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

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of the British Broadcasting Corporation**

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

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Tímto bych rád poděkoval vedoucí práce PhDr. Alici Tihelkové,
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1. Introduction

The twenty-first century is often called 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 people's 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 the audience is 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 their 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 the society 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 people's mind 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.

In 2012, there were 529 television channels officially broadcasting in the UK and the average amount of time spend by one British on watching television was 4 hours per day (Ofcom 2013: 10). However, these numbers fail to cover the immense possibilities of the internet, where the content of almost all of the world's larger television services can be streamed online or stored and watched later. Add hundreds and thousands of radio stations, podcast services, internet websites and other multimedia capacities and the numbers will rise exponentially.

Nevertheless, in this vast volume of services available 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) in mind, it continues to provide more than sixty broadcasting services throughout the Great Britain and Northern Ireland, including television broadcast, radio

¹ The Ofcom reports, for example, that across all platforms, BBC One remains the most-used news source (Ofcom 2013: 9).

broadcast, internet radio, and website content (BBC 2013a). The BBC operates from small 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.

Yet, in time, the BBC developed and expanded and is now more than only a broadcasting service. It operates and provides funding for several orchestras such as the BBC Concert 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 2014d). Generally, it has become somewhat self-appointed arbitrator of cultural and artistic taste and the carrier and facilitator of British tradition and national integrity² - a position opposed and scorned by many. A question occurs: to whom is the Corporation supposed to serve? “To all” would be the obvious, easiest and populist answer, but apparently, that is a utopian idea.

Throughout the existence of the BBC, various ideologies and paradigms concerning its purpose and governing have been practiced. From the original concept by John Reith, the first chairman of the Corporation, which was based on upwards responsibility to the government and the premise that the BBC should bring “everything that was best in every department of human knowledge, endeavour and achievement” (Reith in Collins 2007: 43) to the people; through the idea of downwards responsibility to the audience and attempts to manage the Corporation the same way as private market-driven services during and after the Thatcher era known as the New Public Management; to the current practice of what is now called the Public Value theory. The structure of the Corporation, the content offered, and the technologies in use have gradually changed and evolved to match this new scheme and only time will reveal if it indeed is the right path to take.

² Sandbrook states that “[...] it had become a ‘an additional established church, a source of authority over the language, an arbiter of national taste, a national music impresario and a re-invigorator of national drama and song’” (Sandbrook 2006: 379).

Therefore, the main objective of this thesis is to analyse whether the current position of the BBC, with its structure of management, with its prerogative for being funded by the obligatory nationwide licence fee, with the content provided by it, and with the current paradigm of its governance, is in fact sustainable in long term. By setting the contemporary framework of the BBC into context of the Public Value theory and locating potential sources of divergence it aims to reach the conclusion whether the British Broadcasting Corporation in its present state is effectively fulfilling its duties.

The first chapter shall be dedicated to a succinct summary of the history of the Corporation from its beginnings in the 1920s until today. It will recapitulate the main events and ideas that contributed to the concurrent form of the BBC. The second chapter shall then briefly present the history and the theory of the three predominant paradigms of public service broadcasting governance in the United Kingdom in order to depict the reasons for adopting them by the Corporation, the principal differences among them, and the results of their practising. The third part shall deal with the problems and discordances that arise when putting the Public Value theory in practice and applying onto the BBC. The last chapter, the conclusion, shall afterwards summarize the arguments, results and answers found.

Various printed and internet sources will be used for the historic part of the thesis. For the theoretical part, *Public Value and the BBC* by Richard Collins, *Public Value: The Next Steps in Public Service Reform* by David Coats and Eleanor Passmore, and *From New Public Management to Public Value: Paradigmatic Change and Managerial Implications* by Janine O’Flynn shall be used as the primary sources (Coats-Passmore 2008; Collins 2007; O’Flynn 2007).

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 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. By the end of 1923 there were nearly 1,130,000 auditor's licences and the popularity was still rising (Hattersley 2007: 232). 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 Reith³, as it was granted a Royal Charter. 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 2014c: 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. This concept is actual to these days after all⁴.

“The decision to set up broadcasting as a public service monopoly [...] was a clear rejection of the market as the means for organizing this new medium. The central consideration was that the audience would be treated as citizens rather than consumers [...]” (Eldridge-Kitzinger-Williams 2005: 45). 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,

³ 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 2014c: 1).

⁴ 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 2011; Ketupa.net 2014).

underpinned by the organisation's monopoly; high programme standards, identified and administered by a cultural elite; and embodiment of particular cultural values⁵ (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 thoughts and vision of public service broadcasting in the United Kingdom are visible 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...?"⁶ (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. At this time, some 3,2 million

⁵ later for example the avoidance of "unseemly" violence and sexual content – in contrast to American commercial broadcasters

⁶ 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).

licences were paid for throughout the UK, which indicated the presence of a television set in about 20% of British households (Tunstall 1983: 32). 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 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. The BBC 2's agenda was aimed at more educational and "more niche" programming (Ketupa.net 2014). It started broadcasting in colour from 1967 and was followed by the BBC 1 in 1969⁷ (Seghal 2009).

2.3. From pirate radios to digital television and Internet

The 1960s 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

⁷ The monochromatic broadcast also continued to be provided, with the consumers deciding which format they wanted to pay for and watch. However, the newly established colour television fee was about twice as high with the difference of the prices rising (£5 for monochrome and £10 for colour in 1968, £10 and £25 in 1978, £15 and £46 in 1981, etc.) (Tunstall 1983: 37).

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 began 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. Also, for a worldwide audience, the BBC World Service, established in 1932 as the Empire Service, has been broadcasting, funded directly by the Foreign and Commonwealth Office⁸, 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.

Furthermore, in 1953, some 27 million people⁹ in Britain are estimated to have watched the ceremony of coronation of Elizabeth II on television, which was the first such ceremony televised in the UK and internationally, and meant a breakthrough in the history of outside broadcasting (The Royal Household 2003). Since then two other analogue terrestrial services have been established - Channel 4 in 1982 and Channel 5 in 1997. Together with BBC 1, BBC 2 and ITV they represent the five main public broadcasting services in the United Kingdom. However, the growth of satellite and cable channels has led to greater competition. The digital switchover that took place in the last decade led to available access to non-terrestrial channels for 97% of the UK households in 2013 (Ofcom 2013: 19). That is why the BBC television channels also started to broadcast digitally and an experimental High-Definition channel was established

⁸ 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 2014a).

⁹ out of 36 millions of British population at that time

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 were 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. 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"¹⁰ (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. In 2008, the BBC also made television programmes available for download on Apple iTunes under the studio title "BBC Worldwide" (Seghal 2009). As for today, the 2013 Ofcom¹¹ report states, that the BBC website remains the most frequent source of news online in the United Kingdom, with Facebook and Google search engine following (Ofcom 2013: 113).

¹⁰ Today, according to the TrafficRank system, the BBC's website is the 61th most popular website in the world and 5th most popular in the United Kingdom (<http://www.alexa.com/siteinfo/bbc.co.uk/>).

¹¹ The Office of Communications, a regulator and competition authority for the UK communications industries.

3. The paradigms of BBC governance

3.1. Reithian BBC

“It is occasionally indicated to us that we are apparently setting out to give the public what we think they need and not what they want. But few know what they want and very few what they need” (Reith in Hattersley 2007: 235-236).

This statement by John Reith encapsulates the very substance of his whole concept of governing the BBC as well as his personal attitude towards the mass audience that he was supposed to serve to. In his viewpoint (or at least according to his numerous outspoken comments), the Company’s, and later Corporation’s, main purpose and the principal objective was to “give the public slightly better than it thinks it likes” (Reith in Sandbrook 2006: 379). This stance, nevertheless, reflected a general problem of all public services - the people are not always the best judges of their own interest. Therefore, the issue was to establish a structure of responsibility, a hierarchy of management responsible for the content broadcast. As Hattersley put it, the only way to secure that happy outcome (i.e. providing high-quality and intelligent programming and not to slip down to a mere populism) was to make sure that the broadcasting was run by the right sort of people, and as the possibility of the proverbial doctor himself turning a patient can only be prevented by securing a high and conscientious type of man for the profession, for the BBC it was John Reith¹² (Hattersley 2007: 236).

With the outbreak of national political crisis and the General Strike in 1926, most of the BBC activities and broadcasts were put to a halt and the future and the purpose of the organization were discussed. Until then, it was a Company funded by private radio manufacturing companies with no real accountability to

¹² One of Reith’s assistants later commented Reith’s persona and directorship: “He was Queen Victoria, Genghis Khan, Leonardo, rolled into one. He was Headmaster, Field-Marshal, Permanent Secretary, Commoner, Captain of the Ship, Father wielding a cane, a baton, a pen, a telephone, a secretary with an effortless ease... Around him we were all dwarfs” (Sandbrook 2006: 380).

the government, except for the Post Office which was in control of the radio spectrum. Two issues seem to be prevalent in these negotiations - funding of the organization and its relationship with the government. The rising popularity of the broadcasting caused the political pressure to increase and John Reith to want the BBC to expand and evolve, which proved to be a costly business (Eldridge-Kitzinger-Williams 2005: 46-48; Hattersley 2007: 239-243). However, even the opinions of the members of the Cabinet as to what the purpose of the BBC should be, were divided. Winston Churchill¹³ required that the body would be completely taken over by the Government, whereas Home Secretary Joynson-Hicks supported by the Prime Minister Baldwin saw the advantages of maintaining its neutrality (Hattersley 2007: 239).

After months of bargaining, a compromise was reached and the British Broadcasting Company was transformed into the British Broadcasting Corporation and issued a Royal Charter¹⁴ on 20th November 1926 (Privy Council Office 2014b). By this act, the BBC had effectively become a public service, owned by the state and *ultimately answerable to the Government* and the Parliament. “The government was empowered ‘from time to time, by notice in writing’ to instruct the Corporation to refrain from sending any broadcast matter (particular or general) specified in the notice. [G]overnment announcements were to be transmitted as instructed” (Hattersley 2007: 243). Nevertheless, in day-to-day practice, the Corporation gained a large part of independence. This was achieved by inducing the aforementioned licence fee, which every household with operational radio receiver had to pay. Thus, the resistance to include advertising in the Corporation’s broadcasting was stronger than maintaining its alleged impartiality (Hattersley 2007: 243) and due to the upwards nature of responsibility, “[f]or over thirty years, throughout the era of BBC’s monopoly,

¹³ the Chancellor of the Exchequer at that time

¹⁴ A Royal Charter is an honorary document issued by the Queen, creating an incorporated body and confirming its legal status. As there are other ways of creating legal entity nowadays, such as becoming a registered company, new grants of Charters are rare and reserved for bodies of high reputation and unique field of activity (Privy Council Office 2014a).

political broadcasting was structured in deference to the state” (Scannell-Cardiff in Eldridge-Kitzinger-Williams 2005: 48).

A board of governors nominated by the Postmaster General, with a chairman chosen by the government, was established as the commanding body of the Corporation. The real executive power in the organization, however, was the director-general, theoretically appointed by the governors¹⁵ - a position entrusted to John Reith once again (Hattersley 2007: 243; Sampson 2004: 215-216). Under Reith were the Controller of Output and the Controller of Administration. This system was created to establish the principle of separation of administration from production, nevertheless, it was the source of other problems and internal stresses, insofar as the administrators came to see themselves as policing the system (Eldridge-Kitzinger-Williams 2005: 51).

The broadcasting and content policy for the one and only national radio service before the World War II was managed in strict accordance to Reith’s trinity of information, education and entertainment. However, his sense of entertainment was somewhat different from that of the audience. “Thus ‘light music’ was defined by the BBC as Gilbert and Sullivan, operetta, and light symphony music. The same was apparent in drama, where the task was to teach people [...] that ‘drama can be satisfying and rewarding entertainment’”¹⁶ (Eldridge-Kitzinger-Williams 2005: 49). This system was functional as long as the major share of the audience comprised of middle-class and middle-brow population. Yet, as the BBC was becoming popular and the radio sets cheaper over the years, the broadcasting policy had to be adjusted to match the demands of the society, especially the working class. Therefore, after the World War II, the

¹⁵ With them Reith had ongoing disputes for years. Among his objections were for example their remunerations, which he regarded as excessive, or their circumventing of his authority (BBC 2014C; Hattersley 2007: 243).

¹⁶ When confronted with the incomprehension of his concept of the broadcast, Reith defended himself with a stance, that it is better to overestimate the mentality of the public than to underestimate it (Reith in Eldridge-Kitzinger-Williams 2005: 49).

aim of cultural unity was abandoned and a new scheme was introduced, based on a pyramid platform. This consisted of three radio channels, the Light Programme, which was intended for the widest audience and broadcast popular music, comedies, soap-operas, etc.; the Home Service, perceived as middlebrow, with new, plays and lectures in its schedule; and the Third Programme, providing classical music and self-consciously “high” culture. The assumption was that this system would draw the listener upwards through the pyramid, to the top - the Third Programme (Eldridge-Kitzinger-Williams 2005: 50; Sandbrook 2006: 380-381). In 1948 Director-General Haley explained: “The listener must be led from good to better by curiosity, liking, and a growth of understanding. As the standards of the education and culture of the community rise, so should the programme pyramid rise as a whole” (Haley in Sandbrook 2006: 381). This structure of the broadcasting technically prevailed until 1967, when a new system was introduced (Sandbrook 2006: 383; Tunstall 1983: 48).

While Reith’s layout of the Corporation was the foundation for establishing public service broadcasting in the United Kingdom and played a crucial role in securing the BBC’s position in the British society and politics, it can be readily stated that it represented a particular kind of paternalism, wherein the concept of impartiality could be used to favour one class against another (Eldridge-Kitzinger-Williams 2005: 47). The close relationship with the government also gave way to political pressures and allowed the BBC to be biased. Furthermore, from a large part it was built on John Reith’s personal beliefs and the strength of his person, and therefore, as the spread of radio sets was increasing, it made the broadcasting continually less appealing to larger numbers of listeners and due to its upwards nature of responsibility the audience had no official vote whatsoever.

3.2. BBC and New Public Management

As mentioned above, the competition for the BBC emerged in late 1950s with the launch of ITV services and 1960s with the rise of pirate radios¹⁷. At this time, the approach to the Corporation started to change as well. The Pilkington Report in 1960 stated that “‘to give the public what it wants’ is a misleading phrase [...] in fact patronising and arrogant [...] and] what the public wants and what it has a right to get is the freedom to choose from the widest possible range of programme matter” (Eldridge-Kitzinger-Williams 2005: 51). That initiated the expansion of the organization, starting with BBC 2 in 1964. However, during the years, the Corporation evolved into a highly bureaucratic body and the swift increase of personnel and services brought not only a stagnation and decline of the real income but also organizational and communicational problems within the BBC itself. A newly established evaluation system raised invidious rivalries and personal disputes and the harsh economic situation in the studio moved the broadcasting from a “cultural” activity a little closer to a “business” activity (Collins 2007: 56; Eldridge-Kitzinger-Williams 2005: 51-53). “Dedication to providing a public service has now dwindled to a rather vague non-specific ‘sense of responsibility’ [...]” (Eldridge-Kitzinger-Williams 2005: 52-53).

Nevertheless, it was not until the arrival of Margaret Thatcher into office, when the real shift of managerial paradigm occurred. Her opinion about the BBC being a left-wing, over-bureaucratized, badly managed and overstaffed organization with no competition and not exposed to market forces, were quite incompatible with her concept of New Right. After a series of onsets and charges towards the Corporation, she set up a committee led by Alan Peacock, thus known as the Peacock Committee, which was supposed to review BBC’s

¹⁷ When not counting the offshore radio services such as Radio Luxembourg or Radio Normandie that existed since the 1930s.

financing¹⁸. The committee concluded (to her disappointment) that the current funding of the Corporation by the licence fee is efficient for the time being. Still, it criticised the monopoly of the BBC and recommended a *downwards responsibility* system with the consumers' ¹⁹ opinions being the main criterion for public broadcasting. The Peacock Report (1987) and later the Broadcasting Act (1990) showed that the government was preferring commercial services over public service broadcasting and gave way to the practice of what was later recognised as the New Public Management (Eldridge-Kitzinger-Williams 2005: 55; Jones-O'Malley 2009: 255; Lees 2014).

New Public Management can be described as a management culture rather than a coherent theory. It commenced to evolve in the late 1970s and in the 1980s independently in various countries around the world as a series of reforms and represented a paradigmatic break from the traditional model of public administration. Only later did academics identify the common characteristics of these reforms and organize them under the label of New Public Management. It was conceived as a means to remedy inefficiency and lack of responsiveness and accountability to users (Collins 2007: 6; Gruening 2001: 2; Manning 2000; O'Flynn 2007: 353).

Although the New Public Management combines various theoretical perspectives, such as the public choice theory, principal-agent theory, transaction cost economics, management theory, property-rights theory, or competition theory (Gruening 2001: 17; O'Flynn 2007: 355-35), in 1991, Christopher Hood set out the key components of the NPM doctrine: hands-on professional management; explicit standards and measures of performance; greater emphasis on output controls; disaggregation of units in the public sector; greater

¹⁸ Peacock was a liberal economist and a believer in free market. It was presumed that he would recommend advertising as a means of funding the Corporation, abolish the licence fee and weaken the bureaucracy (Jones-O'Malley 2009: 255).

¹⁹ The audience was now openly regarded as consumers, in contrast to Reith's BBC where the aim was to see the audience as citizens.

competition in the public sector; private sector styles of management practice; and greater discipline and parsimony in resource use (Hood in O’Flynn 2007: 354). Practically, this should be achieved by inducing measures such as budget cuts, privatization, separation of provision and production, contracting out, user charges, separation of policy-making and administration, accountability for performance, deregulation, or competition (Gruening 2001: 16-17). Particularly the doctrine of competition and contestability played a critical role in the development of NPM. This means not only the competition within the frame of the market, but an internal competition within the organization (i.e. among the departments) as well (Collins 2007: *passim*; Gruening 2001: 16; O’Flynn 2007: 356). “Competition between bidders is intended to spur efficiency gains and cost savings for purchasers, as market forces can drive out marginal producers [...] Interestingly, it has been argued that the mere threat of competition can generate efficiency gains and cost savings within the public sector as internal providers seek to protect themselves from unemployment” (O’Flynn 2007: 357).

However, when applied onto the BBC in practice, the New Public Management proved to be quite controversial. In terms of the contestation doctrine, the aforementioned Broadcasting Act of 1990 based on the Peacock Report loosened the regulations of commercial television and thus offered them a chance to compete with the BBC on a larger scale. It was then contemplated about splitting the Corporation into a series of commercial companies financed by advertising and perhaps supplemented by a share of the licence fee and creating a form of semi-private organization; nevertheless, this plan did not succeed. On the basis of user charges, the licence fee question was put on hold and a possibility of inducing a subscription system as a means for future funding was raised instead. Meanwhile, after the forced departure of Director-General Milne, Michael Checkland, an accountant, was appointed to this position and in turn replaced by John Birt. The managerial and performance accountability

changes under the Checkland and mainly the Birt administrations²⁰ created an atmosphere of “fear and loathing” inside the Corporation and led to a great criticism at the address of the BBC. The development of internal markets in the organization is said to have turned the programme makers into mere business units, large numbers of accountants started to take over the actual control, the employees were fearful of speaking out, felt insecure in their jobs, and had little confidence in senior management (Eldridge-Kitzinger-Williams 2005: 55-58). “[W]here the old BBC was highly bureaucratic and, broadly speaking, tolerant, the new BBC is still highly bureaucratic [...] and noticeably more intolerant” (Eldridge-Kitzinger-Williams 2005: 58).

Although the New Public Management paradigm influenced political decisions in a number of countries, including Australia, New Zealand, Canada, France, or Norway, it can be generally said that its practical application suffered from a range of weaknesses. For example, the competitive regimes that had been commonly adopted were usually costly to implement and rarely delivered genuine competition; the transaction costs increased due to the high costs of contract preparation, monitoring and enforcement; the restructuring and downsizing of civil services has produced a decline in accountability; and the fact that the competitive government models may also lead to fragmentation of relationships which may then spur destructive behaviour (O’Flynn 2007: 357). Collins also states, that for its critics, the NPM “wrenched public bodies into a ‘privatised’ (even if not actually privately owned) stance and constructed downward accountability as a simple purchaser/provider relationship between unequals” (Collins 2007: 6).

3.3. BBC and Public Value

While internal disputes within the BBC, continued to be present in the 1990s, the external environment of the Corporation, the British broadcasting

²⁰ which later became to be known as the Birtism

market, was changing. With the launch of Sky's commercial digital satellite network, the government have effectively lost control of the services entering the UK broadcasting and its newly introduced subscription system and consequent eminent incomes enabled Sky to acquire rights to programmes that had so far been the prerogative of the BBC, ITV, and other terrestrial broadcasters (particularly sports rights). The spread of the Internet and PVRs also commenced the transformation of broadcasting from being a "push" medium into being a "pull" medium²¹ and forced the commercially funded broadcasters to slowly withdraw from their public service commission in order to focus on their commercial activities. These factors only increased the pressure on and expectations from the Corporation as the licence fee is mandatory for everyone in the United Kingdom owning a television, with no legal opt-out (Collins 2007: 4). This led to a new paradigm shift in the BBC governance that has been observable since the early 2000s when the idea of public value started to appear in the Corporation's documents and speeches of senior managers; most notably in the *Building Public Value* document, issued in 2004, which was described as BBC's manifesto for the Royal Charter renewal in 2006 (BBC 2004; Collins 2007: 8-16).

Although the theoretical basis for the Public Value was laid down by Mark Moore in 1995 and numerous works on this topic have been published since, a clear definition remains elusive. It is seen as a reaction to the imperfections and deficiencies of the New Public Management paradigm by some, and as a completely independent theory by others. However, several features appear to be agreed upon by most of the authors.

²¹ The "push" media are an asymmetric and classical type of broadcasting, where the broadcaster provides a content which the audience has to consume in the form and order it is presented in. The "pull" media have evolved through the internet streaming technologies and PVRs (Personal Video Recorders, such as TiVo) which enable the consumer to choose or timeshift the content he/she wishes to observe and thus putting the audience in control.

The Public Value theory attempts to create such structure of management in which the user of given public service himself is integrated in a democratic process of decision making, information processing, or creation of the agenda of this service along with the provider. Furthermore, the theory puts a strong emphasis on the role of the user as a citizen rather than a mere consumer (in contrast to NPM). The responsibility is therefore not described as of a downwards character, but “*outwards*” instead. Public Value theory also advocates to recognize that there are fundamental differences between private sector and public sector bodies and aims to alter the public service policies appropriately²² (again in contrast to NPM which aspired to bring the private sector methods into the public sector). In addition, Public Value seeks to reinvigorate the trust in public services and institutions with the aforementioned cooperation between the users and the providers, thus creating a form of network governance and rejecting the one-size-fits-all approach as the goals of the public service may not be set nationwide but fixed on a local level. However, from NPM Public Value receives the idea of contestation (competition) as the means through which public value can be realised (Coats-Passmore 2008: 4-6; Collins 2007: 6-12; O’Flynn 2007: 358-359). “Public value therefore reflects both a general disenchantment with both markets and hierarchy and a public demand for involvement in and democratic control of public services whilst maintaining the contestability central to NPM” (Collins 2007: 7).

²² As Collins states, “Public value rejects NPM’s quantification of the unquantifiable. Instead of NPM’s numbers of arrests, public value informed policing would provide security. Instead of ratings, public value informed broadcasting would foster cultured and knowledgeable viewers and listeners. Instead of using market mechanisms and price, it would redress market failures and focus on providing the goods and services which either cannot satisfactorily be priced or which should not be provided through price and market regimes” (Collins 2007: 7).

4. The problems of contemporary BBC

4.1. Implementing Public Value

When putting the Public Value theory into practice, every organization, including the BBC, needs to answer the most obvious question - what the public value actually is? Again, a whole range of definitions is provided by numerous authors, from Collins stating that it “can mean many things ranging from a user centred ‘what the public values’ to a producer (or authority) centred ‘what’s good for the public’” (Collins 2007: 5), through O’Flynn’s multi-dimensional construct of “reflection of collectively expressed, politically mediated preferences consumed by the citizenry – created not just through ‘outcomes’ but also through processes which may generate trust or fairness” (O’Flynn 2007: 358), to Coats and Passmore’s somewhat economically oriented definition of public value as “the analogue of the desire to maximise shareholder value in the private sector” (Coats-Passmore 2008: 4). Even Moore himself acknowledges that “[p]ublic managers create public value. The problem is that they cannot know for sure what that is. Even if they could be sure today, they would have to doubt tomorrow, for by then the political aspirations and public needs that give point to their efforts might well have changed” (Moore in Collins 2007: 12).

However, the BBC goes one step further. Not only it claims to know, what the public value actually is (yet, a clear definition remains unapparent), it also manages to divide it into categories²³ and then draw particular operational goals based on them²⁴. By fulfilling these goals it ultimately aims to effectively create

²³ These are: Democratic value, Cultural and creative value, Educational value, Social and community value, and Global value (BBC 2004: 8).

²⁴ The so-called Public purposes are: serving citizenship and civil society; promoting education and learning; stimulating creativity and cultural excellence; reflecting the UK, its Nations, regions and communities; and bringing the world to the UK and the UK to the world; and delivering to the public the benefit of emerging communications technologies and services (BBC 2013d).

the sought public value. Accordingly, since the issue of *Building Public Value* and the Charter renewal in 2006, all of BBC's activity have been re-orientated to pursue/match with these public purposes (BBC 2004: 7-8; DCMS 2006b: 2-3; Collins 2007: 8-9).

Nevertheless, even if the BBC had a clear idea of what public value and its nature is, other problem occurs. The co-production (that is the cooperation between the user and the provider of the service) as well as competition, which are central to the Public Value theory, are intrinsically difficult, if not impossible, to achieve in the public broadcasting sector, where no face-to-face contact between the audience and the programme providers exists, let alone the fact that the BBC's public service broadcasting vocation and mandate are in contradiction with the collaboration in governance, and where the market is somewhat distorted. This led the Corporation to embrace rather user and output oriented approach of policy evaluation - a practices closer to those of New Public Management (Collins 2007: 8-9).

4.2. Accountability

There are three questions that capture the essence of Public Value as a management theory and therefore every public manager should ask: what is this service for, to whom are we accountable, and how do we know if we have been successful (Coats-Passmore 2008: 7). These three questions are connected and complement each other, and can be seen as an analogue to The Work Foundation's model of public value²⁵. Thus, given that the BBC established that the reason of its very existence and its activities are the six public purposes listed above²⁶, the consequent question is that of accountability.

²⁵ See Appendix 1.

²⁶ or building public value, which should be achieved by fulfilling the six purposes, to be more precise

Authorisation (i.e. people's approval of what their money is being spent on) is the first and the most vexed step of the scheme. Public value requires more than identifying public demands and then 'giving the people what they want'. It is built on the premise that "public services are subject to claims of *rights* by *citizens* (and not only consumers) that have been funded following the outcome of a *democratic* process" (Coats-Passmore 2008: 15). The policy of the public service should therefore be formed based on a continuous dialogue between the public (citizenry) on one hand and the government, the experts, and the like on the other²⁷.

With this regard, the currently active Charter, issued in 2006, effectively replaced the BBC Governors with two new bodies - the BBC Trust and the BBC Executive Board. The Trust is presently the highest authority body within the Corporation. Its role is to represent the interests of licence fee payers, secure the BBC's independence and transparency and overall act as a guardian of public interest. Among its functions are setting the strategic direction of the Corporation, maintaining the dialogue with the public, approving budgets, or holding the Executive Board to account. The Board's responsibility then is the delivery of the BBC's services in accordance to the documents set forth by the Trust, the direction of the BBC's output and the day-to-day operational management of the Corporation (DCMS 2006b: 5-14).

However, the impartiality and accountability to the public remains doubtful as the members of the Trust, including the Chairman, are appointed by the Queen, and they then appoint the members of the Executive Board, its Chairman, and the Director General. The entire policy-making body of the Corporation and the senior management staff therefore do not comply to any form of public scrutiny, such as elections. Furthermore, the amount of remuneration, allowances, and other payments for the members of the Trust is determined by the Secretary of State, who, along with the Foreign secretary, may

²⁷ Although this doctrine is also dubious as the public service broadcasting should be independent of all vested interests, political or commercial (Collins 2007: 26).

also order the Trust and/or the Board to alter the annual report with regard to “(a) information which must be given in the report about the finance, administration and work generally of the BBC; (b) information to be given in the statement of accounts” (DCMS 2006b: 17). The annual reports, which are the main and most comprehensive source of public information about the Corporation’s economy and activities, must then be approved by the Parliament. The Charter states that “in certain areas, the activity in question may also be subject to regulation by external bodies, such as Ofcom” (DCMS 2006b: 4) as well. These facts only show that the BBC still remains an organization largely subordinated to the Government.

4.3. Licence fee

After the process of building public value have been *authorised* by the public and implemented by the service (i.e. public value *created* by its activities), the next step in The Work Foundation’s public value model is the *measurement* of the output - a pre-condition necessary to effective accountability of public bodies, and the answer to the question “How do we know if we have been successful?”. However, in public sector the value cannot be fully captured in a mere set of economic or monetary value accounts. “Worse still, ‘those things that [are] easy to measure tend to become objectives, and those that [are not, are] downplayed or ignored’. This presents a particular difficulty for the cultural sector, where much of what is done is not ‘easy to measure’” (Holden in Collins 2007: 39). In addition, public broadcasting, as other public services, suffers from the problem that the price of the service cannot be used as a means of signalling or accountability system. Especially in the case of the BBC, the user has no lawful possibility of exiting the relationship with the Corporation and must pay the licence fee whether he is consuming the BBC’s services or not (unless, of course, he is prepared to abandon all consumption of television) (Collins 2007: 39).

The Agreement with the Secretary of State (which complements the Royal Charter) clearly states that “[b]efore a decision is taken to make any significant change to the BBC’s UK Public Services there must be application of the Public Value Test” (DCMS 2006a: ii). The Public Value Test is the Corporation’s principal method of assessing its impact on the market and the audience and is required to be employed in a number of other situations²⁸. As the viewers and listeners are incompetent of deciding how much money they wish to spend on the BBC’s services - and thus indicate the level of their satisfaction to the Corporation - the Public Value Test is, among others things, supposed to provide this data (i.e. how much value would the audience place on the BBC’s services).

With regard to this, in 2006, prior to the issue of the new Charter, The Work Foundation on behalf of the Department for Culture, Media and Sport prepared a report called *Willingness to pay for the BBC during the next Charter period* (Fauth et al. 2006). In this study, the respondents were split into two groups and asked to name the value they would be willing to pay for the usage of BBC’s services - one group from a consumer perspective (personal interest) and the second group from a citizen perspective (national interest). The research has shown that “[r]espondents who were primed to think of the value of the BBC to British society were willing to pay £3.48 more per annum on average than respondents who were not [...]” (Fauth et al. 2006: 29). At the high-end of the WTP (willingness to pay) scale, the differences were up to £19 per month between the groups. The research has as well shown that those at the high-end of the scale were generally more affluent, perceived the BBC as good value for money, and stated that the quality of the BBC is superior to other broadcasters whereas those at the low-end believed that the licence fee should not be compulsory and that the BBC is low quality. Furthermore, the results stated that the average value the public would be willing to pay for the Corporation’s services was £162.66 (in contrast to the actual licence fee price being £131.50 in 2006 and £145.50 today).

²⁸ See The Agreement, article 25, p. 11-12 (DCMS 2006a).

Although the study was prepared eight years ago and since then the preferences of the respondents might have already changed, several conclusions can be drawn from the report. First, a demographical differences within the British society affects its willingness to pay the licence fee and the way in which the BBC's image is perceived. Second, the people tend to be willing to pay more for the BBC's services when considering its contributions to the British nation and citizenry. And third, in 2006, before the new Royal Charter took effect and the Corporation was restructured, the respondents were on average willing to pay even more than current licence fee price is, which might indicate that the licence fee model is, for the time being, effective. However, new research and new data would be necessary to conclude whether these phenomena are still present in contemporary British society and the accuracy and the relative significance of such research remain a subject of discussion.

4.4. Audience preferences and editorial judgement

As stated above, differences in the preferences of the audience based on demographical factors appear to be entrenched in (but not only) the British society. Generally, it can be stated that the thinking of Londoners seems to differentiate from those who live elsewhere in the UK. Other indicators, apart from those geographical, such as age, gender, education, or average income, apply as well²⁹.

In recent years, the dissension in the Britons' attitudes was probably most visible during and after the so-called Ross-Brand Affair in 2008. The core of this scandal was a Radio 2 show presented by Russell Brand and Jonathan Ross. Brand is variously described as comedian, actor, columnist, singer, author and radio/television presenter. Ross - a radio/television presenter, comedian, "personality", film critic, toy and comics collector - was the Corporation's

²⁹ See for example the latest Ofcom report (Ofcom 2013) or the *Willingness to pay* report (Fauth et al. 2006).

highest paid person at that time. They engaged in a bizarre prank consisting of leaving a number of messages in the voicemail of the actor Andrew Sachs, who was originally supposed to be a guest on the show. The content of these controversial messages regarded Brand's alleged intercourse with Sachs's granddaughter. While the whole programme had to be revised by numerous people involved in the editorial chain of responsibility, it was not found ineligible and was approved for broadcast³⁰. Some 400,000 auditors are estimated by the BBC to have listened to the show. In the following days, after the whole incident was further promoted in the media, the BBC started to receive complaints which denounced the show as tasteless, obscene, abusive, and so forth. The total of complaints reached nearly 43,000, the BBC was fined by the Ofcom and had to issue full apology and various statements, engage in internal investigations, and deal with Parliamentary and public rebuke (Tracey 2012: 183-187).

The whole controversy, however, although severe for the Corporation and its reputation, had much larger impact on the public debate regarding public service broadcasting as it reinvigorated its fundamental problems. The issue is that in spite of the quantity of complaints there are still large numbers of those who found the show entertaining and amusing. Former Director General, Greg Dyke, cited: "Virtually all the young people I talked to – and by young I mean under 35 – thought that Jonathan Ross and Russell Brand were funny and that the whole incident had been blown out of all proportion. The older people I met didn't feel the same way" (Day in Tracey 2012: 186) whilst the BBC stated that the "average age [of those who were listening to the show] was 50 and more than 40% were over 55" (BBC in Tracey 2012: 186). This only reveals the deep division of the British audience and society, especially due to generational discordance. Middle England (i.e. the middle-class, older, more affluent, more conservative part of the British) is said to feel abandoned by the Corporation's chasing of metropolitan youth (Tracey 2012: 184-186).

³⁰ Nevertheless, the auditor's discretion warning was broadcast prior to the show.

Another issue is partly connected with this problem - the employment of editorial judgement. As the BBC is supposed to serve the British public as a whole, its task therefore is to “strike the right balance in delivering content that feels modern and relevant to a wide range of audiences, some of whom are 18 and others 80” (Thompson in Tracey 2012: 184). Accordingly, the fact that Ross’s and Brand’s performance was authorized to be broadcast in its full extent without greater reproach might be seen as a mere appeal to certain target groups within the audience spectrum rather than a failure of the editorial chain as it was interpreted.

In fact, the BBC needs to be appealing to *all*, or at least to the widest audience possible, if it is to maintain such part of the British viewers and listeners to support the legitimacy of the compulsory licence fee and/or be able to compete with the commercial services³¹. Consequently, the discussion about where the borderline between what is called the “edgy” humour and what can be considered undesirable or insulting is, will continue to be present. Controversy is axiomatic to the very nature of public service broadcasting. As Collins puts it: “The balance between professional judgement versus popular demand is always going to be a fine one to strike” (Collins 2007: 44).

³¹ See Appendix 2.

5. Conclusion

There is a large number of difficulties that the BBC needs to deal with and overcome if it is to thrive, some of which are fundamental to public service broadcasting in general and others of which are specific to the Corporation's position within the United Kingdom. However, the fact that the BBC have managed to remain one of the Britain's top broadcasting services for almost 90 years suggests that these problems can be solved or at least backgrounded for the time being.

Throughout the time of its existence the BBC was governed in accordance to several different approaches or paradigms. After its foundation in 1922 and transformation in 1927, John Reith's vision and "iron-fist" control provided the layout of the Corporation's objectives. It was successfully established, secured the unique position at "arm's length from the government" which it holds until today, and popularised the use of radio and television in the UK. However, its ethos was deemed as patronising and overly appeasing to the government and was gradually revised to match the needs of the audience, especially after the emergence of commercial services. With the arrival of Margaret Thatcher into office, new methods of management were induced which dealt with the financial troubles at that time, nevertheless these were criticised for bringing the BBC closer to a consumerist business rather than an institution of national excellence.

The Public Value paradigm, which has been embraced by the Corporation in recent years, is supposed to mediate a third way. Its aim is to reinvigorate the trust of the British in this organization by approaching them as citizens and members of the nation, integrating them into the policy making process, and re-orienting the BBC's objectives to ends rather than means. Yet, in the specific environment of British broadcasting (and public broadcasting in general, in contrast to other public services), the BBC had to develop somewhat adjusted interpretation of the Public Value Theory. In the terms of The Work

Foundation's model, the authorisation is particularly problematic for the Corporation.

Firstly, an effective dialogue between the public and the BBC is almost impossible to reach as there are simply too many people with diverse preferences for this model to work, and the BBC's policy and broadcasting is commissioned nationwide and therefore cannot be a subject of local debate. Thus, the co-production doctrine, that is fundamental to Public Value, is somewhat tilted in favour of the Corporation and the dialogue basically comprises only of the BBC Trust publishing regular reports and statements regarding the activities and economy of the BBC and the viewers' and listeners' option to issue a complaint to the Corporation. Secondly, it is the BBC Trust who is responsible to protect the interests of the licence fee payers and act on their behalf. Still, all of the members of the Trust are appointed to their function, they do not draw their mandate from any form of democratic election and therefore their accountability to the audience is de facto non-existent. And thirdly, the BBC's licence fee is compulsory for everyone in the United Kingdom with operating television, whether he is consuming the BBC's services or not, with no legal possibility of withdrawal from this obligation. Consequently, for the audience it is practically impossible not to authorise the BBC's activities and spending.

The next steps of creation and measurement have their specific issues as well. The principal problem remains the lack of clear definition of public value. Assuming that the Corporation indeed generates something of value - be it education, entertainment, or culture - measuring it represents a controversial action as these elements are axiomatically difficult to quantify. A question then is whether the Public Value Test, which is the BBC's pivotal means of evaluating its current services, is the appropriate method. In any case, when put into practice the respondents would on the average place higher value on the Corporation's services than the actual price was, which might indicate a general approval of the BBC's performance and activities.

Nevertheless, the BBC has to face continually rising competition from the commercial broadcasting services and the internet. However, throughout its

history it has proved that it is capable of adaptation and, in some cases, of leading the change. The effectiveness of current Royal Charter is due to end in 2016. The arguments presented in this thesis suggest, that with some additional specifications and adjustments (such as better definition of public value, higher accountability of the Trust to the public, and so forth), the contemporary structure and state of British Broadcasting Corporation should in fact be sustainable, at least through the next Charter period.

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7. Abstract

The topic of this thesis is the British Broadcasting Corporation (BBC) and the difficulties it has to face due to its specific position within the British society and political system, with the aim to conclude whether the current state of the organization is sustainable. The thesis further examines the BBC's embrace of a new managerial paradigm called the Public Value Theory and the problems that arise when applied into practice.

The first part of the thesis briefly summarizes the history of the Corporation in order to depict the processes and events that shaped it into its current form. The second chapter is then dedicated to the description of the three main paradigms of the BBC's governance that can be identified throughout its existence. The third part aims to analyse the principal issues that the BBC needs to deal with. The conclusion in the end compiles the arguments presented in the thesis and answers the principal questions posed.

8. Resumé

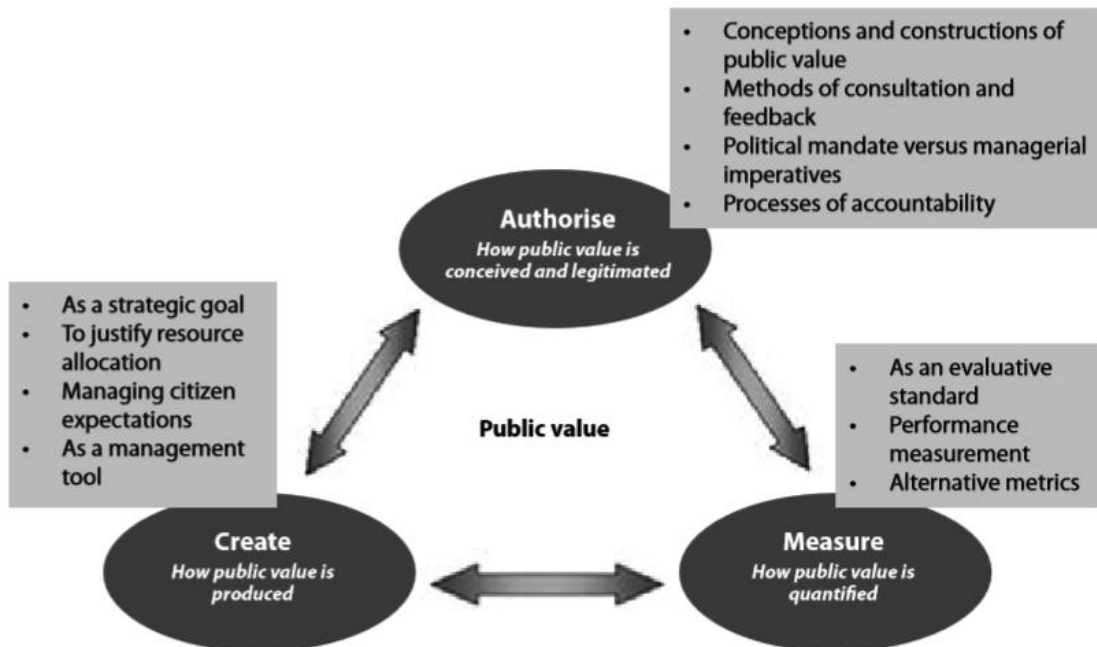
Tématem této práce je British Broadcasting Corporation (BBC) a problémy, kterým musí čelit, kvůli své specifické pozici v britské společnosti a politickém systému, s účelem zjistit, zda je současný stav této organizace dlouhodobě udržitelný. Práce dále zkoumá její přijetí nového manažerského paradigmatu, nazývaného Public Value Theory, a obtíže, jež vyvstávají při jeho uvedení do praxe.

První část práce stručně shrnuje historii Korporace, za účelem vykreslit procesy a události, které ji formovaly do současné podoby. Druhá kapitola je poté věnována popisu tří hlavních paradigmatů vedení BBC, jež je možné za dobu její existence rozpoznat. Třetí část má za cíl analyzovat základní problémy, jimiž se BBC musí zabývat. V závěru jsou poté stručně shrnuty argumenty předložené v průběhu práce a odpovědi na položené otázky.

9. Appendices

Appendix 1:

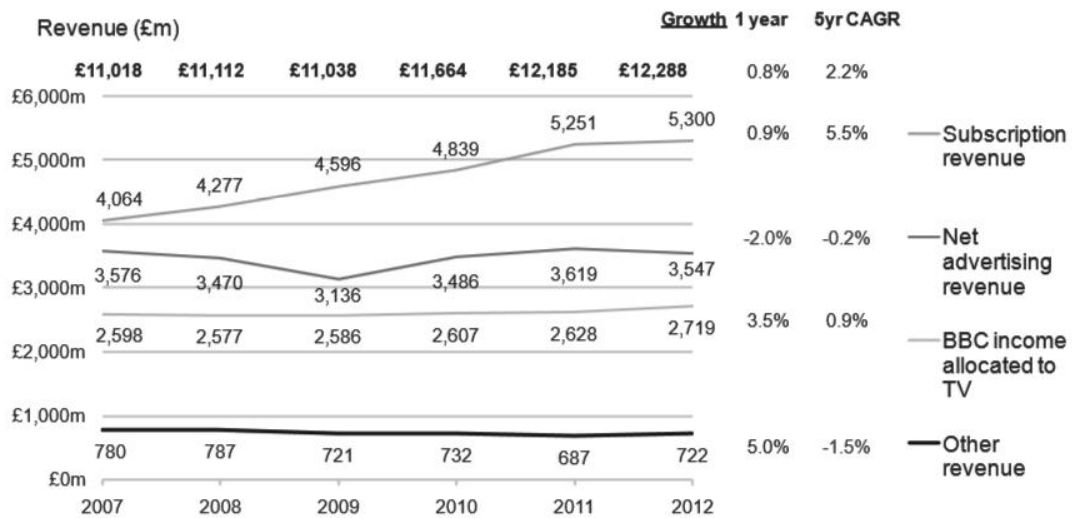
The Work Foundation's public value dynamics



Source: Collins, Richard (2007). *Public Value and the BBC* (London: The Work Foundation), p. 24.

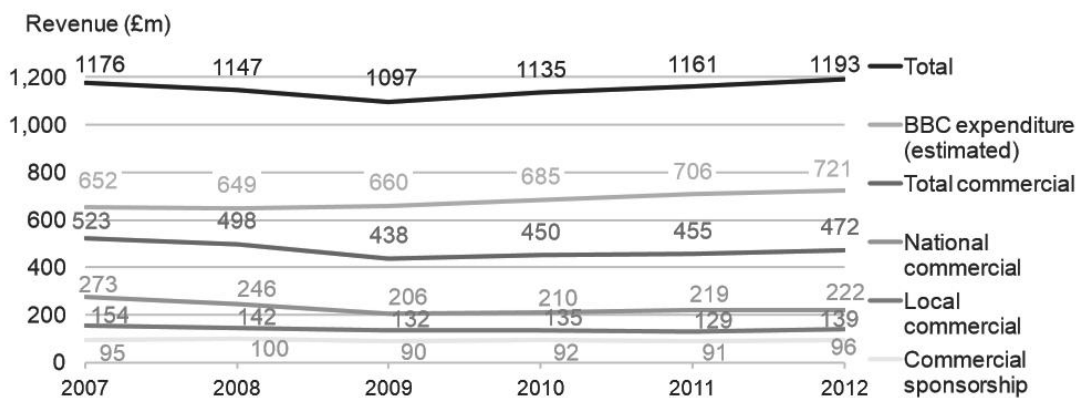
Appendix 2:

Total TV industry revenue, by source 2007-2012



Source: Ofcom (2013). Communications Market Report 2013 (http://stakeholders.ofcom.org.uk/binaries/research/cmr/cmr13/2013_UK_CMCR.pdf, 30. 7. 2014), p. 160.

UK commercial radio revenue and BBC radio spending



Source: Ofcom (2013). Communications Market Report 2013 (http://stakeholders.ofcom.org.uk/binaries/research/cmr/cmr13/2013_UK_CMCR.pdf, 30. 7. 2014), p. 230.

