in for discussion or to lead programmes:

a group of people discussing a range of topics.

Radio 4 has regular featurettes and soap operas. BBC Radio 4 has a long-running soap broadcast solely on radio: The Archers.

these can be related to ongoing news events/ current affairs/ music artists.

stories and features can be from different location. Focus is on the human voices and sound effects to establish this, primarily due to the absence of visual in radio.
HISTORIC CONTEXT FOR WOMAN’S HOUR

TASK: Read The Guardian’s article about Woman’s Hour and respond to the following questions:

1) What type of content did Woman’s Hour cover in the early days?

2) Who originally presented Women’s Hour?

3) What time did it originally air and why?

4) How was Woman’s Hour originally received by audiences? What did they think about it?

5) How has the programme changed? What type of things do they now talk about on Woman’s Hour?

WOMAN’S HOUR REACHES 70TH BIRTHDAY – AND NO NEED FOR ‘LIGHT DUSTING OF POWDER’

BBC radio show offended some early listeners with its makeup tips and male host but now it has become part of a ‘radical tradition’

Alexandra Topping Mon 10 Oct 2016 06.00 BST

BBC Radio 4 Woman’s Hour presenters Jane Garvey, right, and Jenni Murray at their studio in London. Photograph: David Bebber for the Guardian

For seven decades BBC Radio 4’s Woman’s Hour has charted a social and political revolution in women’s lives – covering everything from backstreet abortions and the introduction of the pill to the fight for the Equal Pay Act.
But not all aspects of women’s lives have changed – a poll to mark the show’s 70th anniversary, published on Monday, has found that while the majority of female listeners are happier at work and in marriage than they were 40 years ago, many still worry about their appearance, as well as having concerns about health and money.

A special 70th anniversary programme of Woman’s Hour on Monday hosted by Jenni Murray and Jane Garvey, will look at how the profile of its listeners has changed over the decades, with 60% of female respondents in employment today, compared with 31% in 1951.

Garvey, who has presented the show alongside Murray for nine years, told the Guardian that a glance at the script from the first ever show – which featured a section on how to “put your best face forward” – revealed the vast shift in women’s lives in the past 70 years. “It ends ‘a light dusting of powder can do wonders for your look and the family morale’, which I think shows that we have come a very long way,” she said. “Looking at the issues we talk about today you realise how much things have changed in the last 70 years, and the huge shift in our expectations compared with our grandmothers.”

But when Garvey joined the programme in 2007 she voiced some scepticism about its tone, saying: “One of my bugbears about it would be – and they know this – that there is too much about the negative side of being female and not enough about the many good factors.

“I would also like to have [fewer] middle-class ladies talking about cookery. Although there is nothing wrong with cookery, I think there is a massively middle-class bent to every programme on Radio 4.”

With 3.7 million listeners weekly, Woman’s Hour is now the second most popular daily podcast across BBC Radio – after The Archers – and a quarter of its listeners are under 35, while 40% are male.

“There simply isn’t anything else like it,” said Garvey. “The running order is such an incredible cocktail of things that everybody will find something they are interested in, something they want to know more about, or something they want to tell their mother, daughter or friend – that’s why it works.”

It survives, according to Murray, who has presented the programme for 29 years, “because it’s endlessly interesting, completely trustworthy and always up to date on the often neglected interests and concerns of 52% of the population”.

Gwyneth Williams, controller of Radio 4, also lavished praise on the programme saying: “It is hard to imagine Radio 4 without Woman’s Hour. For 70 years the programme has been celebrating women and focusing on the issues that most affect their lives. It is part of our radical tradition and I am proud of the fresh voices, originality and alternative perspective that Woman’s Hour offers our listeners every day.” The show remains, according to guest presenter Emma Barnett, “the Rolls Royce of Radio 4 … It’s a programme that brings out the best in
people as they know they have the space to share deep feelings with an incredibly engaged audience hanging on their every word,” she said. “Its listeners, male and female, trust it implicitly and the female gaze [through which] it reflects the world is invaluable and unique.”

The anniversary poll also found that women are also more positive about marriage in 2016 than 65 years ago, with 42% saying that men and women gave up equal amounts of freedom when married, compared to 25% of all respondents – female and male – who felt this way in 1951, according to a Gallup survey at the time.

Delving into the history of the show sheds light on the frustration many listeners felt when it launched on 7 October 1946. While the modern programme has explored taboo issues from the onset of menopause to female masturbation, the first Woman’s Hour was, in fact, presented by a man.

Aired at 2pm to coincide with the moment that busy housewives could briefly put their feet up before the children came home from school, BBC bosses hired Alan Ivimey, an ex-RAF-officer-turned-journalist who “specialised in writing for and talking to women” to present the radio show. A woman, they decided, risked being “resented” by her listeners.

The subjects covered included “mother’s midday meal” and “how to hang your husband’s suit” – much to the first listeners’ ire, according to Amanda Vickery, professor of early modern history at Queen Mary, University of London. “Citizen housewives were not be hectored by professional men or bossy matrons,” Vickery wrote in the Radio Times.

A doctor’s talk on “how to be a happy woman”, encouraging listeners to let go of “frustration”, lead one housewife to retort: “I should like him to do a hard day’s housework – bending over a sink washing, then shopping and queuing – then see if his backache is only frustration and not due to hard work.”

While listener Bridget Long, writing to The Daily Worker in 1946, complained: “The programme is much too patronising. What women want is a programme to compensate us for being tied to our domestic chores, to help us keep in touch with the world outside, whether it’s books, films, politics or other countries.”

Woman’s Hour’s popularity seems likely to endure into its eighth decade thanks to its “frank and honest” debate and “unique insight into women’s lives”, according to its editor, Alice Feinstein. But its most recent poll also suggests the need for a programme that challenges deeply rooted sexism.

In the 25-34 age bracket, only 27% of respondents considered themselves happier than their mothers were at their age, compared to 43% of those aged 65 and over. And 70 years after those first make-up tips were broadcast on the first Woman’s Hour, 46% of younger listeners polled by the programme this year said they would consider having cosmetic surgery.
**WOMAN’S HOUR TIMELINE**

14 April 1948 The US first lady of the day, Eleanor Roosevelt, talks about women’s rights and being the driving force behind the Universal Declaration of Human Rights. “Women should make their voices heard,” she says.

7 Oct 1956 Viscountess Nancy Astor, an American-born socialite and ardent supporter of social reforms for women and children, was the first woman to enter the Commons when she became MP for Plymouth in 1919. She talks to Mary Stocks about her early days in parliament on the 80th anniversary of her maiden speech: “I wanted the world to get better and I knew it couldn’t get better if it was going to be ruled by men.”

19 September 1960 A ground-breaking programme about contraception, before the pill is introduced the following year.

13 January 1963 Enid Blyton, the celebrated author of children’s classics The Famous Five, Noddy and Malory Towers, reveals that her motivation is to inspire children to live moral and happy lives.

31 March 1971 Fashion designer Mary Quant talks about her creations. The mini skirt became an iconic symbol of swinging London.

12 September 1979 Hollywood great Bette Davis talks about her long career, the often unconventional and unsympathetic characters she played, her awards and family.

27 December 1999 Woman’s Hour meets “that woman”. Monica Lewinsky gives her version of the story of her affair with American president Bill Clinton, which nearly brought him down and led to his impeachment. Jenni Murray dedicates the whole show to her interview.

20 December 2005 England’s first lesbian couple to have a civil partnership, Rev Debbie Gaston and Elaine Cook, appear on the show to discuss the landmark event.

2 February 2007 Former Dutch MP and human rights campaigner Ayaan Hirsi Ali discusses women in Islam and the death threats she has received for questioning some aspects of her religion.

19 May 2011 Artist Tracey Emin on her latest exhibition, Love Is What You Want. She asks Murray live on air if she masturbates, paving the way for a later programme on the taboo subject of female masturbation.

15 November 2013 Oprah Winfrey opens up to Murray and talks about her memories of the civil rights movement in America.

3 July 2014 Hillary Clinton tells Murray that women in her position are treated as “honorary men” and male politicians often see her fight for women’s rights as no more than a hobby horse. She adds: “I want to see a woman in the White House.”

**Core terminology:**

**Sex:** biologically different which makes use MALE or FEMALE.

**Gender:** the socially constructed attributes that make us masculine or feminine. We are taught to behave in certain ways according to our sex (Butler’s Queer Theory).
When was Late Night Woman’s Hour created?

What are some of the ‘themes’ (topics) for the show?
Who is the presenter? What else has she done? What is her persona/ reputation/ star status? Why is this relevant in the choice of presenter?

When is it scheduled for broadcast? How might this benefit the programme? How might this pose problems for the programme?

How else can you listen to LNWH? How will this benefit the programme?

Who is the target audience for Late Night Woman’s Hour? How is the audience targeted and engaged?

CORE QUESTION: Why did Woman’s Hour create a late night version?
LATE NIGHT WOMAN’S HOUR: SET PRODUCT ANALYSIS
HOME – FRIDAY 28TH OCTOBER 2016

GUESTS:
- Podcaster – Helen – social youth podcaster
- Researcher fellow in the social science at Cardiff University – Academic
- Psychotherapist and author – bringing in alternative viewpoints – fitting the BBC remit and mission statement.
- Chef/ author – domestic viewpoints.
- Wide range of guests represents BBC’s remit for diversity and the fact that as a PSB they can explore minority views – no need for commercial success. Hence the subversion from mainstream topics.

THEME/ CONTENT OF LNWH ‘HOME’:
- Understanding of social and cultural differences – discussion regarding the lack of hierarchy in Denmark.
- Domestic issues and femininity – return to the 1950s home.
- Discussion of the digital culture and the intimate home life e.g. sharing on Instagram – attracting the younger demographic.
- One guests discusses the fact that she is non-judgmental to other cultures – reflects PSB remits and diversity.
- Discussion of feminism and development of feminism and development of feminism. Debate and argument between guests. Laverne directs the discussion and question back to craft – fulfilling ‘creative’ element of BBC remit. Shows the delicate balance on the programme between debate/ academic discussion and creatives.
- Reference to Bake Off towards the end – craft.
- ‘Craft vs. Commerce vs. Drudgery’ – discussion about things that helped women in the home e.g. frozen food. Craftsmanship a way of connecting with things women have lost the development of feminism.

LANGUAGE:
- Humour/ conversational/ warm tone of Laverne.
- Discussion of ‘Hygge’ – humorous discussion which highlights cultural aspects.
- Sarcasm – ‘inexplicable’ that you can’t find these toys in a toy shop – niche targeted.
- Conversational and personal mode of address – introduce the appeal of radio – fact that it intimately makes its listeners feel part of the programme.
- Intellectual language ‘antithesis of IKEA’, ‘cultural value’ discussion of balance between home and work, ‘enterprise and capitalism’ ‘industrialisation’, ‘white Anglo-Saxon Protestant men’ – suggestion that it appeals to a more academic/ ABC1/ sophisticated audience – thereby meeting BBC’s remit to inform and educate. Also it suggests appeal to middle class audience.
- Combined intellectual with informal – ‘slippers for sixty quid!’ – informal mode of address to connect with audience intimately. Also academic it is humorous and relatable.

PRESENTER LAVERNE:
- Adds jokes/ elements of humour to cultural discussion – attracting younger audience. Laverne almost represents ‘us’ the ‘less educated interacting with the experts and academics’.
- Reflects Laverne’s own career background.
- Laverne juxtaposes the discussion of ‘gendered separation’ discussed by the professor/ research fellow. ‘Domesticity’ ‘Complex business of managing home,’ and, ‘your man has a masculine existence,’ and, ‘the little women.’
- Laverne asks questions about how things are changing in gendered roles to connect with modern audience. She makes jokes about domesticity, ‘I’m not doing very well at any of those things. Fail. Fail. (Laughter).’
- Laverne is aware of history and will discuss and make light of it in the context of modern audience.
HOMEWORK TASK
Listen to the full 45 minute version which you need to download from the BBC Radio 4 LNWH website http://www.bbc.co.uk/programmes/b0801ql5 from October 2016 entitled ‘Home’ and respond to the following questions. The specific timings will help you focus your responses to the question.

IT IS IMPORTANT TO LISTEN AND PAY ATTENTION – you must have a thorough knowledge and understanding of the set product to talk about in relation AUDIENCES and INDUSTRIES.

00.0 – 00.20 – How does Laverne introduce the show and engage the audience?

00.20 – 00.40 – What do the range of guests tell us about the audience of LNWH? The BBC’s role as a PSB and how the BBC offers a sense of diversity and equality?

The audience of LNWH:

BBC’s role as a PSB:

BBC offering a sense of diversity and equality:

00.40 – 4.00
1) How does this part serve to ‘educate’ as stated in the BBC’s mission statement?
2) In what ways does Laverne manage the discussion?

04.45 – 06.40
1) How do the references to British culture during this segment reflect BBC Radio 4’s UK audience?

2) How do other reference reflect a potential global audience for this programme?

06.40 – 08.00 – How does Laverne construct her audience as being in touch with digital culture and technology?
08.00 – 10.00 1) How can you apply Stuart Hall’s encoding/ decoding model to this segment (oppositional/ preferred/ negotiated).

Ensure you specifically consider part of this issue, language used etc.

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<td>OPPOSITIONAL</td>
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2) By this point in LNWH the audience have been clearly defined and constructed. Who are the audience of the ‘Home’ broadcast?
Support your understanding with audience theory and media language.

16.00 – 17.00 – How does Laverne reject traditional female roles?
1) How is intertextuality used within this segment?

2) It can be argued that the age range of the intended audience is broadened at this point. What might be some of the issues a younger audience would have with the intertextual references used?

1) How does Laverne align herself with a digital savvy audience at this point?

2) How is this podcast able to demand the listeners' attention?

3) How does the show suggest an older audience is targeted?

4) How is it also able to appeal to a digital aware modern active audience?
APPLYING THEORY: CURRAN AND SEATON’S POWER AND MEDIA INDUSTRIES

The main points of Curran and Seaton’s theory are:

- The idea that the media are controlled by a small number of companies primarily driven by the logic of profit and power
- The idea that media concentration generally limits or inhibits variety, creativity and quality.
- The idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

How can this theory be applied to radio and the set text of Late Night Women’s Hour?

Think about funding, schedule and programming, audiences etc.
RADIO AUDIENCES
In an age dominated by visual images, it is questionable how the media form of radio has continued to survive. The media of radio, therefore has a range of different APPEALS to other forms as it consists of:
- Blind medium – lack of visual image relying on the audience’s imagination.
- The companion medium – it offers interactive opportunities (shout-outs, phone-ins, social media, texts etc.).
- The intimate medium – radio is very personal often using a direct mode of address. Sense of personal identification between audience and presenter.
- The undemanding medium – you can do other things whilst you listen – convenient.

AUDIENCE
HOW AUDIENCES ARE GROUPED AND CATEGORISED BY MEDIA INDUSTRIES, INCLUDING BY AGE, GENDER AND SOCIAL CLASS, AS WELL AS LIFESTYLE AND TASTE:

Using your notes on Audience Course Content, consider the following profiles of demographics and psychographics for classified targeted audiences for LNWH. Ensure your justify with a textual example from the product e.g. think: topics, content, guest, Laverne.

<table>
<thead>
<tr>
<th>SOCIO-ECONOMIC DEMOGRAPHICS</th>
<th>JUSTIFICATION OF TARGET AUDIENCE.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(INCOME/ STATUS)</td>
<td></td>
</tr>
<tr>
<td>4CS MODEL</td>
<td></td>
</tr>
<tr>
<td>LIFESTYLES</td>
<td></td>
</tr>
<tr>
<td>MASS OR NICHE?</td>
<td></td>
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</tbody>
</table>
It is important to understand how Woman’s Hour has developed from its initial inception in the 1940s to the changing roles and statuses of women and the impact of feminism on society.

**How different is life for women different in 2018 in comparison to women of the 1940s era?**

**How might this affect the way that audiences now respond to programmes like LNWH?**

**Is this programming existing purely because of women’s changing social statuses? YES OR NO – how far do you agree with this statement?**

**How could it be argued that this show is still linked to women as the submissive/subordinate gender? Or how would you say it cultivates the ideology of DOMINANCE?**

**REMEMBER:** MEDIA PRODUCTS REFLECT SOCIAL AND CULTURAL CIRCUMSTANCES.
Do we still need LNWH? Why is it still relevant?

Is it patronizing to have a programme only for women? Does it imply that all other radio stations programmes are male dominated and therefore not for women?

The BBC won’t allow all male panelist on their radio stations – yet LNWH has all female. Is this problematic?
**REVISION HELP**

You should be able to answer these questions, although they are not extensive, they are a starting point. Use the points in the table below to help kickstart your revision!

<table>
<thead>
<tr>
<th><strong>AUDIENCE</strong></th>
<th><strong>INDUSTRY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Who is the target market for this episode (age, gender, nationality, psychographic)?</td>
<td>How does this episode meet the needs and purposes of the BBC as a PSB?</td>
</tr>
<tr>
<td>How does it appeal to its target audience?</td>
<td>Consider the licence fee funding of the BBC:</td>
</tr>
<tr>
<td>How are the audience positioned to receive the message within the product?</td>
<td>- How does this source of funding relate to the content of the show?</td>
</tr>
<tr>
<td>THINK: language, mode of address, topics, academic vs. informal dialect.</td>
<td>o What aspects of the programme might make this product not suitable for commercial radio?</td>
</tr>
<tr>
<td>Can you appeal GERBNER’s cultivation theory to this broadcast? <strong>What ideologies are cultivated?</strong></td>
<td>Consider how this programme is distributed and consumed (podcasts, iPlayer, DAB) and how this relates to convergence.</td>
</tr>
<tr>
<td>Can you apply HALL’s reception theory?</td>
<td>- How might this be beneficial to the how in relation to its time slot (UK)?</td>
</tr>
<tr>
<td>PREFERRED/ NEGOTIATED/ OPPOSTIONAL?</td>
<td>Consider the choice of Laverne as hot of the show:</td>
</tr>
<tr>
<td>Think of what demographics and psychographics would receive and decode in such a manner and why?</td>
<td>o Why was she chosen?</td>
</tr>
<tr>
<td>o Why was she chosen?</td>
<td>o What does she bring to the show?</td>
</tr>
<tr>
<td>o What does she bring to the show?</td>
<td>o How can her previous exploits be linked to the show’s content and the BBC’s agenda?</td>
</tr>
</tbody>
</table>