



CPS - Radio – Radio 1 Launch Day. Tony Blackburn’s breakfast show. Sept 1967 (excerpts)

Media Studies

http://www.radiorewind.co.uk/radio1/radio_1_launch_day.htm

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework: Media Industries, Media Audiences. You will need to listen to excerpts from the Tony Blackburn Show on Radio 1 launch day but the main focus of your study should be a historical investigation into Radio 1. You will need to be aware of historical developments in music radio; more specifically, radio designed to cater for the music tastes of a youth audience.

Selection Criteria:

The launch of Radio 1 was an event of historical and social significance and an important turning point in the history of radio. This is a product with which students would not normally engage but it provides a useful point of contrast with contemporary developments in youth-oriented radio.

Media Industries:

How was the BBC funded at the time and why was the decision made to make big changes in their radio provision? How was Radio 1 influenced by the BBC’s role as a public service provider? Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station? You should also consider the success of Radio 1 at launch and in the following decades. You will need to discuss the rules, regulations and constraints that limited the scope of Radio 1 in 1967 for example the restrictions on ‘needletime’ and the requirement to provide information and education as well as entertainment.

Media Audiences.

How was the BBC funded at the time and why was the decision made to make big changes in their radio provision? How was Radio 1 influenced by the BBC’s role as a public service provider? Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station? You should also consider the success of Radio 1 at launch and in the following decades. You will need to discuss the rules, regulations and constraints that limited the scope of Radio 1 in 1967 for example the restrictions on ‘needletime’ and the requirement to provide information and education as well as entertainment.



Historical, social and cultural contexts

This product invites further study of the role and relevance of radio in an online landscape by drawing comparisons with Apple Beats 1 Radio and other streaming services. How has Radio 1 coped with changing demands and pressures since 1967? An investigation into the role of pirate radio and its suppression by the government in the period immediately before the launch of Radio 1 will provide a political context.

Exam focus:

Media One has sections on Media Language and Media Representations (Section A) and Media Audiences and Media Industries (Section B). Section A features questions on two of the following forms: magazines, advertising/marketing, newspapers, video games and online, social and participatory media. Section B features questions on any two of radio, music video, newspapers, video games, online, social and participatory media and film. The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

The second exam paper, Media Two includes questions based on the screening of a clip from one of your television CSPs. There will also be questions based on one of your other in depth studies (newspapers or video games and/or online, social and participatory media). As with Media One, the questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

YEAR 11 TERM 2a

Radio Media Products

Close Study Product: Radio 1 Launch Day – Tony Blackburn’s Breakfast Show 1967

**Media
Studies**

Why we are studying this?

The launch of Radio 1 was an event of historical and social significance and an important turning point in the history of radio. You would not normally be aware of this historical period in radio, but it provides a useful point of contrast with modern radio stations that can be online / niche / youth-orientated.



Logo: what does the logo that was chosen for the launch of Radio 1 tell us about the type of audience that they are trying to attract?

Watch this clip all of the way through:



https://www.youtube.com/watch?v=k5HRkMdS_uq

BBC Radio One (With a Little Bit Of Radio 2) In The Beginning 1/9/67..

Complete the initial Personal Learning Checklist for the Radio 1 Launch CSP as a starting point for your assessment

Personal Learning Checklist: Radio 1 Launch Day (1967) Tony Blackburn Breakfast Show Close Study Product



	At end of unit		
	R	A	G
Historical, Social, Cultural and Political context			
I understand how the way we access music has changed since 1967.			
I can explain what pirate radio was (and is) and why it was a threat to the BBC.			
I can explain how there was a political dimension to the suppression of pirate radio and the launch of Radio 1.			
Media Industries			
I understand how and why the BBC radio landscape changed so much in 1967.			
I understand how the radio changes were linked to the public service remit of the BBC.			
I can discuss the choice of DJs at Radio 1 and why this decision was made.			
I can explain reasons why the launch of Radio 1 was not a complete success in engaging the target audience.			
I understand how <u>'needletime'</u> limited Radio 1s output and how pirate stations bypassed this legislation.			
Media Audiences			
I can explain how the Tony Blackburn Breakfast Show was aimed at youth target audience.			
I can discuss how the style of the Tony Blackburn Breakfast Show was aimed at the youth target audience.			
I can explain why the launch of Radio 1 caused some conflict at the BBC and politically.			
I can compare how we access radio (and music) in 1967 and today			

Lesson 1: The history of BBC radio

Media Industries: The historical radio landscape before the launch of Radio 1

It is key in this unit of work to understand the importance of radio in the middle of the last century. Television was not yet universally available and radio was the key entertainment device. The radio provision in the mid-1960s was:



BBC Radio logo

BBC Radio Home (1939-1967) broadcasting education programmes and news. Mainly speech-based. Replaced by Radio 4.

BBC Radio Light (1945-1967) broadcasting mainly light entertainment (comedy / drama) and music. Replaced by Radio 2.

BBC Third (1946-1970) broadcasting intellectual arts-based talk and music. Replaced by Radio 3.



A 1962 family gathered around the radio on a Friday evening would listen to?



People listening to the latest news and education would listen to?



People listening to the classical music and serious art discussion would listen to?



What was there on BBC radio for young people?

In your books, and in your own words:

- Describe the different radio stations that the BBC offered before the reorganisation of BBC radio in 1967.
- Match up the radio stations to the stereotype early 1960s person pictured above. Who is left out?

Media Industries: What else was available to young people in the mid-1960s?

There were changing attitudes to music and youth culture in the early 1960s. 'Pop' music was becoming more **popular** and attitudes in young people were becoming more relaxed. There was clearly a need for a radio outlet for this music, less formal presentation style; but there was nothing on the BBC for there were no other 'legal' independent radio stations until 1973. This led to the growth of 'pirate' radio stations who could produce these shows for young people, but were beyond the control of **regulators**.

Watch this 8 minute video to find out more about pirate radio stations and answer the questions below:



Click image to play



In your books, and in your own words:

- What is a pirate radio station?
- Why did the government suppress the pirate radio stations before the launch of Radio 1? Why could we say this is politically-motivated?

Extension / Homework:
Watch these BBC video clips
about pirate radio

Media Industries: How was BBC Radio funded and why did they change direction?

As you have seen in the Doctor Who unit, the BBC is funded through the compulsory licence fee (it was around £4 a year in the 1960s). As everybody pays, then everybody should receive content suitable for their needs. Given the growth of pirate radio in the mid 1960s, the BBC realised that it was not providing content for this growth market. In response, the BBC reorganised and renamed their radio channels. On 30 September 1967, the Light Programme was split into **Radio 1** offering continuous "Popular" music and **Radio 2** more "Easy Listening". The "Third" programme became **Radio 3** offering classical music and cultural programming. The Home Service became **Radio 4** offering news, and non-musical content such as quiz shows, readings, dramas and plays.



In your books, and in your own words:

- How is the BBC funded?
- The BBC is a Public Service Broadcaster; why does this mean that they have to design content for as many people as possible.
- Who was the target audience for the new station in 1967, Radio 1?



Lesson 2: Radio 1 line-up

RADIO TIMES (Incorporating World-Radio) September 28, 1967. Vol. 176: No. 2298 TRANSMISSION BROADCASTING SYSTEM 3

SATURDAY



7.0
to
8.30
a.m.

TONY BLACKBURN



10.0
to
12
noon

KEITH SKUES



12
noon
to
1.0

EMPEROR ROSKO



2.0
to
3.0

CHRIS DENNING



3.0
to
4.0

PETE MURRAY



Radio 1 is new and Radio 1 is News

This is its first weekend and the spotlight is on the new people and the new shows.

Tony Blackburn launches it on Saturday at 7.0 a.m. with the first of his Monday to Saturday record programmes; **Keith Skues** takes over a new-fashioned *Saturday Club*; **Emperor Rosko**—a colourful character indeed—breezes in from Paris for sixty swinging minutes at noon. **Jack Jackson** returns with his comedy record show at 1.0; **Chris Denning** keeps the style and tempo firmly *Where It's At*, and **Pete Murray** highlights the pick of the week's new records, whether 'pop' or 'middle of the road.' **Pete Brady** then takes Radio 1 to 5.30 for the rendezvous with the best in Country and Western and Folk music. At 6.32 **Johnny Moran** presents *Scene and Heard*—a bright sharp look at trends in people, places, and pop. On Saturday evening Radio 2 leads the way with a series of star-studded shows. Then—at 10.0 p.m.—**Pete Murray** hosts his Party right up to the Midnight News.

Sunday at 10.0 a.m. brings in **Ed Stewart** with a brand new successor to *Easy Beat*; at 2.0 p.m., after the expanded world-wide *Family Favourites*, **Pete Drummond** presents *Top Gear*, seconded by **John Peel**. This three-hour weekly show will feature the most forward-looking groups and singers in the pop world. At 5.0 **Alan Freeman** takes over for an extended *Pick of the Pops*—followed at 7.0 by **Mike Raven** with *R and B*. After the *Jazz Scene* Radio 1 joins Radio 2 at 9.30 for radio's top satirical programme *Listen to this Space*. **David Jacobs** presents his own show from 10.0 to midnight—with **Julie Andrews** as the first star guest.

BE A RADIO 1-UPMAN

SUNDAY



10.0
to
12
noon

ED STEWART



12
noon
to
2.0

MICHAEL ASPEL



2.0
to
5.0

PETE DRUMMOND



5.0
to
7.0

ALAN FREEMAN



7.0
to
7.30

MIKE RAVEN



4.0
to
5.30

PETE BRADY



6.32
to
7.30

JOHNNY MORAN

Look at the Radio Times listing for the launch day of Radio One:

What type of presenters have they chosen?

What does this suggest about the audience they are trying to attract?

What is shocking about it from a 21st Century perspective?

Media Industries: Who were the presenters on launch day?

The BBC had never embraced the Disc Jockey (DJ) culture of the pirate radio channels. If Radio 1 was to be successful, it would have to move on from the ultra-formal presentation style to the more relaxed style of these 'star' DJs who were important in building relationships with the audience as the records.

The launch day team included many popular former pirate radio DJs, including Tony Blackburn, Simon Dee, Emperor Rosko, Kenny Everett and John Peel, alongside established BBC names such as Pete Murray, Jimmy Young and Alan Freeman.



“Despite the immediate success of Radio 1, something was lost in translation between the pirates and the new station: “Radio 1 never quite captured the spirit of the pirates, the joie de vivre, the madness of it, the carelessness of it. The BBC was too professional an organisation to really do that”.

“Perhaps it could never have emulated the romance of the pirates, land-locked and official. But it did propel its DJs, backed by immeasurably greater resources in both radio and television, into the national consciousness. Pete Murray, who presented two separate programmes on launch day, recalled in his interview with the British Entertainment History Project how he and other DJs of the day “had the world at our feet”.

<http://www.bbc.co.uk/historyofthebbc/radioreinvented/thedj>

In your books, and in your own words:

- The BBC tried to copy the style of the pirate stations. Why?
- Why was their style so different to traditional radio presenters?
- Why did the BBC not quite get it right?

Extension / Homework:
Watch these BBC video clips
about launch day DJs

Media Industries: Radio 1 - Success or Not? *Early audience reaction*

In 1967, Radio 1 was not as popular as the BBC had hoped. There were a number of reasons why Radio 1 was not a success initially:

- It was not seen as 'cool' by many young people as the BBC stood for traditional, conservative values.
- It struggled financially as there was no increase in the licence fee to pay for this extra radio station.
- Whilst Radio 1 tried to copy the pirate radio's style, it didn't quite do it effectively initially as it broadcasted simultaneously with Radio 2 – so it had to have a more formal style than the pirate broadcasters. Some young people didn't respond positively to this.
- Radio 1 still had to follow the BBC public service remit to educate to provide information and educate, which some young people rejected.
- People were worried that too much radio music would mean that people would no longer buy records, so the Musicians' Union and Phonographic Performance Limited to restrict the amount of recorded music that could be transmitted by the BBC during the course of any 24-hour period. This was called '**Needle Time**' and in 1967 meant they could only play 5 hours of music per day. Pirate stations did not have these restrictions imposed on them and the law was difficult to apply offshore, so could play more music. They were, therefore, more popular with young music-loving youngsters.



In your books, and in your own words:

- Why did Radio 1 fail to generate big audience figures in 1967.
- What is needletime and why did it prove unpopular with young radio listeners who were keen on hearing the latest pop records?



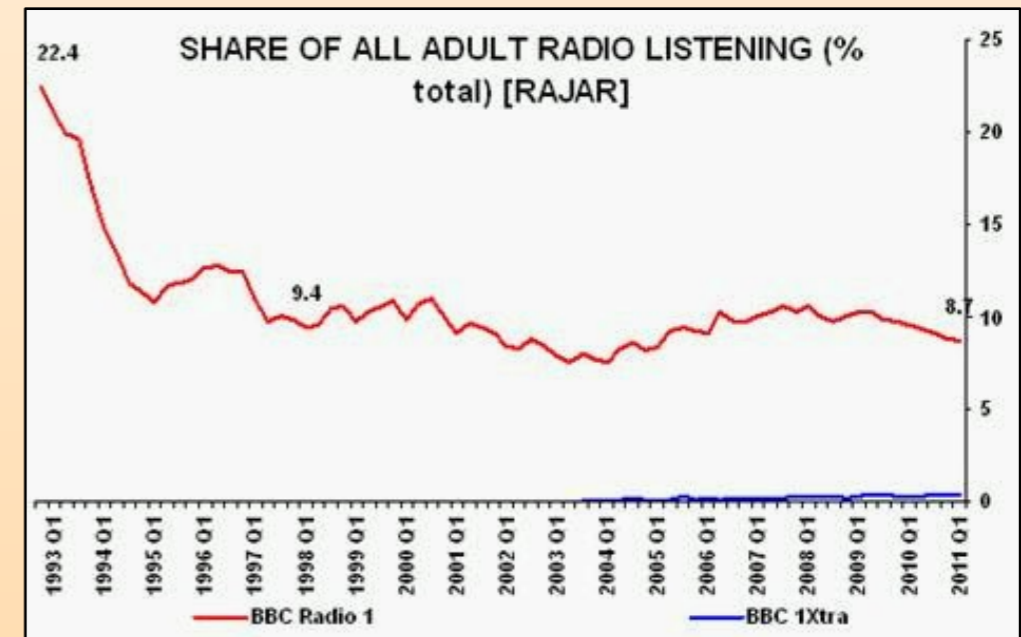
Media Industries: Success of Not? *Longer term success*

Radio 1 did become the most listened-to station in the world with audiences of over 20 million claimed for some of its shows. This was due, in part, to:

- The 1967 Marine Broadcasting Offences Act officially outlawed pirate radio stations. The Government had closed the legal loophole that allowed these stations to broadcast and these had a British audience of 10 to 15 million. This meant they had to go to Radio 1.
- Many of the pirate station broadcasters then were employed by BBC Radio 1, thus bringing many of their loyal listeners with them. Commercial radio didn't broadcast until 1973 so it had no competition.
- It developed better content more suitable to the target audience and became the most popular.

Note – could the above be regarded as political interference in the media industry and why?

Look at the graph to the right. It shows audience figures of 22.4% of all adult listeners in 1993 (it is now between 5 and 6%). This shows how dominant Radio 1 was (taken from <http://grantgoddardradioblog.blogspot.co.uk/>). It is much lower now (which we will learn about in the next CSP on Apple Beats 1 Radio).



In your books, and in your own words:

- Why did Radio 1 become the most popular radio station in the world?
- Why is Radio 1 no longer so popular?



Media Audiences: The Launch Day Opener – The Tony Blackburn Breakfast Show

Tony Blackburn was the DJ for the first ever show on Radio 1. He had worked on the pirate ships with Kenny Everett and were asked to design the studio to grab that young, pirate radio audience. Have a listen to the style of the show:



Tony Blackburn Radio 1 opening show

[Click image to play](#)



In your books, and in your own words:

- Audience positioning: Why did the choice of Tony Blackburn link to BBC Radio 1s desired audience?
- Audience positioning: Listen to the style of the programme (use of jingles, etc). How was this different to what the BBC had offered before?
- Audience positioning: Listen to the style of the programme. How is this linked to the target audience?
- What did the BBC think the target audience **wanted** and **needed** from a 'pop' radio station?

Extension / Homework:

Listen to these montages of the launch show

Read the following to support develop your knowledge of the topic. What do we learn about the audience response to the changes in BBC Radio?

JOHN DUNN

PAUL HOLLINGDALE

RAY MOORE



THE YEAR AHEAD IN RADIO 1 AND 2

It is probably fair to say that after their first year in action Radio 1 and Radio 2 have established their patterns, their identities, and their listeners. As the second year dawns will there be major changes as a result of experience in the first one? The brief answer from Robin Scott, Controller of the two programmes, is 'no'. His longer and more precise one is a qualified 'yes'.

The intention at the start was to give listeners a wider choice of programmes than they had on the old Light Programme, and to give them this choice for as much of the time as possible. This intention has been kept very clearly in mind. At first the 'choice time' was just under fifty-three hours a week, and this has grown gradually until from September 30 it will be more like sixty-two hours.

This policy is to be most fully carried out at the major listening periods: breakfast, lunchtime, and early evening. To some extent this has happened already. *Breakfast Special*, with its team of John Dunn, Paul Hollingdale, and Ray Moore, will continue to provide the best in middle-of-the-road and light music on Radio 2 as a contrast to the *Tony Blackburn Show* on Radio 1, and at 'going home time' *Roundabout* on Radio 2 will still be placed against the *David Symonds Show* and the latest pop records on the other side.

There are, however, important changes at lunchtime. From Monday to Friday, beginning on October 21, the new Radio 1 Club will be in session from noon till 2.0. This is described in more detail on this page. On Radio 2 at the same time, starting on September 30, there will be a two-hour programme of sweet music. Sam Costa will be the first lunchtime host for this programme.

At the weekend the amount of alternative programmes will be considerable. The pattern on Radio 1 remains consistent through Saturday, with Chris Denning taking over the 2.0 to 4.0 p.m. slot for a spell, while Radio 2 is separate until 7.30, except for the return of Jack Jackson's *Record Roundabout* from 1.0 till 2.0 and *Country Meets Folk* at 5.30. On Radio 2 Max Jaffa returns with a new-style Saturday morning show, and Frank Chacksfield delivers some of his characteristic sounds of sweet music in the afternoon. On both Saturday and Sunday nights Pete Murray will be host in the two-hour show to midnight on both programmes.

The picture is similar on Sunday. Eric Robinson continues with his *Melodies for You* in the morning, and, until the beginning of November, John Hanson will have his show in the afternoon. From November 10 there will be a new sweet music 'Spectacular' with such names as Semprini and Kenneth Alwyn figuring prominently. It will be an audience show recorded at the Camden Theatre.

'Specialist' music will continue to get its fair share on both



CHRIS DENNING

programmes. *Jazz Club* on Wednesday (Radio 1) and *Jazz at Night* (both) will be matched on Sunday nights by *Jazz on One* (Radio 1) and Humphrey Lyttelton at five past midnight (both). That means more Jazz on VHF than before. 'Progressive' pop, Country and Western, and folk music continue much as they are, and Mike Raven's Sunday night Rhythm and Blues increases from an hour to ninety minutes. Both programmes share some of the best in Latin-American music on Saturday evenings.

Among the non-musical programmes planned for the coming twelve months are *Follow This Space*, a sequel to *Listen to This Space*, which will begin on Sunday evenings in mid-October and *I'm Sorry I'll Read That Again* early next year—both on Radio 1 and 2. The Sunday afternoon comedy spot in Radio 2 will be filled by the *Navy Lark*, followed in the New Year by the *Ken Dodd Show*, and in the spring by the other Ken in *Round the Horne*. The irrepressible *Clitheroe Kid* is back in October.

In *Five to Ten* from September 30 Bernard Miles will be reading his own adaptation of stories from the New Testament in his Hertfordshire dialect: a must for his many fans.

Sport, finally, takes its place in the line-up. The Mexico Olympics and the Test Series in South Africa are the highlights of the coming months and there will be up-to-the-minute coverage of both. Commentaries on the big boxing matches will be broadcast—'live' from the ringside—as well as all the important mid-week football.

Year Two looks like a pretty full one—start listening NOW.



Lunchtime Pop in the second year of Radio 1 takes on a new and rather exciting form. On October 21 Radio 1 Club opens its doors—well known to many pop fans already—in Lower Regent Street, just off Piccadilly Circus. Of course, if you listen to Radio 1, you're already a member of about the largest pop club in the world. But this is a way of putting your membership on record, and getting some special advantages as well—which is part of what a club's all about.

The object of the Club is to enable its members to come along at lunchtime, from Monday to Friday, meet the DJs, top guest stars, hear some of the leading groups 'live', ask for request records, or collect autographs, or dance—or just sit around and have a snack.

To become a member all you have to do is send a stamped addressed envelope to Radio 1 Club Membership, BBC, P.O. Box 1AA, London, W.1, and your card will be sent to you. Fill it in as soon as you get it. If you're one of the first 10,000 to apply you will also get a free lapel button—shown above. Your membership card will get you priority entrance to the Club, subject to the capacity of the premises.

Radio 1 Club news will be reported in RADIO TIMES every week—where you can also see full details of all the other Radio 1 programmes. And here's another advantage of joining this Club of the air. A lucky membership card number will be picked every day at the lunchtime session by one of the day's guest stars. The prize will be record tokens for the top five pops. In addition to this one lucky card number will be drawn each week and published in RADIO TIMES. The winner will receive tokens for the five top pop LPs.

Playing host each day will be one of the Radio DJs; they will all be taking part at some time, but to start the ball rolling for the first four weeks your hosts will be (in daily turn) Keith Skues, Johnny Moran, Dave Lee Travis, Stuart Henry, and Pete Drummond.

Plans are in hand to open Radio 1 Club branches throughout the country—but don't wait for the Club to come to you, join right away, you might even be a lucky prizewinner. But prize or no prize, this is a club for pop fans—and if that means you, start writing.

Another of Radio 1's problems was that it came into being at a time when Pop Music was going through a period of indecision and uncertainty. The Beat boom had in fact died before 1965 - with only the unique Beatles continuing to develop musical content and invention whilst retaining wide popular support. The record buying public was divided as never before into a number of different factions or 'cult audiences', the most vociferous of which campaigned for more 'progressive Pop' music. Much of this music was commercially unviable because of its strangeness and untunefulness provoked antipathy. It was in danger of burying Pop (which is entertainment music and Popular by definition) into a confusing underground maze form which there seemed to be no clear way-in, even if it was 'way-out'. This music had - in 1967 - associations with Hippies and drug-taking and was, therefore, - (fairly or unfairly) - socially suspect. It was to some extent 'drop-out' Pop in that it reviled the commercial scene - yet arrogantly attached the mass audience for not adopting it (thus depriving it of the commercial success it appeared to deplore!).

At the same time the age-gap reached absurd proportions and was used by certain interests to exploit enthusiasms or - hatreds for certain types of Pop commercial records. The so-called 'in' crowd made it their business to dislike ballad singers and standard melodies in principle - and in so doing provoked the inevitable response. From all this confusion the tuneful ballad re-emerged as the strongest common denominator of public taste. It was at this moment that Radio 1 was born. In a semi-monopoly position (up to February 1968 at least when the two 'Carolines' sailed away into an unknown future) it had to bear the blame for everything - from the Ballad vogue to the decline of Pop! In fact, Radio 1 took the pick of the best new records and its producers were usually right in their judgement of new material.

Radio 1 was also blamed for subduing disc-jockeys (including the 'ex-Pirate' crews) and taking the fun and enthusiasm out of 'Pop'. To some extent this criticism was justified and was largely explained by the inevitable lack of homogeneity and continuous network image. Radio 1 also because of its 25 to 30% 'live' music content had to be factory made in a highly-organised and logistically streamlined manner. Pre-planning and organisation demanded that this should be so - and thus diminished the chances for unpredictability. Obviously a legal - and a BBC - station could not have the romantic excitement of and illegal off-shore station. But after six months I was exploring new ways of re-injecting some adrenalin into a baby which was still bouncing, but slightly tending to adiposity.

ROBIN SCOTT
Controller, Radio 1 & 2

Media Audiences: Reaction to Radio 1 at the BBC at beyond

BBC Radio was very much a traditional, conservative broadcaster before the reorganisation. Newsreaders would dress in suits to read the news and spoke formally. These new pirate radio DJs wore informal clothes, spoke informally (for the time) and had jingles, comedy voices and strange catchphrases. This caused some conflict between the old and the new. Watch these clips for more:



How the new DJs caused conflict
Click image to play



Why BBC Radio 1 was not public service
Click image to play





Why BBC Radio 1 was public service
Click image to play

In your books, and in your own words:

- Why did these new DJs cause upset at the traditional BBC.
- Why did some people say that Radio 1 no longer provided a public service and why was this important.
- Why did some people say that Radio 1 provided a public service.



Media Audiences: Access to Radio

1967	Now
<p>Radio had to be consumed at the time of broadcast (i.e. live only).</p> <p>Radio 1 broadcasts were only available from 5.30 am until 2.00 am.</p> <p>Radio was consumed through radios in the home (which tended to be central to the home) or small portable radios with a small aerial to pick up the signal. The signal was not universally available geographically.</p> <p>Music was generally consumed through radio as there was less disposable income to buy vinyl records and equipment was expensive.</p> 	<p>Radio can be consumed in a variety of ways i.e. online/ streamed, downloaded, digital, traditional radio frequency.</p> <p>Radio can be consumed live or on catch-up.</p> <p>Radio can often be consumed anywhere in the world i.e. listening to global radio stations from UK.</p> <p>There are thousands (millions?) of radio stations we have access to providing niche products and services.</p> <p>Pirate radio is back with the advent of online broadcasting.</p> <p>Music is now streamable and downloadable to our devices. We do not need radio to listen to music.</p> 

In your books, and in your own words:

- Compare the way we can consume radio now to 1967.
- How do we consume music now compared to 1967.
- How has the 'fragmentation' of the radio landscape impacted on radio audiences.



**This concludes the Radio 1 Launch Day: Tony Blackburn
Breakfast Show Close Study Product.**

Now complete your Personal Learning Checklist for this CSP.



Knowledge Organiser: Radio – Radio 1 Launch Day. Tony Blackburn’s breakfast show. Sept 1967 (excerpts)



Media Studies

http://www.radiorewind.co.uk/radio1/radio_1_launch_day.htm

This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework: Media Industries, Media Audiences. You will need to listen to excerpts from the Tony Blackburn Show on Radio 1 launch day but the main focus of your study should be a historical investigation into Radio 1. You will need to be aware of historical developments in music radio; more specifically, radio designed to cater for the music tastes of a youth audience.

Selection Criteria:

The launch of Radio 1 was an event of historical and social significance and an important turning point in the history of radio. This is a product with which students would not normally engage but it provides a useful point of contrast with contemporary developments in youth-oriented radio.

Media Industries (questions)?

How was the BBC funded at the time and why was the decision made to make big changes in their radio provision?
How was Radio 1 influenced by the BBC's role as a public service provider?
Who worked for Radio 1 as presenters and how did they influence the style and musical approach of the station?

Consider:

- the success of Radio 1 at launch and in the following decades.
- the rules, regulations and constraints that limited the scope of Radio 1 in 1967
- the restrictions on 'needletime'
- the requirement to provide information and education as well as entertainment.

Media Audiences (questions)?

- What audience was the BBC hoping to capture with newly launched Radio 1 and how did the Tony Blackburn Breakfast Show position this audience?
- What was the preferred reading of the show?
- How did the BBC perceive the youth audience's needs and tastes?
- How were young people able to gain access to their music in 1967 and how is the consumption and use of music different today?

RADIO 1: LAUNCH DAY

REPRESENTATION
AUDIENCE
INDUSTRIES
LANGUAGE

RADIO



BBC Radio 1 is a British radio station that aims to appeal to a predominantly youth audience by playing a mix of popular chart music combined with a range of young, modern DJs.

Radio 1 was launched in September 1967 with The Tony Blackburn show and it continues to be a popular station with young listeners.

AUDIENCE

- Before the launch of Radio 1, the BBC didn't cater for youth audiences. It was seen as a very formal radio station that your parents or grandparents would listen to.
- By using Tony Blackburn, a DJ that was previously popular on the youth orientated pirate radio stations such as Radio Caroline, the BBC were attempting to become relevant with young audiences for the first time ever.
- In 1967, TV sets were not yet in every home and so radio had a very hegemonic influence on society. Radio 1 would have been the only way for many teenagers to hear music that was aimed at them.
- Radio 1 continues to target 15-29 year old listeners and features many conventions that were established in Blackburn's show such as the use of jingles, competitions and a DJ that audiences could relate to.

INDUSTRIES

- Previous to the Radio 1 launch, young audiences were listening to pirate radio stations who were playing the popular music of the 60s instead of the adult orientated songs the BBC were playing.
- The BBC were seen as a very formal broadcaster and their remit as a public service provider meant that they realised they weren't catering to the needs of youth audiences, hence the need for Radio 1.
- By using DJs for the first time, Radio 1 were building a connection between themselves as a brand and their young listeners. The use of Tony Blackburn gave Radio 1 an instant connection to pirate radio and 'cool, trendy' culture.
- Radio 1 continues to be a popular radio station and not only does it play contemporary music but it also has a range of shows that deal with modern societal issues.
- Radio 1 is now available as an app and a stream anytime service with the aim of appealing to audiences who live in an 'on-demand' culture.

EXAMPLE QUESTIONS

1. How did Radio 1 attempt to engage its listeners?
2. In what ways have Radio 1 attempted to remain current for modern listeners?

Historical, social and cultural contexts

This product invites further study of the role and relevance of radio in an online landscape by drawing comparisons with Apple Beats 1 Radio and other streaming services. How has Radio 1 coped with changing demands and pressures since 1967? An investigation into the role of pirate radio and its suppression by the government in the period immediately before the launch of Radio 1 will provide a political context.

Exam focus: Media One has sections on Media Language and Media Representations (Section A) and Media Audiences and Media Industries (Section B). Section B features questions on any two of radio, music video, newspapers, video games, online, social and participatory media and film. The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs.

RADIO TIMES (Incorporating World Radio) September 28, 1967, Vol. 176, No. 2298 TRANSMISSION BROADCASTING SYSTEM 3

SATURDAY	SUNDAY
<p>7.0 to 8.30 a.m.</p> <p>TONY BLACKBURN</p>	<p>10.0 to 12 noon</p> <p>ED STEWART</p>
<p>10.0 to 12 noon</p> <p>KEITH SKUES</p>	<p>12 noon to 2.0</p> <p>MICHAEL ASPEL</p>
<p>12 noon to 1.0</p> <p>EMPEROR ROSKO</p>	<p>2.0 to 5.0</p> <p>PETE DRUMMOND</p>
<p>2.0 to 3.0</p> <p>CHRIS DENNING</p>	<p>5.0 to 7.0</p> <p>ALAN FREEMAN</p>
<p>3.0 to 4.0</p> <p>PETE MURRAY</p>	<p>7.0 to 7.30</p> <p>MIKE RAVEN</p>

YOUR FIRST WEEKEND OF RADIO

BE A RADIO 1-UPPER

Radio 1 is new and Radio 1 is News
This is its first weekend and the spotlight is on the new people and the new shows.
Tony Blackburn launches it on Saturday at 7.0 a.m. with the first of his Monday to Saturday record programmes. Keith Skues takes over a new-fashioned Saturday Club. Emperor Rosko—a colourful character indeed—brings in from Paris for sixty swinging minutes at noon. Jack Jackson returns with his comedy record show at 1.0. Chris Denning keeps the style and tempo firmly where it's at, and Pete Murray highlights the pick of the week's new records, whether pop or middle of the road. Pete Brady then takes Radio 1 to 5.30 for the rendezvous with the best in Country and Western and Folk music. At 6.32 Johnny Moran presents Scene and Heard—a bright sharp look at trends in people, places, and pop. On Saturday evening Radio 2 leads the way with a series of star-studded shows. Then—at 10.0 p.m.—Pete Murray hosts his Party right up to the Midnight News.

Sunday at 10.0 a.m. brings in Ed Stewart with a brand new successor to Easy Beat; at 2.0 p.m., after the expanded world-wide Family Favorites, Pete Drummond presents Top Gear, seconded by John Peel. This three-hour weekly show will feature the most forward-looking groups and singers in the pop world. At 5.0 Alan Freeman takes over for an extended Pick of the Pop—followed at 7.0 by Mike Raven with R and B. After the Jazz Scene Radio 1 joins Radio 2 at 9.30 for radio's top musical programme Listen to this Space. David Jacobs presents his own show from 10.0 to midnight—with Julie Andrews as the first star guest.