Public Service Broadcasting in a New Era
- An analysis of BBC’s TV License Fee Campaigns

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Executive Summary

This thesis is rooted in the concept of public service broadcasting, taking its point of departure in the incongruence between the untailored product offered by a PSB and current consumer trends present in today’s Western society. In order to limit the scope of the task at hand, the focus has been placed on a specific case study, i.e. the BBC, focusing more specifically on parts of their licence fee campaign material from 2008 and 2010. This is done in order to be able to investigate the rhetorical appeals applied in the two licence fee campaigns in order to analyse, from a theoretical perspective, whether they are likely to achieve their overall communicative purpose, i.e. to persuade the audience, and more specifically people in the age of 20-30 in the UK, to pay the mandatory licence fee.

The thesis works from the tradition of social constructionism especially evident in the methodological approach of this paper, which is conducting a discourse analysis of BBC’s two licence fee campaigns, taking the contextual influences of society into consideration. Before presenting the analysis of these, the background of PSB is introduced. Here, the heavy challenges facing the public service broadcasting (PSB) sector the past decade are outlined. It becomes clear that the ideological basis is under attack predominantly determined by a shift in current consumer trends towards virtues such as individualisation, customisation and freedom of choice – a neo-liberal ideological orientation which, with its free market and deregulative stance, has increased competition for PSB. With this it is argued by some theorists within the field that the principles of PSB are simply antithetical to globalisation and new communication technologies in this global age. However, other theorists, such as Hogarth argue for the fact that the very nature of PSB; democratic, unbiased and impartial information are vital in a global age - a notion used to conclude on the problem statement.

After introducing the broader perspective of the PSB sector and the challenges this sector faces on a universal scale, BBC is introduced in order to investigate how one of its primary funding methods, the license fee, has been promoted to its audience. In extension to this, the actual campaign material; Circuit City (2008) and Push a Little Button (2010) is presented, both striving (however in two different ways) to persuade and inform the target audience about the payment of the license fee. In the analysis of these two campaigns we have chosen to focus on young people in the UK in the age of 20-30 based on the fact that this segment appears to have the highest percentage of evaders and because their ideological position, i.e. their consumer trends deviate the most from the basic ideology of PSB. These consumer trends include increased individualisation,
which leads to a high valuing of freedom of choice, customisation and move towards the thrift oriented consumer, increasingly critical towards the economical conditions related to a product/service. These characteristics lead on to the discourse analysis of the thesis shedding a light on both the textual, auditory and contextual features of the campaigns, which reveals how the rhetorical appeals applied differentiate in conveying the same message. The primary findings of this analysis demonstrate how BBC have applied a very authoritative tone in Circuit City, having a seemingly provocative and demanding effect on the consumer as no responsibility of choice is given to them, which stands in contrast with the consumer trends. Differently, Push a Little Button applies a more accommodating and friendly tone leaving the “choice” of payment in the hands of the consumer, connoting a higher degree of trust. In addition, circuit city focuses highly on the very act of payment while Push a Little Button is less direct and commanding in its rhetoric, by focusing on the information-opportunities related to the licence fee. However, although the two campaigns vary highly in the main focus, tone and auditory approach, they still both convey this on a one-way communication - as opposed to a two-way symmetric basis. According to Morsing et al. and Booth, this strategy of communication is unfavourable, as it is unlikely to receive the support from the target group, i.e. it will hardly contribute to persuading the audience. In accordance with this, the contextual analysis of the paper suggests that BBC has, in spite of the fact that Push a Little Button has improved rhetorically, not been sufficiently considerate of their sociological context, which, according to Fairclough, is an important instance of persuasive communication. This is demonstrated in the way that BBC do not in any of their campaigns focus on the democracy, impartiality and unbiased information related to PSB, which, according to Hogarth and Kroyer, is highly valued in the sociological context surrounding the given target audience. Looking at the theories within the field of consumer behaviour an improvement in the rhetoric applied in 2010 is suggested, as the focus is, to a greater extent, on the gains obtained by paying the licence fee, including creating a desired endpoint, as opposed to framing the licence fee as a loss, creating an undesired endpoint as demonstrated in 2008. Applying this form of rhetorical strategy in 2010 will more likely have a persuasive effect on the consumer. However, although identifying improvements in rhetorical appeal in 2010, all theoretical analyses throughout the thesis lead to the overall conclusion, that neither of the two campaigns are likely to obtain their overall communicative purpose sufficiently; to persuade young people in the UK to pay the license fee. This is predominantly seen as a consequence of 1) lack in two-way symmetrical communication/Listening Rhetoric and 2) lack in both sender’s and receiver’s sociological contextual consideration.
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1. Introduction
Globalisation, increased competition and a still higher appreciation of individualism, are all societal developments, which constitute a new reality for the Public Service Broadcasting sector. This development partly implies that Public Service Broadcasters are faced with the challenge of meeting an altered customer who, as a result of increased individualism, calls for customised products. It is evident that this challenge requires accommodation by the individual public service broadcaster in many respects, one of them being within the area of marketing communication. To elaborate, it is within this area that the conflict arises, as the public service broadcasters require the public to pay a mandatory TV License Fee. This apparent conflict will form the basis for conducting an analysis of parts of the License Fee campaign material provided by the world’s largest broadcasting corporation; the BBC. As a result, the overall objective is to investigate how BBC, as a Public Service Broadcaster, has conducted their marketing efforts in 2008 and 2010 in order to examine the likelihood of convincing the audience, whose values have altered, to pay for a still untailored product. As a result, the above mentioned conflict, as well as our existing interest in the field of marketing communication, have inspired us to formulate the following problem statement, presented in section 1.1.

1.1 Problem Statement
Taking the apparent conflict between the untailored product offered by the BBC as a Public Service Broadcaster and the current consumer trend of individualism as a point of departure, the objective of this thesis is to investigate, through a comparative analysis of BBC’s two License Fee Campaigns anno 2008/2010, which rhetorical appeals BBC have applied in order to examine whether BBC, from a theoretical perspective, are likely to achieve their overall communicative purpose.

1.2 Structure
Rather than dividing this thesis into two main sections; “theory” and “analysis”, we find it more relevant, with exception from section two, to present the respective theories just before applying them in practice.

As a result, this paper is divided into 8 overall sections, section 1 being the “Introduction”, followed by section 2, “Marketing Communication” - the only solely theoretical section of the thesis. Here, the basic development of marketing communication theory will be presented, which
provides a basis for creating an overall theoretical background of the paper. Next, in section 3, the concept of “Public Service Broadcasting” will be in focus, presenting, on a broad scale, the characteristics, challenges and opportunities linked to PSB. Narrowing down the concept of PSB, section 4, “The British Broadcasting Corporation (BBC)”, consists of an introduction of BBC as an organisation, also defining the function of ‘TV Licensing’. Section 5 further narrows down the BBC to a specific case, i.e. “The Licence Fee Campaigns”. Here, the campaign material will firstly be described, followed by an identification of the audience, clearly distinguishing between the audience of the campaigns in general and the audience of focus in the analysis. Having identified the audience of analysis, section 6, “Consumer Trends”, will present the most relevant consumer trends for our specific target audience, enabling us to be fully prepared to conduct the “Discourse Analysis” in section 7. Here, in order to be able to perform a comprehensive analysis, both a textual, auditory and contextual analysis will be presented. Being equipped with an in-depth discourse analysis, section 8, “Audience Behaviour”, functions as an extension of section 7, however, taking an audience-behavioural perspective in relation to the campaign material. And finally in section 9, i.e. the “Conclusion”, all the relevant findings of the paper will be gathered and presented in an overall conclusion.

1.3 Theory of Scientific Methods
As a scientific theoretical base of analysis we employ the research tradition of social constructionism (SC), which considers how social phenomena develop in social contexts acknowledging the equal engagement of research participant and researcher as co-creators of a shared reality, remaining aware of their social and cultural context as well as their biases. In SC, knowledge and systems depend upon communities of shared intelligibility and vice versa,¹ and the idea that categorisation of things “is moved from questions about the nature of people or society and towards (...) how forms of knowledge are achieved by people in interaction. Knowledge is therefore seen not as something a person has but something that people do together.”² Furthermore, SC proves useful, since discourse analysis (which is an essential element of our analysis) acknowledges this tradition’s categorisation of reality, hence, serves as a useful research method within SC.³ Therefore, our assertion of SC as our scientific theoretical base implies that 1) our research question and our way of analysing follows the ontological and epistemological

² Ibid.
³ Burr, Vivien (2001): What is social constructionism? An introduction to social constructionism, Routledge, p. 8
characteristics of SC and 2) our choices of theories remain within the realm of SC. This creates coherence throughout our analysis as well as substantiating our focus on contextual importance. Lastly, we have applied a deductive research method in that we have chosen a strategy which works from the more general to the more specific. Hence, our analysis strives, through SC tools of analysis, to investigate our research question.

1.4 Theoretical Framework/Method
As stated in section 1.2, a basic theoretical foundation of the most relevant aspects of communication theory, drawing on Shannon and Weaver’s one-way communication model as well as Osgood-Schramm’s two-way communication model, will be provided. Considering different means of communication, Morsing and Schultz’s three communication strategies, including Wayne C. Booth’s theory on ‘Listening Rhetoric,’ will in particular be drawn upon in the analysis in section 7. However, as also stated in section 1.2, other main theories on which this thesis is based, will be presented sporadically in the remaining sections, just before applying them in practice.

Next, to describe the concept of PSB from different perspectives in section 3, various theorists are applied. In particular, David Hogarth’s thoughts on PSB, in the context of a global era, are highlighted as these will be drawn upon in the analysis. Furthermore, in section 5 we have deliberately chosen to focus on BBC’s TV License Fee campaigns anno 2008/2010. “Only” analysing two campaigns will enable us, on an in-depth level, to both demonstrate the presented theories in practice, but also to examine and compare, the likelihood of BBC achieving their communicative purpose. The two campaigns labelled; “Circuit City” and “Push a Little Button” do, by first glance, seem very different in both their textual and auditory layout, which is part of the reason for our interest in these two campaigns. Furthermore, the audience of the two campaigns will be dealt with in this section, drawing on factual data presented in TV Licensing’s Annual Review 2009 and The Global Market Information Database.

Next, section 6 revolves around a combination of theory and facts, on current consumer trends, in relation to our chosen target audience, aiming to provide a more diverse approach to the subject. For dealing with individualism as a consumer trend, theories provided by Geert Hofstede and Bonnie Tsui will be presented. In this relation, Paolo Verme’s research on ‘freedom of choice’ will be drawn upon, as he provides an interesting point by including Julian B. Rotter’s original idea on ‘locus of control’. In order to be able to apply this theory to the specific target audience, a

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4 Associate Professor of Communication Studies at York University, Toronto, Canada
research study conducted by Stephen L. Mueller is considered, as this regards locus of control in relation to Western cultures. Finally, we have chosen to base the factual information on relevant surveys conducted by Euromonitor International, as this is one of the largest and most experienced statistical databases in the world - thus a reliable source.5

Moving on to section 7, three main methods for conducting our discourse analysis will be applied. Firstly, Halliday’s Register Analysis will be used, in order to be able to analyse the two campaigns on an in-depth, single-word level. In addition, an auditory analysis will be conducted, which takes its point of departure in R. Murray Schafer’s definition of sound, meaning and context. Furthermore, this section draws on Theo van Leeuwen’s notion on figure, ground and field, along with Edward Hall’s thoughts on sound and social distance. Additionally, in order to place the findings from the previous analyses in a broader context, Norman Fairclough’s theory on language as a social practice will be applied in the contextual analysis, relating this to the thoughts presented by Marie C. Krøyer and Hogarth.

Lastly, the contemporary school of thought within the field of consumer behaviour; the descriptive school is presented in section 8, in order to elaborate on the likelihood of persuasion in the two campaigns. Along with Fairclough’s and Hogarth’s notions on context in relation to interpretation, the descriptive approach is rooted in social constructionism on which this thesis is based (cf. section 1.3). Here, Kahneman and Tversky’s ‘Loss aversion Theory’ prove useful in explaining the behavioural effects of BBC’s marketing of the Licence Fee. Contributing to answering this question, Edward Torry Higgins’ thoughts on ‘Regulatory Focus’ will be applied, including, among others, Ayse K. Uskul et al.’s report on culture and regulatory focus. Finally, the notion of heuristics and Barry Schwartz’s ideas on: “The paradox of choice. Why more is less” is drawn upon. With ten books and more than 100 articles for professional journals,6 Schwartz’s notion on choice serves to comment on the issues of consumer trends from a different perspective, functioning as a critical comment to the traditional view, represented by the theories included up to this point. Lastly, it should be mentioned that common for all theories applied in this thesis is their social constructionist outlook.

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5 Web 19
6 Web 15
1.5 Definitions of Relevant Concepts
BBC and TV licensing (TVL) will be referred to interchangeably throughout the paper, since TVL is a unit operated by BBC.\(^7\) In other words, BBC and TVL are one and the same, just carrying different trademarks. In addition, Public Service Broadcasting, as a concept, will be referred to as PSB, whereas Public Service Broadcasters, as organisations, will be referred to as PSBs. In addition, it should be made clear that when dealing with the two campaigns, three campaigns from 2008 exist under the heading; “Circuit City” and four campaigns from 2010 under the heading; “Push a Little Button”. However, although subtitled differently and also containing diverse transcripts, they still present the same visual and auditory layout while sharing the same strap-lines for each year; “It’s all in the database” (2008) and “It’s easier online” (2010). As a result, we will, for simplicity, refer to these four/three campaigns interchangeably as either; “Circuit City/campaign 2008” or “Push a little button/campaign 2010”. Finally, when referring to sources on the internet, each reference is assigned a number for which the specifications can be found in the bibliography.

1.6 Delimitations
Due to restrictions in amounts of pages, our attention will be focused on a specific target audience of analysis. In addition, we do realise that we could have gone more into depth with ‘Marketing Communication Theory’ in section 2. However, as we feel that the actual communication theory is not our main focus, we have selected only the theories most relevant to our research question. Furthermore, a critical stance towards the discourse analysis as a primary analytical tool could have been taken, e.g. the fact that it gives no rise to tangible results. In other words, the validity and reliability of a discourse analysis is by some theorists questioned, as; “even the best constructed argument (of a discourse analysis, red.) depends on one’s own logic and is thereby subject to counter-interpretations.”\(^8\) However, since the scientific tradition on which this thesis is based (SC) recognises discourse analysis as a primary research tool, and due to page restrictions, this critique will not be taken further into consideration.

2. Marketing Communication
As this thesis is written within the field of marketing communications, a short definition of this concept will, in the following section, be presented. Hence, since the act of communication in relation to BBC’s two licence fee campaigns is what is dealt with, the basic elements from the field

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\(^7\) Web 9, p. 4  
\(^8\) Web 33
of communication theory will be presented, followed by a description of different theories providing various tools for communicating effectively. The theories presented in this section will continuously be referred to throughout the remaining paper, functioning as a broad theoretical basis.

2.1 Defining Marketing Communication
BBC’s campaigns, with which we are concerned, may be described as a marketing communications, defined by the American Association of Advertising agencies as; “a concept of (...) communications planning that recognises the added value of a comprehensive plan that evaluates the strategic roles of a variety of communication disciplines.”9 Furthermore, marketing communication belongs to the one of the four elements known as the marketing mix, or the four P’s, called promotion.10 In our analysis, the communication aspect is the primary focus, which will therefore be outlined in the following.

2.2 Communication Theory
According to Sven Windahl et al., the definitions of communication reflect at least two lines of thought. The first is preoccupied with the transmission aspect of the communication process, resulting in a Sender-Message-Receiver model, which demonstrates how an idea, feeling, attitude etc. is transferred from one person to the other. The other tradition emphasises elements such as mutuality and shared perceptions; “A process in which the participants create and share information (...) in order to reach a mutual understanding.”11 The two definitions mirror the historical development in communication theory and the first, the one-way process, is by most theorists on the subject considered outdated. As suggested by Shannon and Weaver,12 the audience is, in this model, considered passive and the sender as possessing all the power over the communication process. Hence, one-way processes are considered authoritarian.13 In the second definition, the two-way process, the audience is considered active, implying that; “the result of their sense-making activity tends to be unique since meaning/sense is specific to a certain individual at a certain point in time and space.”14

11 Appendix 1
12 Ibid.
13 Ibid., p. 173
appreciation of contextual consideration.15 Hence, two-way processes tend to have more balanced power relationships and according to W. Schramm et al.16 the parties in the communication process can influence each other through dialogue and mutual understanding.17 BBC’s handling and use of either communication process in relation to the promotion of the two campaigns will be regarded throughout the analysis.

2.3 Communication Strategies

Having identified the elementary background of communication theory, we will now look into some specific tools for communicating with the public. Furthermore, having realised that the public may be more likely to be viewed as active rather than passive, it is evident that different communication strategies should be considered in order to be able assess the degree to which BBC achieve their communicative purpose.18

To start out, the two theorists Morsing and Schultz have developed three types of stakeholder relations in terms of how companies should deal with stakeholders strategically.19 These are: ‘Stakeholder information strategy’, ‘Stakeholder response strategy’ and ‘Stakeholder involvement strategy’. Drawing on Gioia and Chittipeddi’s notion on sense-making and sense-giving, Morsing and Schultz argue that in the stakeholder information strategy, communication is always one-way, aiming to inform and “give sense” to the audience. The stakeholder response strategy is based on two-way asymmetric communication. However, this strategy is still rather sender-oriented, since the organisation’s core purpose is to convince its stakeholders of its attractiveness. Finally, the stakeholder involvement strategy assumes a dialogue with its stakeholders through a two-way symmetric communication model, where the primary aim is to generate sense-making. Morsing and Schultz, as well as Jeff Smith, stress the importance of stakeholder dialogue, since dialogue is effective in producing outcomes that receive the support of stakeholders – even stakeholders who disagree.20 However, critics like Crane and Livesey question the assumption that dialogue leads to mutual understanding, when it is “instrumentally and superficially employed.”21 In relation to this,
Morsing and Schultz do recognise that stakeholder involvement strategy “is ideal, and (...) striving towards (...) improved mutual understanding (...) are crucial elements in its enactment”\textsuperscript{22}.

Whereas Morsing and Schultz propose three overall strategies of communication, the American literary critic Wayne C. Booth suggests a ‘Listening Rhetoric’ (LR) as a specific tool of effective communication.\textsuperscript{23} Booth argues that rhetoric is too often conceived as one person having a position persuading another to adopt that position. The key problem with this perspective is: “(...) a lack of focus on listening and scant attention paid to the opposition.”\textsuperscript{24} This form of rhetoric is labelled; ‘Win-Rhetoric’ (WR), which is characterised by the will to win above all else. However, when focusing on advancing one’s own believes and opinions, the audience becomes a barrier to manage, instead of a partner to learn from.\textsuperscript{25} As a result, Booth emphasises LR, where full attention is paid to the opposing views. This will, in effect, reframe the rhetoric of communication from an attempt to win over and persuade the opposition, to one that engages with them. In general, this will lead to a better understanding of a problem and potentially to better outcomes.\textsuperscript{26}

Taking a critical stand to Booth’s notion on communication in relation to the assignment at hand, it might be argued that LR is not directly applicable to the rhetoric of mass communication, but rather appropriate in one-to-one communication situations. However, as will be argued in the following analysis, it is possible, through written and auditory communication to the mass, to demonstrate a will to listen to the arguments of the “opposition”. As is also in accordance with our scientific theoretical basis, we believe that conditions, by which the receiver is engaged in the process of communication, are favourable.

3. Public Service Broadcasting

As this paper is concerned with BBC which, by nature, is a PSB, a brief overview of the idea behind and development of PSB will be presented. Here, challenges and opportunities facing the PSB sector will be outlined, which, along with the conflicting characteristics presented in section 6, will provide a basis for conducting the discourse analysis in section 7.
3.1 The Concept of Public Service Broadcasting

As defined by the Council of Europe; “A PSB’s remit is (...) to operate independently of (...) political power, providing the whole of society with information, culture, education and entertainment. It guarantees editorial independence and impartiality, provides a benchmark of quality, and caters for the needs of all groups in society”. Furthermore, PSBs are mainly financed by a license fee, which gives them broad cultural and social obligations in opposition to programming primarily based on commercial profit. However, originating from a time of broadcasting scarcity, PSBs face changed market- and societal conditions and have, in a number of countries, lost a significant share of their former audiences to other, mainly commercial channels. In response to these changes, many PSBs face a challenge in accommodating the need of a more individualised and personalised content.

3.1.1 Current Situation

The above mentioned challenges have many facets of which only the most significant will be outlined in the following.

Firstly, the technological development has a big impact – at PSB’s origin, only few sources of information existed and the need for monitoring in the field so as to secure unbiased information was widely accepted and recognised. Today, with an almost limitless range of information sources, this regulatory role is by some considered somewhat useless, challenging the very nature and principles of PSB. Hence, specialisation, multiplicity of channels and new technologies have already, and will continue to change the role and form of PSB in the future. Therefore, the heavy competition by the emergence of numerous commercial TV channels has created a situation of pressure to increase mass-market funding for PSB’s, yet still maintaining its essential function of being democratic. As noted by the European protocol, PSB “is directly related to the democratic, social and cultural needs of each society and to the need to preserve media pluralism,” which underscores the distinctive role of PSB in an otherwise uniformly commercial system. Furthermore, one finds that PSB’s have lost a significant share of their former audiences to other

27 Web 26
29 Ibid., p. 34
30 Søndergaard, Henrik (1998): Public Service Broadcasting towards the Digital Age. Faculty of Media Science, University of Copenhagen
31 Ferell, Op.Cit., p. 46
33 Ibid., p. 49
channels; hence, once relying purely on the principles mentioned above, PSB’s now face a difficult task in ensuring that attractions of the (commercial) marketplace do not overwhelm the public service profile separating them from their commercial counterparts.

Another challenge is the great prevalence of the neo-liberal ideology, by now so broadly employed that one rarely hears much in objection about the glorified virtues of competition, deregulation and market forces, in official policy discourse. The idea seems to be that if something can be privatised it ought to be. David Hogarth argues that by now the principles of PSB; “are antithetical to globalisation and new communication technologies,” emphasising the broad recognition that policies in the communication field nowadays are obsolete the very minute they are made, because of the constantly revolutionising state of communication technologies. In this way, new technologies contribute to making some of the most basic principles of PSB – licensing and content regulations – not only just pointless, but also wrong. In short, PSB, as it used to be, seems increasingly unworkable in a digital age and global era. However, Hogarth still believes that some regulation is needed in PSB, despite being unfashionable, arguing that a PSB market completely independent of regulatory governmental policies, i.e. a purely commercial market, questions ethical and aesthetic quality. With this, Hogarth asks what the prerequisites for effective public broadcasting communication in a global, neo-liberal age are, maintaining, however, that communication policy continues to be vital.

3.1.1.1 PSB Opponents

In the context of the technological, economic, regulatory and cultural uncertainties, PSB’s have both to adjust to and take advantage of the new opportunities caused by convergence and they need modernisation and adjustment in the light of contemporary realities. Critics of PSB question if it is at all sustainable in the 21st century, and some go as far as saying that PSB is currently only surviving on adaption to an environment that has changed so radically in so many ways that it is only a question of time before PSB’s will no longer be part of the media outlet. As an example of this is the website www.bbcresistance.com, which has a comprehensive blog on current topics, general information about the License Fee and also features an updated so-called “TVL Detector” informing about when and where the TV Licensing enforcement staff was last seen. Other examples

34 Ferell, Op.Cit., p. 34
35 Ibid., p. 134
36 Ibid., p. 15
39 Ibid., p.159
40 Web 14
include Facebook groups such as ‘10 Million for NO TV LICENSE’, which currently has 557,132 members.41 This group’s information space says; “The TV License takes no account of your ability to pay, nor how much (if any) of the service you use” and “We are required to pay for BBC’s upkeep regardless of whether or not we watch it. At £139.50, The TV licence is a joke.” And lastly, Google shows 48,500,000 hits for the search ‘against the TV License Fee’.42 Clearly, the critique is plentiful and exists on many platforms.

3.1.1.2 PSB Advocates
Defenders, like Hogarth (cf. section 3.1.1), argue that PSB’s survival is secured in spite of the proposition that new technologies of transmission, by effectively removing spectrum scarcity, are said to undermine or totally remove the basic rationale for public service broadcasting.43 Defenders argue that a media landscape only of commercial sources is bound to neglect the principles that PSBs have made sure to uphold: diversity in programming, democracy, representation of all groups of society, sustaining an informed electorate, and cultural and educational enrichment.44 Principles, which by advocates, are considered vital for a healthy media landscape in healthy, democratic countries.

To sum up, it is evident that the PSB sector faces heavy challenges, which generally seen consist of heavy changes in the market situation creating a context very different from the one existing at PSB’s origin. This will, from a social constructionist basis, be taken into consideration in the examination of the likely achievement of BBC’s communicative purpose.

4. The British Broadcasting Corporation (BBC)
Narrowing down from the concept of PSB, focus will now be placed on a specific case; the BBC. Hence, this section will introduce BBC as an organisation. Since the primary focus is on BBC’s two Licence Fee campaigns, the section will finish off by describing the idea behind the Licence Fee as BBC’s primary method of funding.

41 Web 21
42 Web 14
43 Goodwin, Peter (1997): Public Service Broadcasting and New Media Technology: what the BBC has done and what it should have done. The Public, Vol. 4, 4. p. 2
44 Web 32
4.1 Legal Framework of BBC

The British Broadcasting Corporation (BBC) is the largest broadcasting organisation in the world, operating eight television channels and five analogue radio network stations as well as five digital-only stations, including the BBC World Service.\textsuperscript{45}

The BBC was founded in 1922, and has since 1972 been a corporation established under ‘The Royal Charter’, which allows BBC to operate as a single legal entity in the UK.\textsuperscript{46} Through the Charter, the Government and Parliament determine the overall objectives and purposes of BBC and have the responsibility for setting the level of the Licence Fee, following advice from the PSB Commission (PSBC).\textsuperscript{47} It is spelled out in the Charter that: “The BBC’s main activities should be the promotion of its Public Purposes through the provision of output which consists of information, education and entertainment.”\textsuperscript{48}

Besides from gaining accountability from the Parliament and Government, BBC is also governed by two additional external factors; The English National Forum (ENF) and OfCom. In short, ENF is a group of independent advisers who report, in corporation with BBC, on the performance of regional and network programmes and services.\textsuperscript{49} OfCom is a communication regulator independent of the government, working under The Communications Act 2003 and its main role is to regulate the competition and quality of communication services in the UK.\textsuperscript{50}

Considering the structure of the organisation, BBC is divided into two main units; BBC Trust and BBC Executive. The strategic organisation of BBC is managed by BBC Trust, which serves as the sovereign body of BBC, functioning as a guardian of the License Fee and the public interest.\textsuperscript{51} However, the operational body of BBC is aligned to the Executive Board.\textsuperscript{52}

4.2 The Licence Fee

BBC is funded predominantly by the revenue from a TV Licence Fee paid by all UK users of television-and other receiving equipment.\textsuperscript{53} The Communications Act of 2003 describes the Licence Fee as: “Sums which a person is liable to pay by virtue of regulations under subsection (1) (which) must be paid to the BBC and are to be recoverable by them accordingly”\textsuperscript{54}. Here, “subsection (1)”
refers to the fact that a television receiver must not be installed or used unless authorised by a license. As a result, a person to whom a TV licence is issued, is: “(...) any person in the UK who watches, listens to or uses any BBC service, or may do so or wish to do so in the future.”

Every licensee makes annual payments to Treasury (through OfCom), based on the amount of License Fee set by the Government through the Royal Charter. Today, in 2010, the License Fee is £145.5 which is a £6 increase from 2008.

Considering BBC’s actual management of the Licence Fee, TV Licensing is the entity in charge of all such matters. In short, TVL is made up of a group of organisations, which together administer the collection and enforcement of the Licence Fee. TVL’s objective is, according to their own description, to: “(...) maximise licence fee revenue by collecting the licence fee in the most cost efficient way, (...) and ensure as much money as possible goes towards funding the BBC’s programmes and services.” Based on this statement, it is evident that the overall objective for BBC is to convince people to pay the Licence Fee. This act of persuasion, through the two BBC Licence Fee campaigns, will be dealt with in the following section.

5. The License Fee Campaigns
As stated in the introduction, we have chosen deliberately to focus on two of BBC’s TV License Fee campaigns, the first being from 2008 and the second from 2010. As a result, we will in this section give a short description of the given material. In addition, the audience of these campaigns will be identified, distinguishing between the target audience of the two campaigns in general and the target audience that we have chosen to focus our analysis on.

5.1 The Campaign Material and Communicative Purpose
To start out with the campaign launched in April 2008, which is labelled Circuit City, this consists of four separate features; Payment, Movers, Online, and Database, sharing the same strap-line; ‘It’s all in the database.’ The campaign was developed by AMV BBDO advertising agency in the UK, and, according to TVL, has the aim of “(...) ensuring that everyone who needs a licence buys one.” In addition, emphasis, in Circuit City, is placed on how technology enables people to pay their
licence online and also how TVL’s database, of more than 29 million addresses, plays a key role in detecting licence fee evaders.61

Moving on to the second campaign titled; “Push a Little Button”, this campaign was launched in 2010 and consists of three separate features; “Move”, “Pay”, and “Push a Little Button”. Similar to Circuit City, they share the same the mantra: “It’s easier online.”62 Also, in accordance with Circuit City, Push a Little Button is developed in partnership with AMV BBDO, PHD and BBC Media.63 According to Peter Kirk, Head of Sales and Marketing for TVL: “'Push a Little Button' has a simple theme outlining a clear message”, i.e. it aims to encourage people to think of TVL’s website as the first port of call for anything relating to their TV Licence.64

In spite of the fact that the purposes of the campaigns are out-spelled differently, the overall goal, in both cases, must be assumed to be persuading the audience to pay the Licence Fee. This assumption is based on TVL’s own formulation of their function; “Our overall aim is to collect the licence fee as efficiently as possible to provide the maximum amount of money for BBC programmes and services.”65 (cf. section 4.2).

5.2 The Audience of the Campaigns

Moving on to an identification of the audience of the two campaigns introduced above, neither BBC nor TVL states anywhere precisely at whom either of the two campaigns were targeted. According to Kotler et al, targeting/segmentation is the act of dividing an audience into subgroupings that are internally homogenous but differ from each other. In line with this, Windahl et al. emphasise the importance of this act since; “The more homogeneous the receiver group, the easier it is for the communicator to communicate effectively with its audiences.”66

Considering the two campaigns, it seems by first impression that the act of segmentation has been slightly neglected. However, taking the scope of BBC as an organisation into consideration, we doubt this to be the case. Based on the overall communicative purpose of the two campaigns, which is to persuade the audience to pay the BBC License Fee, it is quite clear that the campaigns are targeted at people who do not pay the Licence Fee, i.e. evaders. In the following we will argue that this segment is constituted primarily of young people in the UK, which speaks for the case that

61 Web 37
62 Web 10
63 Web 12
64 Ibid.
65 Ibid.
BBC have, although implicitly, targeted the campaigns at this specific segment. However, as we do not have any actual facts understating this thought, we highlight the fact that this is an assumption.

Regardless of the factual validity of this assumption, young people are the segment on which we have chosen to focus as, firstly; in order to be able to analyse the campaign material in depth, and thereby answer the given research question satisfactorily, the entire target group of the campaigns (i.e. all evaders) would be a too comprehensive target group, and secondly; because we do assess young people to constitute the demographic group with the highest percentage of evasion, and hence, as being the most interesting focus, as will be substantiated in the following section.

5.2.1 Target Group of Analysis

We have chosen to focus on the following target group; young people in the age of 20-30 years of age, as we believe that this target group is the most interesting segment to focus our attention on. This is partly due to the fact that this group constitutes a large percentage of the number of evaders, thereby offering the biggest possible potential for increased economical gain for BBC. Due to the existing gap between the present attitudes of this segment and the concept of PSB (cf. section 6), there is a big potential for improvement to the ideal situation of persuasion. That the gap applies to our target group of analysis more so than for other segments of evaders, is exemplified, e.g. in BBC Trust’s Review of the Licence Fee Collection Strategy, in which it is stated that: “Older people (...) feel very well served by TV Licensing and supportive of TVL in pursuing evaders because they pride themselves on being part of a generation which pays its dues.” In other words, this is an example of a segment whose values are less conflicting with the concept of PSB.

Differently, our chosen target group is the primary part of the population who actively and overtly opposes the BBC Licence Fee. This is interesting in the investigation of how BBC has chosen to communicate to a target group who is in obvious opposition to the TV Licence Fee and whose values hardly correspond with the non-customised product offered by BBC (cf. section 6). These statements will be argued for below and in the following sections.

Firstly, one finds in the TV Licensing Annual Review 2009, a breakdown of the social grade distribution of unlicensed properties, which clearly manifests that the middle class and the upper middle class – together – make up for only about 20%. Overall, the lower middle class along with the skilled working class, working class and those at the lowest level of subsistence comprise a predominant 80% of people needing a TV License. Part of the description of these groups states

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67 Web 6, p. 21, section 1.5
68 Web 9, appendix 10
69 Web 17, appendix 11
that it consists of; “singles and young working couples, younger single people, students and young professionals, younger workers, young families and some new home owners”. Hence, the 80% of people needing a license comprise, among other groups, 20-30 year olds. Additionally, we have chosen this target group, due to the fact that other PSB’s similar to BBC, express clearly that their largest group of evaders are young people; e.g., as the director of development at DR License, Lotte Boas states:

‘A lot of young people are license fee evaders (...) many of them students. (...) Increasing numbers of young people join the group of license fee evaders all the time.’ And, as stated on DR’s website; “DR’s license fee campaign is a clear designation of the target group: younger Danish people (...) About half of the TV License Fee evaders are between 20 and 30 years of age.”

Secondly, it takes little effort to reach numerous platforms of opposition to the License Fee (cf. section 3.1.1.1). The connection between this and our choice of focusing mainly on young people is caused by the assumption that a large number of these groups’ members is represented by the age group of 20-30. As stated on the Global Market Information Database: “The current generation of students are enthusiastic users of new communications technologies. They are perhaps the biggest users of social networking sites, such as Facebook.” This suggests that, as young people are technologically savvy, one can assume that a significant number of members of the above mentioned groups against the TV License Fee are young people. Thus, it could be argued that younger people in the UK are the segment who’s attitudes are most conflicting with the concept of PSB, and thereby an interesting segment for us to investigate. Consequently, the trends of this segment will be further investigated in the following section.

6. Consumer Trends

Having identified young people in the UK as our target group, this section will look into some of the features characterising the chosen target group (cf. section 5) in order to highlight the substance of the apparent conflict between current consumer trends and the product promoted by BBC.

70 The justification for drawing a parallel between DR and BBC will presented in section 7.4.1
71 Web 27, appendix 12
72 Web 18, appendix 7a
73 Web 19
6.1 Individualism and Customisation

To start out with an essential consumer trend, young people in the UK are defined as increasingly moving towards individualism as opposed to collectivism. To briefly outline, an individualistic culture emphasises personal achievements separating the individual from the group.\textsuperscript{74} This is evident when looking at both the socio-cultural context and at the specific age-segmentation of our target group.

Starting out with the cultural context, Geert Hofstede’s well known study suggests that the UK is a highly individualistic nation, scoring 91 points out of 100 on the cultural dimension scale; “individualism.”\textsuperscript{75} Furthermore, due to increase in wealth and security in people’s economic and social lives, Western cultures tend to seek self-actualisation, which encourages individualism.\textsuperscript{76} Also, people born in 1978-1994 (the age of 16-32), also referred to as ‘Generation Y’, are, as stated by Bonnie Tsui; “(...) more individualistic than generation X (born in 1965-1977).”\textsuperscript{77} Finally, based on a recent survey by Euromonitor International, the consumer trend labelled; ‘Me as a product’ also emphasises the development towards individualism; “The idea of the person as a product ties in with the current stress away from the group and on individuality.”\textsuperscript{78}

The increasing trend towards individualism also drives a tendency to want to determine exactly what, when, where and how to engage in a purchase, i.e. increased need for customisation.\textsuperscript{79} Customisation refers to the capability of a company to offer individually differentiated goods, and is recognised within many product categories.\textsuperscript{80} From our segment’s particular perspective, customisation seems appealing as it enables the consumer to find and/or design products and services that meet their individual needs, i.e. the product is tailored to each unique customer.\textsuperscript{81} This trend favours commercial channels far more than PSB’s as these, in most cases, offer a more personalised content in the form of e.g. pay-per-view.\textsuperscript{82}

Having looked at the consumer trends; individualism and customisation, it is clear that the segment, younger people in the UK, are largely driven by individualistic values and behaviours, thereby increasingly demanding customised products meeting the customers’ individual, unique needs; trends that stand in contrast to the offering by PSB.

\textsuperscript{75} Web 22
\textsuperscript{78} Web 20
\textsuperscript{79} Ibid., p. 246.
\textsuperscript{81} Ibid., p. 8-9
\textsuperscript{82} Web 39: “a system in which a person pays for single showings of films or other programming.”
6.2 Freedom of Choice

Considering the fact that BBC only offers one option, i.e. to pay the Licence Fee, we find it relevant to look more into the target group’s attitudes towards choice. To start out, freedom of choice is defined as:

“(…) the size of an opportunity set with mutually exclusive alternatives. The larger is the set of alternatives the more is freedom of choice”.  

However, observing how people value freedom of choice, it is argued by Paolo Verme that the relationship between freedom of choice and culture is essential when identifying the utility that people derive from increased choices.

In this relation, drawing on the concept of ‘locus of control’, it is argued that this concept regulates the way we value freedom of choice.  

To elaborate, the psychologist Julian B. Rotter proposed that people can be ranked according to a locus of control scale, which distinguishes between people who attribute the outcomes of their actions to internal factors, such as their own efforts and skills (the ‘internals’) and people who tend to attribute the outcome of their own actions to external factors such as fate or destiny (the ‘externals’). In the research study conducted by Verme, it was found that internals value freedom of choice over externals, i.e. if one feels in control of his/her life, and trust that the choices deliberately made by the individuals will have an impact on one’s future life, a greater value is given to freedom of choice and vice-versa concerning externals.

Deriving knowledge from this theory in relation to the given target audience, it is interesting to discover the link between the characteristics related to internals and Western cultures/the younger generation. Based on a survey on innovativeness and locus of control conducted by Stephen L. Mueller et al. it is evident that individualistic cultures are of increased likelihood of adapting an internal locus of control orientation.  

In addition, as suggested in the research study by Vermer, countries that move from autocracies to democracies foster the development of internals over externals.  

In other words, as Inglehart et al. states; “(…) countries where liberties have increased

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84 Ibid., p. 3
85 Ibid.
have also been countries where the perception of freedom of choice has increased.” Finally, also considering the age-segmentation, it is evident that the older generation, raised to delegate responsibilities for family and work to the state, has experienced the transition to more freedom as a negative shock whereas the new generation is assumed to be better equipped to make use of the increased level of freedom.

As a result, based on this theory, it may be argued that young people in the UK value freedom of choice highly, as they belong to a young generation in a Western culture. This theory goes well in hand with the previously mentioned demand for customisation, due to the increase in choices derived from customisation (cf. section 6.1). Thus, this consumer trend/theory once again highlights the conflict between BBC and current consumer trends, strengthening the problematic of persuading the target audience to pay the Licence Fee.

6.3 Consumer Trends – in Fact

Having presented theories relevant to understanding the nature of the target audience, some factual information on consumer trends will now be presented, starting out with the existing attitudes towards BBC by the UK population. According to an Ipsos MORI poll conducted in 2008 it was discovered that: “(...) 41% agreed that the licence fee is an “appropriate funding mechanism” and 37% disagreed.” However, when asked whether the Licence Fee is “good value for money”, 47% disagreed. Supporting the development of this attitude, it was reported in a Guardian/ICM opinion poll in 2009, that 57% of respondents were opposed to the Licence Fee, i.e. more than half. In addition, according to TVL’s annual review, complaints have increased by 1901 from 2008-2009, which suggests increased dissatisfaction with BBC. Unfortunately, these statistics do not tell us anything about the age distribution of these complaints. However, as previously argued (cf. section 5.2.1), the evasion rates may be dominated by the younger generation, due to their economical status and vast amount of online opponent groups. As a result, these facts suggest that for some parts of the UK population, it is a consumer tendency to disfavour BBC and the Licence Fee, both in 2008 and 2009.

The final consumer trend; ‘Thrifts as a consumer habit,’ is also disadvantageous to BBC. As a recent survey suggests; “(...) all successful consumer products and services will be thrift-savvy (...).
This awareness is reaching younger ‘digital native’ consumers.”94 In other words, younger consumers in the UK demand high value for little money. Consequently, the target audience does not approve of package solutions (as offered by BBC), as they require maximum utility of what is paid for, i.e. to be able to choose between several alternatives offering variations in price.

7. Discourse Analysis

In this section we will, as the heading suggests, conduct a discourse analysis. Before doing so, a brief definition of the concept of discourse analysis will be presented, including a presentation of our expectations of findings in the analysis. Next, the Halliday register analysis is presented, identifying ‘field’ and ‘tenor’ leaving out the last function; ‘mode’, due to lack of relevance. This is followed by an auditory analysis, which explores the use of sound in the campaigns. Lastly, a contextual analysis is carried out, which places the campaigns, the way they have been produced and the circumstances under which they are interpreted in focus. Finally, the findings of the three analyses will be discussed and gathered in a part-conclusion, in order to get a clear overview of the likely achievements of BBC’s communicative purpose in 2008 and 2010, from a discursive perspective.

7.1 Defining Discourse Analysis

A discourse is a socially constructed practice created through language use, i.e. vocabulary, grammar and meaning determined by social structures.95 Different orders of discourse are socially constituted depending on the given context and communication situation.96 As Glenn F. Stillar notes, one of the principal assignments we have as speakers/writers and listeners/readers in discourse is the dialogic role we are assigned by, as the proposals that we exchange in discourse set up basic interactive roles for us in the language event.97

7.2 Halliday Register Analysis

In the following analysis, the campaigns are expected to depict BBC in a positive, persuasive and informative language, in order to get the message across, however in distinctive ways. This, we expect, will illuminate the campaigns’ purpose, including the relationship between the sender and

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94 Web 20
95 Morsing, Op Cit., p. 285
the receiver. Finally, Circuit City is expected to present a rhetoric less likely to be accepted than the rhetoric employed in 2010.

7.2.1 Field
Firstly, the structural resources of the Halliday Register Analysis will be assessed, which identify the ideational means of the texts, i.e. how “the world” is presented. In this relation, it is interesting to notice the difference between the two texts when taking a look at process types and participant roles. Not surprisingly, the most dominating process type in both texts is that of action; “when you move’ and ‘visit tvlicensing.co.uk’. These process types describe the activities performed by the main participants, i.e. the activities of the audience in relation to the Licence Fee. However, considering the action verbs, it is interesting to notice that the dominant types of action verbs in 2008 is action:motion and action:locational transfer verbs. In this case, the locational transfer verbs both refer to the ‘transfer of the Licence Fee’, when you move, and the ‘transfer of payment’ of the Licence Fee; ‘When you move, your TV Licence...’, ‘...pay your TV Licence’ and ‘...impossible to hide’. However, it should be highlighted that the action:transfer process is not action:personal transfer, i.e. no relation is build between sender and receiver.

On the contrary, the focus on the ‘transfer payment’ is not as evident in Push a Little Button. Instead, action:motion and action:affective verbs are used, however, the verb ‘pay’ is only presented one time compared to three times in 2008, substantiating that the action of payment has less weight on 2010. This contributes to a less direct and imposing rhetoric, where ‘pay’ is substituted by the verb ‘push’, e.g. “just by pushing a few buttons’, which relates to the information seeking process in relation to the Licence Fee, rather than the actual act payment.

In addition, the relational verbs in the texts have an impact on the ideational meaning. To start out with 2008, only one relational:existential verb is applied; ‘is’: ‘It’s all in the database’, with which the sender aims to present the abstract world of relations, i.e. the reality that; ‘it’s all in the database’. Similarly, relational verbs are used in 2010; ‘is’: ‘It’s easier online’. However, this is an attribution verb with which BBC attributes a positive trait to the process of payment, presenting a relational meaning to the audience, where; “it’s easier online’. In addition, a second relational:possession verb is included; ‘have’: ‘If you’ve got any questions...’, which presents a reality where the audience may possess questions about TVL, encouraging interaction, which implies a relation between sender and receiver.

Moving on to circumstantial roles, it is evident that Circuit City has a vast amount of these in comparison to 2010 of, respectively, time; ‘Visit at anytime’, ‘in minutes’, ‘monthly’, ‘weekly’,...
manner; ‘...by direct debit...’, place; ‘...pay (...) online’, and purpose; ‘... to pay your licence or update your details’. Hence, Circuit City appears very descriptive and informative, which serves its sub-purpose very well, i.e. to inform the audience of how, where, why and when to pay their Licence Fee (cf. section 5.1). On the contrary, Push a Little Button is less informative as only one circumstantial role of time; ‘Now you can’, manner; ‘...by pushing a few buttons’, and condition; ‘If you’ve got any questions...’ is presented. The lack of information creates simplicity and in a sense informality, as all you have to do is ‘push a little button’, without being concerned with why, how and especially when this should be done, which decreases the “pressure” on the payment of the License Fee.

The last ideational resource, concept taxonomies, allows the sender to present concepts and ideas through certain textual constructions. In Circuit City, two central taxonomies are worth mentioning. Firstly, an interesting hyponomy is applied, where the concept of ‘payment’ is the Class and; ‘direct debit’ and ‘cash payment plan’ become the Sub-classes. This creates a conceptual field, where the category relation presents a world to the reader, where payment is a reality. Secondly, a meronomy is presented, where ‘The database’ is the whole and ‘your town, your street, your home’ are parts of the whole, i.e. the audience is a part of the database and can therefore be held track of. Thirdly, an essential antonomy is applied in the text, where; ‘our new technology/your licence’, ‘TV Licensing/your TV license’, and ‘easy to pay/impossible to hide’ are presented as being antonymous. Here, a contrast is created between BBC (our) and the public (you), conveying a world of opposites, where there is a difference between the sender (‘TV Licensing’) and the receiver (‘your TV License’), i.e. a so-called “discourse of battle” is constituted. In addition, through antonomy, an optionless world is presented, where it is easy to pay the TV licence, but impossible to hide if you do not.

However, in Push a Little Button we do not see an antonomy between sender and audience but instead between; ‘questions’ and ‘answers’. Although this opposition creates contrast, a sense of collaboration still exists as BBC is willing to engage in a dialogue by answering the questions from the audience. However, although appearing to be willing to engage in a dialogue, the communication flow may be defined as one-way as it is assumed that BBC does not have any questions for the audience, i.e. BBC does not need to apply a ‘Listening Rhetoric’ in relation to its public (cf. section 2.3). In addition, similar to 2008, a hyponomy is also presented in 2010. In this case, however, the ‘Pushing a few buttons’ is the Class, where; ’pay or update’, ‘plenty more besides’ and ‘get the answers’ are Sub-classes, hence, the opportunities of pushing a few buttons
are presented through the concept taxonomy. Substantiating the shift in focus from 2008 to 2010, is the last meronomy, as a conceptual field is created, where ‘online activities’ is represented as the whole, and; ‘tvlicensing.co.uk’, ‘questions’, ‘answers’, and ‘update’ are all parts of the whole. Once again, the focus is on information seeking in relation to TVL rather than the direct act of payment.

To briefly sum up, by considering the field of the two campaigns, the process types and concept taxonomies evidence that the focus is highly on the direct act of payment in 2008 compared to 2010, where the focus is placed more on the information of opportunities about methods of payment. Furthermore, the relational verbs reveal two different “worlds”, where a positive connotation is attributed to TVL in 2010, i.e. ‘It’s easier online’. In addition, it is clear that Circuit City revolves around a much more informative discourse, as opposed to the less descriptive discourse developed in Push a Little Button. Finally, the concept taxonomies in 2008 contribute to a discourse where BBC and the audience are presented as opposites, still with the database/payment in the very focus. Differently, Push a Little Button encourages dialogue rather than battle between sender and receiver, however not conveying this on a two-way symmetric communication basis.

7.2.2 Tenor

Moving on to tenor, or the interpersonal function of the text, this is useful in that in identifying the speaker’s position, attitudes and beliefs, hence the relationship between sender and receiver.

Firstly, the sentence structures used in the campaigns are interesting to point out; these speech functions have positional functions in that they are used to assign the speech roles, but also relational functions indexing the speaker’s level of e.g. politeness or authority. All sentences in all campaigns from both 2008 and 2010 are declarative, e.g. ‘Our technology lets you pay (…)’ (2008), ‘It’s all in the database’ (2008) and ‘You can get the answers (…)’ (2010) and ‘It’s easier online’ (2010). Hence, in both campaigns, the sender presents the information communicated as something factual and thereby imposes a certain level of authority upon the receiver. Furthermore, the declarative sentences give the sender the opportunity to inform the reader on a one-way communication basis. As discussed earlier, BBC here follows a stakeholder-information model where the company “gives sense” to the audience (cf. section 2.3).

Next, the modal verbs in the two campaigns have a positional function in being used to construct the speaker’s orientation to reality, or the representation of reality, but also in being used to assign permission, obligation, necessity and possibility in a given discourse. In Circuit City, no modal verbs have been used. The most frequently used verb here, is “to let”, e.g. ‘Our technology
lets you pay your TV License...’ and ‘At TV Licensing our new technology lets you...’. ‘Let’ is a verb that allows someone to do something – in this case, the sender lets the receiver pay the TV License, and by this, the sender signals a significant level of power in that they are allowing the receiver permission.

In *Push a Little Button*, the modal verb ‘can’ is used once in both texts; ‘Now you can pay or update...’ and ‘you can get the answers...’. The modal verb can expresses ability,98 which, unlike in 2008, gives the receiver a significant level of authority, by rhetorically signalling that the choice is up to the receiver - paying is now something the receiver, by consciously deciding so, can do while in 2008, paying the TV License Fee is something the sender allows the receiver to do.

Next, it is interesting to look at the attitudinal lexis used in the campaigns. This is a tool used to identify the sender’s attitude by assessing the use of qualitative and emphasising adjectives and adverbs. In *Circuit City*, several adverbs have been used; ‘automatically, yearly, monthly and weekly’; ‘TV License doesn’t automatically move with you’ and ‘lets you pay your license yearly, monthly by direct debit or weekly...’. Four rather strong adjectives have been used; ‘Updated’, ‘New’, ‘Easy’, and ‘Impossible’. This contributes to an active and somehow dramatic atmosphere, which will be elaborated on in section 7.3.

In addition, both the adverbs and adjectives used concern technical issues; that the TV License does not move with you automatically, in which ways their new technology makes it easy to pay, and lastly, that the receiver has to make sure that his or her details are updated since it is impossible to hide if not so. Hence, as mentioned earlier, this campaign, to a large degree, revolves around the fact that the receiver has to be aware of the administrational issues of TV Licensing. Again, this poses some kind of authority over the receivers by telling them what to do – almost like a parent or a boss. In *Push a Little Button* one adverb is used – ‘plenty’; ‘Now you can pay or update your TV License – and plenty more besides’ and one adjective is used – ‘easier’; ‘It’s easier online’. The adverb and adjective chosen for this campaign have a much more positive connotation; this campaign does not impose any technical or authoritarian information onto the receiver, rather, it simply lets the receivers know that they can find plenty of information online (if they wish), and letting them know that it is just easier online.

By assessing the interpersonal functions of the two campaigns it becomes evident that the rhetorical means by which the two campaigns have been created, in terms of speech functions and attitudinal

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lexis, are very different; *Circuit City* positions the sender in a much more authoritarian role than does *Push a Little Button*. This rhetoric suggests to the audience that they have no choice and need to obey the authorities. Furthermore, the choice of modal verbs, adverbs and adjectives places the 2008 campaign in a much more rhetorically aggressive position than the 2010 campaign, signalling two quite different ways of persuading the public to pay the TV License.

### 7.3 Auditory Discourse Analysis

Having considered the textual devices of the campaigns, an auditory discursive analysis will now be conducted in order to acquire an understanding of the auditory means by which the two campaigns have been constructed. We will start by briefly introducing the theoretical background which will then be followed by an analysis of how this applies to the two campaigns. In accordance with our scientific tradition of social constructionism, R. Murray Schafer argues that the meaning and function of sound depends on its context, and that no objective meaning of this exists;

> "Most sounds (...) are produced by known objects and one of the most useful ways of cataloguing them is according to their referential aspects (...) the system used to organise the sounds will be arbitrary (...) and the observer will have specific cultural attitudes towards the subject."[99]

What Schafer points out, as will also be argued in the contextual discursive analysis (cf. section 7.5), the interpretation of sound depends on the individual listener’s contextual background. According to Theo van Leeuwen,[100] sound and image are distinctly different media but there are similarities i.e. both relate to distance in two ways:

1) Perspective, which classifies, according to hierarchy, the elements of what is represented by placing some in the foreground, some in the middle ground and some in the background.
2) Social distance, which creates relations of different degrees of formality between what is represented and the viewer or listener, such as intimacy, informality and formality.

In relation to 1), perspective, Van Leeuwen notes that sound is divided into three groups; *Figure, Ground* and *Field*. *Figure* constitutes the foreground of a soundscape - something the listener must attend to and/or react upon. It is treated as the most important sound, the sound which the listener must identify with. *Ground* represents the middle ground of a soundscape. It is treated as part of the listener’s social world but only in a minor and less involved way. Finally, *field*

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composes the background of a soundscape; ‘heard but not listened to’, disattended, treated as something listeners do not need to react to or act upon. It is treated as existing, not in the listener’s social, but in his or her physical world. The meanings of these three positions are made more specific by the context in which they occur where the system of perspective can be played in different ways, often decided by the producer/sender. The ‘three stage plan’ categorises these groups according to hierarchy, treating some as more important than others; the semiotic system of aural perspective divides simultaneous sounds into groups at different distances from the listener to make the listener relate to them in different ways.

Concerning the relationship between sound and social distance, van Leeuwen notes that we often speak softly with people to whom we are close than with those we have a formal relationship to. As distance grows, the voice not only becomes louder, but also higher and sharper. Complementarily, Edward Hall states that the ‘nearer’ in range the voice is, the higher is the degree of confidentiality between sender/receiver creating a relationship of importance, ‘top secret’, and for the ears of one (very special) person only.

Having outlined these theoretical aspects, it is evident that Circuit City consists of four different TV spots similar in most of their auditory features – hence, not to repeat ourselves, the analysis will focus only on Database. Its 40 second long soundscape is, throughout the entire sequence, a soundtrack connoting fright and anxiety, much comparable to the soundtrack of a thriller/horror movie. The soundtrack is the Field, or background, as it is not related to socially by the listener, is heard but not listened to and keeps an uneasy feeling in the listener at all time. As Ground, or middle ground, are the following elements in sequence: a helicopter, men talking on walkie-talkies, children yelling, a train passing by, sirens, a dog bark, a car honking, the speaker’s voice, sirens again, knocking on a door and the helicopter again at the end. These are, in relation to van Leeuwen’s notion on Perspective, all quite dominant and ‘close’ to the listener’s awareness and social world, hence something to identify with, and/or react to and/or act upon. Concerning the Social Distance of Database, the speaker’s voice is female, relatively low and calm, suggesting, according to both van Leeuwen and Hall, a rather close sender/receiver relationship; a ‘top secret’, confidential atmosphere for the ears of one person only. This emphasises the fact that BBC obviously wants people to feel afflicted; that you are the one BBC addresses, not your neighbour. Furthermore, the meanings of Ground, Figure and Field, are made more specific by the context in which they occur and can be played in different ways, often decided by the producer. Having

101 Ibid., pp. 187-188
102 Web 10
assessed the features of *Circuit City* it is can be assumed that what has been chosen as *Foreground, Figure and Ground* have been done so intentionally to position BBC as a powerful entity which, if not obeyed, can put the listener into a situation of very little interest to most; being followed by the police, a helicopter, police dogs etc. As previously mentioned, Schafer holds the social constructionist stand that the decoding of a sound depends on the listener’s social context, or referential aspects, and it can hardly be argued that most people have quite bad connotations to both Field and background of *Circuit City*; the ‘thriller movie-like’ soundtrack, and the Ground and Figure; authorities, sirens, helicopters etc. This conclusion is also evidenced by the feedback available online from many UK citizens, e.g.:

“No, I'm not in some nightmare from the days of Cold War Russia. Nor on the wrong side of the law in communist China. I'm here and now, in the UK, watching the latest advertisement from the BBC as it tries to make us pay our licence fee”103.

On the contrary, the auditory sequence of *Push a Little Button* unfolds itself quite differently; this 32 second long spot has a jolly, happy and ‘easygoing’ soundtrack, presented as both the field and ground (or middle ground and background) placing it closer to the viewer concerning Perspective than did the soundtrack of *Circuit City*, which only increases the jolly aspect. Furthermore, as the additional sounds are less dominant than those in *Circuit City*, the relative importance of the soundtrack is higher concerning social distance, again, enhancing its jolly connotation. As Field (or foreground), hence closest in perspective and social distance, is the sound of numerous different buttons, such as a doorbell, a toaster, a robot, a vacuum cleaner, a computer, emphasising the easiness of dealing with the TV License – that it only takes the push of a few buttons to get it done. Lastly, a male speaker who in a more concise, firm – yet still friendly – voice has been chosen, with a less close social distance, establishing a relationship a bit more formal and less confidential, addressing listeners less directly, which, hence, situates BBC in a less commanding role to the listener.

Conclusively, the auditory analysis of *Circuit City* and *Push a Little Button* emphasises the findings from our textual discursive analysis; that *Circuit City* conducts a far more authoritative and threatening rhetoric than *Push a Little Button*, and by breaking the campaigns into discursive elements of analysis it becomes evident that all choices made by BBC in the production of the

103 Web 16
campaigns, textually and auditory, are very likely to have been consciously chosen so as to promote the desired connotations. The way in which this relates to consumer trends and context will be elaborated on in the following section.

7.4 Contextual Discourse Analysis

We will now consider the two campaigns in the light of a contextual discursive analysis, which focuses on the circumstances of production and interpretation.

Noting that “discourses are determined by social conditions, more specifically by the nature of the relationship between the members of our society,” Norman Fairclough refers to a phenomenon of interdependence in the discursive universe; that a given discourse never “stands alone” but is socially conditioned. Hence, interpretation of discourse depends upon social, or discoursal, conventions held by the interpreter. In this way, discourse refers to the whole process of interaction, including both the process of production and the process of interpretation.

Fairclough states that discourse involves interpretation which relates to three different “levels” of social organisation: 1) ‘Text’ - the level of the social situation, or the immediate social environment in which the discourse occurs, 2) ‘interpretation’ - the level of social institution, which constitutes a wider matrix for the discourse, and 3) ‘Explanation’ - the level of the society as a whole. In relation to these three levels and discourse, he notes that:

‘The situational context and the more remote conditions of institutional and social structures shape the resources people bring to production and interpretation, which, in turn, shape the way in which texts are produced and interpreted.’

In the contextual analysis only the second level, interpretation, and the third level, explanation, will be addressed as the first level, text, was concluded upon in the Halliday Register Analysis (cf. section 7.3). Stuart Hall’s theory of encoding and decoding will be employed in the second level.

7.4.1 Level Two – Interpretation

The second level in Fairclough’s critical discourse analysis concerns the relationship between text and interaction, i.e. between the productive and interpretative processes of the discursive

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104 Fairclough, Op. Cit., p. 19
105 Ibid., p. 19
106 Ibid., p. 24
108 Appendix 6
109 Ibid., p. 25.
practice. Hall’s theory proves useful in the second level as his theory also concerns the production (or encoding) and the interpretation (or decoding) of a discourse. Both Hall and Fairclough suggest that the producer is of major significance for how a discourse is shaped; that messages are encoded in a particular way by the producer. However, as Hall suggests, discourses are not necessarily decoded the intended way by the audience who, not being passive recipients of messages, feelings and attitudes, which are encoded in a given discourse (as stated by Schramm, section 2.2), has the power to either accept, adapt to or reject the given message.

7.4.1.1 Implications of Level Two
As seen in section 2.2, the audience is expected to be active, and, according to Hall, has a significant level of power in the decoding of a discourse. As stated in the Halliday Register Analysis, BBC encoded an authoritative tone and voice into Circuit City, and many indications suggest that this rhetoric was rejected (cf. section 7.3). This, according to Fairclough, happens as a result of the audience’s context, which is a context relatively incongruent with the concept of PSB (cf. section 6). In Push a Little Button, a much friendlier and accommodating tone is encoded, which, according to Hall’s theory, will be likely to achieve a more adaptive/accepting decoding. Again, according to Fairclough, this would happen due to lack of consideration of the audience’s context. Hence, by assessing level two based on Fairclough’s emphasis on the contextual consideration, and Hall’s notion on encoding and decoding, it seems that BBC has been more considerate, in Push a Little Button than in the Circuit City, of the fact that discourses are not necessarily decoded the same way as they are encoded.

7.4.2 Level Three - Explanation
Level three in Fairclough’s analysis invites us to consider the campaigns in a larger context – i.e. the macro sociological of both sender and receiver. By applying this, the apparent conflict between BBC’s untailored product and current consumer trends (cf. section 6), including the way in which BBC has created campaigns to persuade people to pay this product, will be considered, leading to a discussion of whether the rhetorical appeals, on a contextual level, are likely to contribute to achieving BBC’s communicative purpose.

In this relation, it is relevant to take up some of Hogarth’s reflections on the subject in matter (cf. section 3) as he, in accordance with the social constructionist tradition, is concerned with the

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111 Appendix 5
macro sociological contextual situation of PSB. Hogarth is, fundamentally, in favour of the concept of PSB. He claims that, in spite of heavy challenges, PSBs are still highly relevant for today’s societies, as he argues that unbiased, democratic communication platforms are still essential as sources of non-commercial information. However, in relation to the challenges facing PSB, he asks whether non-market policies (such as PSB) and new communication theories are simply antithetical, as public regulation on communication not exactly goes hand-in-hand with the main characteristics of globalisation and new communication technologies. Therefore, regulation in one media will often lead the consumer to the next, non-regulated media. Hogarth then asks whether communication free of policy restrictions might provide a freer and more diverse source of information of collective interest in a global era. With this, he concludes his reflections by raising the question: What does adjustment nowadays entail for PSBs?\footnote{Hogarth, Op.cit.}

However, before looking at the implications of Hogarth’s viewpoint in section 7.4.2.1, an article by Marie C. Krøyer, a Danish researcher from Roskilde University will be presented. In corporation with other researchers she has made an empiric discourse analysis of Denmark’s largest PSB, DR’s, License Fee campaign, also taking a social constructionist stand. Her article: “*A discourse analysis of DR’s media license fee campaign,*”\footnote{Appendix 8; Krøyer, Marie C. et al.(2006)du se Pointen? Eller skal jeg stave den for dig? En diskursanalyse af DR’s licenskampagne. Roskilde University, http://hdl.handle.net/1800/1724} illuminates some empirical data on how the License Fee and PSB is viewed by the audiences. We argue that Krøyer’s article, to a certain extent, can be compared to the situation of the target group with which we are concerned, namely young people in the UK in the age of 20-30. We realise the fact that this research treats DR’s License Fee campaign as well as being based on empirical analysis from Denmark and not the UK. In spite of this we have chosen to implicate the analysis as we believe that the parallels that can be drawn between the organisations; DR and the BBC, as well as the cultures of the UK and Denmark, justify our partial application of the Krøyer’s research.

Firstly, BBC and DR can be compared as organisations, as both of them are the biggest PSB’s of the UK and Denmark, respectively, while both being financed primarily by licence fees. Secondly, their license fee campaigns (along with those from PSB’s from 11 other European countries) operate from the *Broadcasting Fee Association* (BFA), i.e. the same communication platform.\footnote{Web 31} This association lets the PSBs involved cooperate and exchange ideas and hence, there are parallels to be found in BBC and DR’s License Fee campaigns, both discursively and communicatively. Lastly, the social trends of UK and Denmark are somewhat comparable because
of cultural similarities. This is based on Lewis’ model which differentiates multi-active, reactive and linear-active cultures. In his model, Denmark and UK are both defined as linear-active cultures. In addition, based on Edward Hall’s high and low context cultures, a similarity can be identified, in his continuum, both UK and Denmark are low context cultures characterised by preferring direct, precise, dramatic, open communication. And lastly, Hofstede’s well known dimension of individualism vs. collectivism is worth mentioning as both the Danish and the UK culture are characterised by being individualistic (cf. section 6.1).

We recognise that several points of criticism exist towards the above applied cultural theories. However, these have not been included due to limitations in scope, and also since our comparison of Denmark and the UK regards only very elementary cultural characteristics. As a result, based on our comparison of BBC and DR as organisations, including the cultures of the UK and Denmark, we believe that some of the findings in Krøyer’s analysis of DR’s License Fee campaign can serve as indicators for our analysis of BBC’s campaigns. Having stated all of the above we will in the following look into Krøyer’s findings. As Kroyer states:

“(…) the fact that DR believes that it is necessary to run campaigns to make people pay indicates that the, by law, compulsory element of paying license fee is not a strong enough motive for convincing the license evading group (of which over 50% are young people between 20-30 year olds, red.) to actually pay.”

Krøyer’s focus group interview reveals that the decoding of DR’s message with the campaign can be boiled down to: “If you don’t pay the media License Fee, you are a freeloader of society”, i.e. that it is socially unacceptable to scrounge on others. However, as youth research scientist, Birgitte Simonsen, states in the article as well as in section 6.3:

“(…) young people have difficulties in choosing package deals if they only agree with parts of it. (…) young people perceiving it as undemocratic if anyone have to do or accept something just because the majority has decided it”.

In addition, as also stated in the section, “consumer trends”: “(…) young people put emphasis on the thought of freedom to a such degree that they believe that the individual should always have  

116 Web 24, appendix 14
118 Würtz, Elisabeth: A Cross-Cultural Analysis of Websites from High-Context Cultures and Low-Context Cultures: Department of Design, Communication and Media IT, University Copenhagen
119 Ibid.
120 Ibid.
121 Krøyer, Op.Cit., appendix 8a
122 Ibid., appendix 8b
the choice”. Kroyer’s research revealed that young people dismiss DR’s message; that it is immoral to and undemocratic to be a licence evader. They agree that the campaign misses the target group with their classifications of identity and say that: “If a criterion for being a good citizen is to pay license it is too far out. (...) a good citizen is not just somebody who pays license.” Instead, participants agree that it is an expression of bad morale not to pay License Fee – only if you can afford it, that is. Hence, the majority of participants plan to pay in the future and in this way, according to Kroyer, they build up a so-called youth ethos based on the perception that it is socially acceptable not to pay while you are young.

As a result, considering this youth-ethos in relation to BBC, it is highly possible that sender and receiver regard moral in relation to paying the Licence Fee very differently, i.e. there is incongruence in the sociological context between sender and receiver. This will be elaborated on in the following.

7.4.2.1 Implications of Level Three
Considering the above mentioned findings from Kroyer’s focus group interviews, and with Hogarth’s reflections in mind, we are now able to take up a contextual discussion concerning BBC’s choices in the production of their License Fee campaigns. As previously mentioned, BBC seems to move towards a better rhetoric from Circuit City to Push a Little Button. Hence, supported by Kroyer’s analysis, DR’s campaigns employ a similar rhetoric as Circuit City by positioning the evaders as immoral and undemocratic citizens. This similarity is substantiated by Bettine Romme Andersen’s comment at avisen.dk; “The style in the campaigns (...) shows a big, buff man who is confronted by the license fee officer. The man agitatedly attempts to hide his flat screen TV, is busted and is given a fine for being stupid.” Because of contextual factors and consumer trends, this message is rejected by the audience. In other words, BBC creates a context of conflict “us against them” with Circuit City telling the audience that; ‘It’s all in the database’ – i.e. they are all in the database and BBC sustains that it is acceptable to “track” them down to claim payment of the License Fee. In relation to BBC ‘tracking down’ the evaders, Kroyer finds that the audience’s decision not to pay in Denmark had less to do with their willingness to contribute to society but had more to do with an actual rejection of DR and their positioning of the audience as immoral “free-riders” – just like BBC’s Circuit City campaign.

123 Ibid., appendix 8b
124 Ibid., appendix 8c
125 Web 38, appendix 15
This emphasises Fairclough’s notion in relation to the importance of contextual awareness, further substantiated by Booth’s theory on “Listening Rhetoric” (cf. section 5.2). These all suggest that communicating a message without considering the sociological context of the receiver, i.e. not understanding the receiver’s ideology, is ineffective. In *Push a Little Button*, the contrast between sender and receiver/moral and evader is not that sharply drawn and is, as a result, more likely to be accepted, however, still without applying a particular LR, as suggested by Booth. Hence, there are still rhetorical weaknesses of *Push a Little Button*.

Regarding Hogarth’s question of whether it possible that PSB faces challenges so heavy that they cannot actually be accommodated; it could be argued that, if so, any marketing communication effort would be impossible in terms of success. However, as also suggested by Hogarth and additionally implied by Krøyer’s research study, the fundamental ideologies of PSB; democracy, unbiased information and impartiality, are still widely requested despite the general trend towards the neo-liberal ideology. Assuming this notion, they thereby constitute an additional element of BBC’s context. Considering Fairclough’s notion that encoders of discourses depend on contextual awareness, these very characteristics; democracy, unbiased information and impartiality, might actually constitute the very path for the future of PSB.

Bearing this notion in mind, it becomes interesting to reconsider how BBC’s marketing efforts of the mandatory License Fee have actually accommodated this. Immediately, it seems that BBC has taken some steps towards an accommodation of context and consumer trends by moving from an authoritative tone in *Circuit City* towards a friendlier and less imposing rhetoric in *Push a Little Button* (cf. section 7.2.2).

However, in order to truly make adjustments to the main characteristics of their context and the current consumer trends, they might benefit from creating a rhetoric in their marketing communication which plays more on the ideological building stones of PSB; democracy, unbiased information and impartiality, rather than emphasising the evaders as freeloaders of society and scapegoats. In other words, BBC’s campaigns play on imposing authority, telling people what to do and using rhetorical and discursive means which limit their freedom of choice, offering them a package deal – these are all elements and features that stand in stark contrast to what are, in fact, the trends of their context (cf. section 6). Hence, the aspects of PSB, i.e. the Licence Fee, on which BBC have chosen to focus, contradict the context of their audience, leading to rejection – and actually, this is the case for both campaigns. Even though *Push a Little Button* employs a better
rhetoric than *Circuit City*, and thereby seems to be more contextually considerate, there are still, according to Hogarth, aspects of improvement.

Hence, based on a contextual analysis, to the question of whether BBC are likely to achieve their overall communicative purpose of persuading the audience to pay the License Fee, the answer is; in all likelihood, not. However, we do see a future for PSB, BBC, and their License Fee campaigning in the situation that BBC makes a great effort in adjusting to their context to a much greater extent – which is also suggested by Fairclough.

### 7.5 Discussion of Discourse Analysis

Having assessed the three elements of discourse analysis, the most relevant findings will now be briefly summarised and discussed. In the register analysis, it is evident that *Circuit City*, providing excessive amounts of circumstantial roles, demonstrates a rhetoric highly focused on the direct act of payment. Also, the use of concept taxonomies creates an antonymous atmosphere between sender and receiver, i.e. a “*discourse of battle*”.

Considering the interpersonal functions, it is especially interesting to discover how the authoritative and somehow aggressive tone is employed by the sender in *Circuit City* in contrast to a much friendlier and accommodating one in *Push a Little Button*. This change in tone is more likely to appeal to the target audience as it credits the audience with a greater responsibility, thereby signalling trust. As a result, especially *Circuit City* contrasts the consumer trends (cf. section 6), which is predominantly evident by the use of modal verbs, adverbs and adjectives.

Furthermore, *Circuit City* focuses on informing the receiver about the opportunities of payment, which increases the “pressure” on the consumer and stands in contrast to *Push a Little Button*, which focuses on advising the audience. Although *Circuit City* leaves the decision of how, when and where to pay in the hands of the audience, the communication is still one-way as the tone is declarative, leaving the receiver in a position unable to respond. As argued by to Morsing et al. and Booth in section 2.1 on communication theory, this is unfavourable as the two-way symmetric model of communication is most desirable.

Next, the auditory analysis illuminates that sound has been used in both campaigns in substantiation to the findings from the register analysis, namely the fact that the *Circuit City* employs a much more commanding and, concerning sound, threatening discourse. The use of sound in *Push a Little Button* enforces a very different and “jolly” soundscape. These auditory discourses have been reinforced by the use of voices, creating a close sender-receiver relationship in *Circuit
City in which the receiver feels intimately approached. In *Push a Little Button* a more formal sender-receiver relationship is created with a formal voice, resulting in a relationship with a larger distance.

Considering the contextual analysis, a combination of Hall and Fairclough’s theories reveals in the second level, *interpretation*, that *Circuit City* is more likely to have been rejected than *Push a Little Button* and according to Fairclough’s theory, this is caused by a lack of contextual consideration. The fact that *Push a Little Button* is likely to have been accepted more widely has to do with its dismissal of the so-called “discourse of battle”, thereby not presenting evading as an immoral act. This, by first hand, suggests a higher understanding of the audience’s context. However, considering Hogarth’s main thoughts, it becomes evident that also *Push a Little Button* has left out of consideration, some elements of the context; elements, which Hogarth regards as the building stones for PSB and as being vital (as further substantiated empirically by Krøyer’s analysis): *democracy, unbiased information and impartiality*.

As a result, this analysis suggests that from *Circuit City* to *Push a Little Button*, the likelihood of success has increased due to rhetorical, auditory and contextual improvements. However, in relation to contemporary communication theory and in relation to the macro sociological level, it is clear that in spite of improvements, *Push a Little Button* is still not complete in terms of the likelihood of the receiver’s acceptance i.e. the audience is, in all probability, not yet persuaded implying that the communicative purpose has still not been fully achieved. Having assessed the rhetorical means by which BBC markets their License Fee we will in the following, based on a different field of study, look further into the likelihood of BBC achieving their communicative purpose.

8. Audience Behaviour

Complimentary to the previous analysis, this section looks further into the likelihood of persuading the audience to pay the Licence Fee. This is conveyed by applying some relevant theories within the field of consumer behaviour dealing with the audience behaviour on a more universal level, aiming to describe its very broad psychological aspects. As a result, the ‘loss aversion theory’ within the descriptive school will be presented, followed by an examination of the ‘regulatory focus’ of the two campaigns. And lastly, some critical theories within the field of consumer behaviour will be outlined, raising awareness about an alternative perspective on consumers and choice, than the view presented in section 6.
8.1 Descriptive Approach and Loss Aversion

Considering the origins of decision theory, the normative theories were the first within this field, aiming to offer a predictive answer to consumer behaviour, which implies that consumers act according to a consistent pattern, i.e. have well-articulated and stable preference. However, different from this view, several theorists within the contemporary descriptive school believe that the notion of the rational decision-maker who aims to maximise his/hers utility is too simplistic and outdated. Consequently, based on our scientific theoretical outlook, we will take our point of departure in the descriptive school arguing that consumer preferences are inconsistent. As defined by Kahneman and Tversky:

“Decision problems can be described or framed in multiple ways that give rise to different preferences, contrary to the invariance criterion of rational choice.”

This is referred to as context-dependent decision making, which highly contradicts with the logic of a decision. In this relation, it is relevant to draw out the ‘loss aversion theory’ developed by Kahneman & Tversky, suggesting that people are averse to situations where there might be a personal loss involved, due to the fact that losses loom larger than gains. This implies that a person who loses 100 dollars loses more satisfaction than another person will gain satisfaction from a 100 dollar increase.

As a result, in a situation where a prospect is framed as a loss or a gain, defined relative to the individual reference level, the decision maker will always be biased to attain status quo. This concept is illustrated in the ‘Hypothetical value function,’ where the status quo is defined as the intersection of the X and Y axes. The slope of this curve illustrates that: “The attractiveness of the possible gain is not nearly sufficient to compensate for the aversiveness of the possible loss.” As a result, it is evident that humans are subjects to systematic biases which is why behaviour cannot be subject to prediction.

The ideology behind the descriptive schools contributes to describing the effectiveness of the rhetorical appeal in the campaigns. Based on the idea that preferences are defined depending on

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128 Here, the term utility captures; “the subjective nature of evaluation; a particular amount of money may have different utility for me than for you” (Connolly, Arkes & Hammond, 2000, p. 5)
129 Kahneman, Op Cit., p. 341
131 “…the reference level for all attributes” (Tversky, Op.Cit.)
132 Appendix 4
133 Ibid., p. 342
how the options are framed, it can be argued that BBC can apply certain techniques in order to persuade the audience to pay the License Fee. Considering the ‘loss aversion theory’, it seems as if BBC frames the Licence Fee as a loss rather than a gain in 2008. To elaborate, it is clear from the analysis (cf. section 7.2.1) that the focus in 2008 is very much on the act of payment. Seen from the public’s perspective this could be interpreted as a personal loss, as the consumer is obliged/encouraged to give up an asset (money), resulting in a deviation from their initial status quo. In 2010, the focus is not as much on the payment/loss. However, the act of payment is still not framed as a gain to the consumer.

Hence, it could be suggested that a more effective rhetoric in the quest of persuading the consumer to pay the BBC TV Licence Fee would be to present the advantages gained by paying the Licence Fee. As mentioned in section 7.5.2, this could be done by demonstrating higher contextual consideration, by, as suggested by Hogarth and Krøyer, highlighting the ideology behind the actual concept of PSB, i.e. democracy, impartiality and unbiased broadcasting. In short, based on Kahneman & Tversky’s theories on context dependent preferences, framing the act of payment as a personal gain relative to the receiver’s reference level would most likely prove effective in achieving the communicative purpose of the campaigns.

8.2 Regulatory Focus

Having evaluated the campaigns in relation to the loss aversion theory, it is evident that anticipation (losing vs. gaining) can only be applied in order to partly explain their likely consumer effects. However, as suggested by the Canadian professor in psychology, Edward Torry Higgins, these theories do not explicitly identify regulatory anticipation and regulatory reference as independent principles for motivation.134 As a result, Higgins have developed a ‘Regulatory Focus Theory’, which suggests that motivational effects in a decision making process are not necessarily the same depending on the desired end-state and the nature of the reference point, i.e. if it is positive or negative. Higgins argues that the principle that underlies a decision process is;

“(…) the regulatory focus, which distinguishes self-regulation with a promotion focus (accomplishment and aspiration) from self-regulation with a prevention focus (safety and responsibility).”135

In other words, promotion goals regulate behaviour in reference to positive outcomes (by maximising the presence of a positive outcomes or minimising their absence) whereas prevention

135 Ibid.
goals regulate behaviour relative to a negative outcome in order to minimise the presence or maximise the absence of a negative outcome. Thus, both strategies aim at achieving a desired endpoint, although the nature of this may be different.\textsuperscript{136} Relating this back to Kahneman and Tversky’s notion, it is evident that the way in which the scenario is framed (either as a desired or undesired end-state) has an effect on the outcome of consumers’ behaviour.

It is indicated that BBC applies two different kinds of regulatory focuses in the two campaigns. In 2008 it could be argued that a prevention focus is brought forward (cf. section 7). Firstly, the repeated declarative sentence; ‘It’s all in the database’, has an almost threatening connotation. Secondly, the auditory rhetoric (cf. section 7.3) contributes to the idea that BBC “watch” the public and track the evaders down. In this situation the focus is on prevention, as the end-state is undesired, which implies that the audience aims at minimising the presence and maximising the absence of the negative outcome. In other words, the unpleasant scenario can be prevented by paying the Licence Fee.

Looking at Push a Little Button, it seems as if the regulatory focus has changed to a promotion focus, as the situation is not framed as an undesired endpoint. Instead, a desired end-state is created, as it is suggested what you can do, ‘just by pushing a few buttons’, i.e. pay, update, get answers to your questions and plenty more besides. Here, the desired end-state is connected to the “promotion-feelings”; accomplishment and aspiration, as pushing a few buttons will lead to a fulfilment of the above mentioned objectives. Although the promotion focus is not directly linked to the act of payment, but to the act of information seeking, the desired end-state still has a promotion focus, as the consumers will aim to maximise the presence and minimise the absence of the positive outcome, i.e. to become more informed about everything that relates to the BBC Licence Fee –including the payment.

Having identified the differences in regulatory focus between the two campaigns it is reasonable to question which of the two regulatory focus strategies might prove more effective in persuading the public to pay the Licence Fee. To do this it is worth referring to the theorists Guangzhi Zhao et al., who conducted a research study on the effectiveness of antismoking TV ads targeted at youths in 2006. Here it was found that the persuasiveness of the TV ads depended solely on the matching of the campaigns’ and audiences’ regulatory focus. To elaborate, for promotion-focused youths, a benefit-positive antismoking message emphasising the attainment of benefits was

the most persuasive and vice versa.\textsuperscript{137} Hence, the effectiveness of each regulatory focus cannot be generalised or measured on a universal scale, as the regulatory focus of the individual is what decides on the persuasiveness of the given campaign material.

However, interestingly and different from Zhao et al., Uskul et al. point out the fact that regulatory focus may be culturally dependent. In their research study, with 100 undergraduate student participating (half identified themselves as White British and the other half as of East-Asian origin), it was found that in Western, more individualistic cultures people tend to focus on personal achievements and accomplishments leading to a favouring towards promotion rather than prevention strategies. On the contrary, Eastern, more collectivistic cultures, tend to focus on responsibilities towards others trying to avoid behaviour that may lead to social disruption. As a result, it is argued that people in collectivistic cultures generally adopt a prevention focus.\textsuperscript{138}

Based on these two research studies, it is evident that the regulatory promotion focused strategy chosen in 2010 compared to 2008 is likely, from a theoretical viewpoint, to prove more effective in pursuing the communicative purpose, as the message of BBC will be more persuasive in the case of congruency with the consumer’s cultural patterns of promotion focus, which is predominant in Western cultures.

8.3 Heuristics, Choice and Happiness

It is evident that some of the consumer behaviour theories applied so far, point in a rather negative direction when taking a futuristic perspective on BBC. However, attention will now be turned towards some theories within this field, which contradict and question the previously mentioned concept of choice, customisation and individualism (cf. section 6).

Supporting the theory of heuristics, implying that consumers sometimes do not wish to be faced with the situation of having to make a choice,\textsuperscript{139} the American psychologist Barry Schwartz has developed a logic which is interesting to consider. Different from current theories on choice (cf. section 6), Barry Schwartz questions what he refers to as the “Official Dogma”; the idea that the more choice people have, the more freedom they have, and the more freedom people have, the more welfare they have, which in turn leads to happiness.\textsuperscript{140} However, as argued by Schwartz, this is far

\textsuperscript{139} Kahneman, Op. Cit., p. 191
\textsuperscript{140} Web 23: Video, min/sec: 00.50
from valid in reality. In his book; “The Paradox of Choice: Why More is Less”, he argues that too many choices have three fatal negative effects on people:

Firstly, an increase in choice produces paralysis rather than liberation, i.e. with too many options to choose from, people find it difficult to choose at all. Secondly, increased numbers of options lead to less satisfaction compared to a situation with fewer options. Due to the concept of opportunity costs, people have a tendency to regret their choice even if it was a terrific one, i.e. opportunity cost subtracts from satisfaction. Thirdly, escalations of expectations also lead to a decrease in happiness. Adding options help increase the quality of the product, e.g. a broader selection of jeans will give you better fitting jeans - i.e. in theory you will be better off - but in reality not, as expectations to perfection of the product increases, which is unfortunate since; “the secret to happiness is low expectations.” Metaphorically speaking, Schwartz argues that “everybody needs a fishbowl”. To explain, if one shatters the fishbowl so that everything is possible, you increase paralysis, decrease satisfaction and decrease happiness, which is why the absence of boundaries and limits (the fishbowl) is everybody’s misery.

Applying this rather controversial theory to the case of BBC, and assuming that choice and happiness are reversely related, it could be argued that the concept of PSB and specifically BBC will increase the happiness of the public, as BBC functions as the boundaries and limits (the “fishbowl”) to the public. In other words, not giving people a choice about whether to pay or not pay the BBC Licence Fee, helps them avoid being faced with high expectations, paralysis and dissatisfaction, i.e. facilitating greater welfare. However, it is rather evident that the opponents to BBC are not of this conviction as they view the mandatory Licence Fee as a limitation to liberation. As a result, the UK population thinks that increased choice will provide them with happiness. However, as proposed by the concept of heuristics and Schwartz’s theory on choice, this may not be the way things work.

Having presented this theory, the question is up for debate; is BBC’s approach to the mandatory Licence Fee really a way to limit liberation, or does it in fact contribute to increased welfare of the UK population without them being aware of it? This question is not raised expecting to obtain the final answer or make conclusive assumptions about BBC and PSB, but rather in order to be critical towards the so far assumed mismatch between PSB and current consumer trends. Stated differently, Schwartz’s theory on consumer choice may prove true on the broader, overall

141 “Cost in terms of foregoing alternatives” (Web 40)
142 Web 23: Video, min/sec: 15.07
143 Krøyer, Op.Cit., appendix 8b
perspective. However, in relation to our paper, this is nothing but an interesting remark to be made as it sheds a different light on PSB. Seen on a smaller scale, i.e. BBC, Schwartz’s theory on consumer choice may be less applicable as it, for our analysis, is more relevant to focus on the actual consumer trends, i.e. what people want, or, according to Schwartz, think they want.

8.4 Discussion of Audience Behaviour

Regarding the two campaigns from a descriptive approach within the field of consumer behaviour, it is evident that consumer preferences hardly are stable and predictable, but, in congruency with Fairclough and Hogarth’s theories along with our scientific theoretical standpoint, context-dependent. Hence, theoretically speaking, an offer can be framed in different ways, which in turn may lead to different consumer behaviours. Based on Kahneman and Tversky’s theory on loss aversion, Circuit City is framed in a way which presents the act of payment as a loss, i.e. the focus is on the direct act of payment. However, in 2010, as also discovered in the register analysis (cf. section 7), the rhetoric is less concerned with the actual act of payment, but rather focused on the opportunities of information-seeking related to the Licence Fee. However, it could be argued that BBC could still, to an even greater extent, strive to create a context which speaks more insistently about the actual gains obtained by paying the Licence Fee.

Also, the contrast of the campaigns is evidenced looking at their regulatory focus. In 2008, a prevention focus with an undesired endpoint is practiced, whereas a promotion focus with a desired endpoint is more widely adopted in 2010. Concluding on the effectiveness of the focuses, it is clear that greatest conviction is reached in a situation of a fit between the individual’s and, in this case, the campaigns’ regulatory focus. Hence, we predict that the 2010 campaigns’ promotion focus strategy is the most favourable in persuading the audience to pay the Licence Fee, as it is suggested that individualistic cultures are more likely to adapt a promotion focus. However, it should be mentioned that Uskul et al.’s survey, on which this conclusion is partly based, is of a rather low representativeness, which of course lowers the validity and accountability of this source. However, due to the recent origin of the survey, and since we do not find the point proven in the survey particularly surprising, applying our common sense deductive knowledge, we still find it relevant for this thesis.

Finally, through the critical stand of Schwartz’s theory on choice and the concept of heuristics, it is up for debate whether these, until now presented, behavioural theories and also the current consumer trends (cf. section 6) are of any relevance when it comes to actual measurement of
consumer-happiness/satisfaction. Seen from Schwartz’s behavioural perspective, the crucial point of consumer satisfaction is the fact that people actually do not want to be faced with excessive amounts of choices – they just think that they do. Therefore it could, according to Schwartz, be argued that the apparent conflict, in which this thesis takes its point of departure, is in fact non-existent.

9. Conclusion
The goal of this thesis was to investigate, from a theoretical perspective, the likely achievement of BBC’s overall communicative purpose of their two Licence Fee campaigns.

This has been done taking the point of departure in the apparent conflict between the present situation characterising PSB and the consumer trends of the chosen target group; young people in the UK in the age of 20-30 years.

In this thesis, the different approaches to communication theory illuminate the importance of acknowledging the receivers as being active, recognising communication as being two-way symmetric. In addition, the tools for conducting the discourse analysis illustrate the importance of contextual consideration, further substantiated by the theories within the field of consumer behaviour. Applying these theories and tools indicate, broadly speaking, that BBC have improved their promotion of the License Fee from 2008 to 2010. However, the analysis also indicates that BBC might benefit from a higher consideration of their sociological context;

In particular, Halliday’s Register Analysis substantiates this statement due to the authoritative and imposing sender-receiver relationship of Circuit City, which stands in stark contrast with the values characterising the audience. In Push a Little Button, however, the focus is placed on opportunities of help in relation to the Licence Fee, seemingly encouraging dialogue. However, it is apparent that the information flow is still one-way (similar to Circuit City), which, according to Morsing et al. and Booth, is unfavourable as an effective communication strategy. Furthermore, the lack of contextual consideration is evidenced, based on Hall and Fairclough’s theories, as Push a Little Button is predicted to be accepted more widely, since being an evader is not presented as an immoral act; a presentation which, according to Kroyer, corresponds with the context of the given audience. Finally, based on Kahneman et al. and Higgins’ theories, Circuit City is likely to be rejected by the audience due to the act of payment being framed as a loss, with an undesired end-state. Oppositely, Push a Little Button (however only to a certain extent), is framed as a gain, and thereby appears to appeal more to the audience.
Conclusively, the rhetorical appeals applied in *Push a Little Button* are more likely to achieve the overall communicative purpose than those applied in *Circuit City*. However, neither campaign is complete due to their lack of:

1) Acknowledging their audience as being active participants in a process of communication,
2) Fully understanding and considering the sociological context of their audience.
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**Web**

**BBC:**

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- Web 10: TV Licensing Media Centre – The Circuit City & Push a Little button campaigns. Located: March 5 2010 at http://www.tvlicensing.co.uk/about/media-centre/search/category/video/
- Web 11: TV Licensing/Media Centre. Located: March 5 2010 at: http://www.tvlicensing.co.uk/about/media-centre/video/database-VID7/

**Other:**
Public Service Broadcasting in a New Era: An analysis of BBC’s TV License Fee Campaigns
Anne Vestergaard Andersen & Julie Ronlev Sørensen

Web 16: Butler, Eamonn: Watch out, the Gestapo are about. Located: April 21 2010 at http://www.timesonline.co.uk/tol/comment/columnists/guest_contributors/article3933535.ece
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Web 34: Google. Located: April 30 2010 at: http://www.google.dk/#hl=da&rlz=1R2GGLL_en&q=against+the+TV+license+fee&aq=f&aqi=& aql=&oq=&g_s_rfa=1&fp=8ade290d5a88d863
Web 36: English National Forum. Located: March 19 2010 at:
http://www.bbc.co.uk/england/acc/index.shtml
Web 37: TV Licensing unveils new communications campaign and trademark. Located: April 11 2010 at:
http://www.bbc.co.uk/pressoffice/pressreleases/stories/2008/03_march/26/tvlicence.shtml
Web 38: Avisen.dk: DR targets young evaders. Located : May 1, 2010 at:
Web 39: Definition pf Pay-Per-View. Located: March 26 2005 at:
http://www.yourdictionary.com/pay-per-view
Web 40: Definition of Opportunity Costs. Located: April 25 2010 at:
http://wordnetweb.princeton.edu/perl/webwn?s=opportunity%20cost
Web 41: Participatory Communication. Located: March 5 2010 at:
11. Appendices

Appendix 1: Shannon-Weaver communication model

The Shannon-Weaver Mathematical Model, 1949

Concepts:
- Entropy
- Redundancy
- Noise
- Channel Capacity

http://www.shkaminski.com/Classes/images/Shannon-Weaver%20Model.gif
Appendix 2: Osgood-Schramm two-communication model

http://integralgc.com/come/images/os_model.png
Appendix 3: Structure of Governance of BBC
Appendix 4 Kahneman and Tversky’s ‘Hypothetical Value Function’

http://www.tiff.org/images/BehFinChart2.gif
Appendix 5: Hall’s Decoding/Encoding model

http://www.aber.ac.uk/media/Documents/S4B/Images/encoding-decoding.gif
Appendix 6: Fairclough’s model of text interpretation and explanation

Social conditions of production

Text

Process of interpretation

Interaction

Context

Appendix 7

**Danish part of the cited part of the source (1) and its translation into English (2):**

(1)  
'Der er blevet gennemført en bemærkelsesværdig god og grundig analyse af "sortseermarkedet" og en klar udpegning af målgruppen: yngre danskere i egen husstand". Cirka halvdelen af alle sortseere er i dag mellem 20 og 30 år.'

(2)  
'A remarkable and thorough analysis of the "market of evaders" has been conducted resulting in a clear designation of the target group: younger Danish people with their own household. About half of all evaders today are between 20 and 30 years of age.'

Appendix 8

Danish part of the cited part of the source (1) and its translation into English (2):

(1)

a) For det faktum, at DR mener, at det er en nødvendighed at køre licensbetalingskampagner, indikerer, at det lovpligtige element ikke er stærkt nok motiv til at sikre licensbetalings kontinuitet. (p. 4)

b) Simonsen påpeger, at unge i dag har langt større grad af frihed til at vælg hvad de ønsker at gøre og være end hidtil. Med den forøgede grad af frihed følger et forøget ansvar og refleksion. I en artikel om unges demokratiske integration skriver hun, at ”... det [for en ung] er langt sværere at finde sin identitet gennem et gruppertilhørsforhold, at lade sig repræsentere af andre, for samfundet er så kompliceret og så gennemskåret af alle mulige interessenter at opgaven med at finde ud af hvem man er og hvad man egentlig vil tårner sig op for mange unge.” Grundet i denne antagelse mener Simonsen, at unge har sværere ved at vælg en pakkeløsning, fordi de unge måske kun er enige i noget af den. I en anden artikel, om unges identitet på videregående uddannelser kommer hun ind på unges forhold til flertallet, her skriver hun, at ”der er en tendens til, at unge opfatter det som udemokratis, hvis nogen bliver nødt til at gøre eller acceptere noget, blot fordi et flertal har bestemt det.” (p. 14-15)

c) En af de andre deltager bakker op om denne holdning, at licenskampagnen rammer ved siden af med deres identitetsmæssige klassifikationer og siger: ”For hvis et kriterium for at være en god samfundsborger er at betale licens, så syntes jeg, det er langt ude! […]Helt seriøst, en god samfundsborger er for mig ikke en, der betaler licens.” (p. 35-36)

(2)

a) ‘(…) the fact that DR believes that it is necessary to run campaigns to make people pay indicates that the, by law, compulsory element of paying license fee is not a strong enough motive for convincing the license evading group (of which over 50% are young people between 20-30 year olds, red.) to actually pay.’

b) Birgitte Simonsen, states in the article; “(…) young people have difficulties in choosing package deals if they only agree with parts of it. (…) young people perceiving it as undemocratic if anyone have to do or accept something just because the majority has decided it”

c) ‘If a criterion for being a good citizen is to pay license it is too far out. (…) a good citizen is not just somebody who pays license.’

http://hdl.handle.net/1800/1724
Appendix 9

The Campaigns

Circuit City (2008)

Database
Your town, your street, your home. It’s all in our database. New technology means it’s easy to pay your TV Licence. And impossible to hide if you don’t. TV Licensing. It’s all in the database.

Online
Our technology lets you pay your TV Licence online in minutes. Visit tvlicensing.co.uk anytime to pay your licence or update your details. TV Licensing. It’s all in the database.

Movers
When you move, your TV Licence doesn’t automatically move with you. Ensure your details are updated. Call on 0800 328 20 20 or visit tvlicensing.co.uk TV Licensing. It’s all in the database.

Payment
At TV Licensing our new technology lets you pay your licence yearly…… monthly by direct debit …… or weekly by cash payment plan. TV Licensing. It’s all in the database.

Push a Little Button (2010)

Push a Little Button
Now you can pay or update your TV Licence - and plenty more besides - just by pushing a few buttons. Visit tvlicensing.co.uk. It’s easier online.

Push a Little Button – Pay
If you’ve got any questions about your TV Licence, you can get the answers just by pushing a few buttons. Visit tvlicensing.co.uk. It’s easier online.

http://www.tvlicensing.co.uk/about/media-centre/search/category/video
Appendix 10

Social grade distribution of properties needing a licence - licensable base

<table>
<thead>
<tr>
<th>Social Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB</td>
<td>21.52%</td>
</tr>
<tr>
<td>C1</td>
<td>29.42%</td>
</tr>
<tr>
<td>C2</td>
<td>14.94%</td>
</tr>
<tr>
<td>D</td>
<td>17.33%</td>
</tr>
<tr>
<td>E</td>
<td>16.79%</td>
</tr>
</tbody>
</table>

Social grade distribution of unlicensed properties

<table>
<thead>
<tr>
<th>Social Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB</td>
<td>20.19%</td>
</tr>
<tr>
<td>C1</td>
<td>29.18%</td>
</tr>
<tr>
<td>C2</td>
<td>13.63%</td>
</tr>
<tr>
<td>D</td>
<td>18.79%</td>
</tr>
<tr>
<td>E</td>
<td>18.21%</td>
</tr>
</tbody>
</table>

Appendix 11: Classifications of social grade distributions

nrs social grade definitions (uk)

NRS stands for National Readership Survey (NRS Ltd). NRS is a not-for-profit company which is funded by the UK Institute of Practitioners in Advertising (IPA), Newspaper Publishers Association (NPA), and Periodical Publishers Association (PPA). The NRS social grade definitions have been in use for decades, ostensibly for audience profiling and targeting by the media, publishing and advertising sectors, and have become established as a generic reference series for classifying and describing social classes, especially for consumer targeting and consumer market research. See below for the NRS estimates of UK population by social grade Jan-Dec 2005, and for Jan-Dec 2004.

<table>
<thead>
<tr>
<th>social grade</th>
<th>social status</th>
<th>occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>upper middle class</td>
<td>higher managerial, administrative or professional</td>
</tr>
<tr>
<td>B</td>
<td>middle class</td>
<td>intermediate managerial, administrative or professional</td>
</tr>
<tr>
<td>C1</td>
<td>lower middle class</td>
<td>supervisory or clerical, junior managerial, administrative or professional</td>
</tr>
<tr>
<td>C2</td>
<td>skilled working class</td>
<td>skilled manual workers</td>
</tr>
<tr>
<td>D</td>
<td>working class</td>
<td>semi and unskilled manual workers</td>
</tr>
<tr>
<td>E</td>
<td>those at lowest level of subsistence</td>
<td>state pensioners or widows (no other earner), casual or lowest grade workers</td>
</tr>
</tbody>
</table>

http://www.businessballs.com/demographicsclassifications.htm
Appendix 12

Danish part of the cited part of the source (1) and its translation into English (2):

(1)
Mange unge er sortseere.
I følge hende er der kun omkring 25.000 danskere, der ikke skal betale medielicens. Forsvindende få på landet - og en del flere i de større byer.
Mange af dem er unge studerende, som bruger internetforbindelsen på deres studie - og hverken har tv eller internet hjemme.
»Til gengæld kommer der rigtig mange unge til skaren af sortseere hele tiden«, gør Lotte Boas opmærksom på. »Vi tror nu ikke, at vi får i hobevis tilmeldt licensen på den måde. Vi tror, at ordningen får en præventiv effekt, så folk selv tilmelder sig«, håber udviklingchef i DR licens, Lotte Boas.

(2)
‘A lot of young people are license fee evaders (…) many of them students. (…) Increasing numbers of young people join the group of license fee evaders all the time.

http://I.pol.dk/tjek/penge/dinepenge/article841600.ece
Appendix 13

Part 4 – Are the collection arrangements proportionate?

Complaints

129. Figure 12 shows the number of complaints to TV Licensing for each financial year from 2000/01 to 2007/08:

Figure 12: Total number of complaints

(Source: BBC Trust analysis of BBC Executive data)

Appendix 14: The Lewis Model

http://marketingteacher.com/Lessons/lesson_marketing_communications.htm
Appendix 15

Danish part of the cited part of the source (1) and its translation into English (2):

(1)
Stilen i de nye spots er dokumentarisk, men satirisk på samme tid. Spottet viser en stor, pumpet rockertype, som bliver opsøgt af licensmanden. Rockertype forsøger febrilsk at gemme sin fladskærm væk, men bliver opdaget og inkasserer en dummebøde.

(2)
The style in the campaigns (...) shows a big, buff man who is confronted by the license fee officer. The man agitatedly attempts to hide his flat screen TV, is busted and is given a fine for being stupid.'