HOW DOES RADIO TALK INFLUENCE YOUNG LISTENERS' PERCEPTIONS? A

COMPARATIVE MIXED-METHODS STUDY OF BBC RADIO 1 AND BBC RADIO 4.

by

EMILY YOULTON

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Department of English Language and Linguistics

School of English, Drama and Creative Studies

College of Arts and Law

University of Birmingham

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Abstract

Radio broadcasts provide an abundance of readily available data for linguistic analysis. This thesis investigates how the language used in radio broadcasts on BBC Radio 1 and BBC Radio 4 influence young listener perceptions using discourse analysis of radio broadcasts and interview and survey methods. The study analyses the Radio 1 Breakfast show with Greg James and Radio 1's lunchtime 'Newsbeat' with Radio 4's Today Programme and Radio 4's World at One. To investigate listener perception, 20 interviews and 32 survey responses were collected and analysed. The analysis focuses on key areas found to be important in broadcast talk, particularly how hard news and soft news engage an audience and how audiences feel addressed. I conducted a discourse analysis which considers personalisation, particularly Fairclough's (1989) work on Synthetic Personalisation and Landert's (2014) personalisation of mass media. I also conducted an appraisal analysis, following Martin and White's (2005) framework, particularly how affect is shown across the four programmes. I also considered informality, analysing markers of informality including but not limited to, contractions, naming and active voice, building on Fairclough's (2000) ideas of the informalisation of news and how informality is used across the broadcasts (Pearce, 2005). This discourse analysis conducted to compare how Radio 1 and Radio 4 use language to present selected news based programmes. This found that the Radio 1 programmes were generally more personalised using pronouns, particularly 'you' and 'we', were also more likely to utilise affect and more markers of informality in comparison to Radio 4. Based on

reader response methods, the second part of analysis uses interview and survey

data from participants to understand their preferences for the programmes

analysed. This found that participants showed no significant preference for one

programme or station over another and that participants tended to discuss between

how informed they perceived a broadcast to be and how formal it was, the more

formal being the most informative.

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been an easy journey but now we're reaching the destination, the bumpy road

seems worth it.

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Chapter 1 Introduction

Every week an estimated 45.8 million adults[1] (88% of the UK population) tune in to live radio (RAJAR, 2020). These listeners are likely to consume over 20 hours of live radio each week. It is estimated that those under the age of 35 account for only 29% of those live radio listeners (Ofcom, 2018b) so there is a clear need for radio that appeals to young people. Young people (under 35) are typically engaged in music-based stations (Ofcom, 2018a) with BBC Radio 1 being the most popular station for young people (ibid). Ofcom's (2018b) report suggests that young people are responsible for a large share of the podcasting audiences with under 35's accounting for 49% of podcast listeners. Despite the suggestion that podcasts encourage listeners to listen to live radio (Ofcom, 2018b), this is not necessarily true of young people.

Looking specifically at news engagement, young people, defined by Ofcom (2018a) as the ages 15-35, are less likely to engage with news content in traditional formats like television and radio (Newman et al, 2019). Instead, they are more likely to opt for digital devices with 82% of young people using the internet for their news consumption. Adults overall tend to choose television (79%) or the Internet (64%)

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[1] Adults are defined here as those over the age of 15 (RAJAR, 2020)

before the radio (44%) (Ofcom, 2018a). Only 24% of 16-24 year olds would choose the radio as a source of news (Ofcom, 2018a).

Looking closely at which stations young people choose for news coverage, 12% would listen to Radio 1. Radio 1 is the BBC's youth station, with an aim to engage a demographic between 15-29 with a 'distinctive mix of contemporary music and speech' (BBC Trust, 2016a). 49% of 16-24 year olds, who listen to the radio when seeking news content, choose to listen to Radio 1 in comparison to only 6% choosing Radio 4. Radio 4 does not have a specified demographic to target, but their average listener age is 56 with a skew towards an older audience (BBC Marketing and Audiences, 2017). Despite Radio 4 having the higher news content and being the UK's leading news station, there seems to be a deficit of young listeners for Radio 4 (ibid).

Radio broadcasts provide useful linguistic datasets as they contain speech that is heard by listeners and exists in the real world (Fairclough, 2015). Within the field of applied linguistics, the leading studies using radio broadcasts tend to focus on interactions between callers and presenters, often exploring the power dynamics (Thornborrow, 2001; Fitzgerald and Housely, 2007). Other studies have also focussed on the discourse of radio broadcasts, particularly how 'broadcast talk' is used (Scannell, 1991). While these works offer an insight into radio broadcasts and interactions, the listeners perception of the language use is yet to be explored in depth.

Radio is always changing, and stations are constantly concerned with engaging their current audiences and attracting new listeners (Lloyd, 2015). Talk radio (the genre concerned with stations and broadcasts that only use speech and not music (Hutchby, 1996)), like Radio 4, are more likely to engage with news and current affairs content. In comparison, music radio (the genre concerned with stations and broadcasts which use music in between speech content (Lloyd, 2015)), like Radio 1, tend to focus more on entertainment than news (Ofcom, 2017). Both Radio 4 and Radio 1 provide news content for their listeners, in line with their service license requirements (BBC Trust, 2016a; 2016b). News across the BBC aims to be impartial and objective as the public service broadcaster (Royal Charter, 2016).

This dissertation sets out to understand how young people perceive selected radio news programmes broadcast on BBC Radio 1 and BBC Radio 4. It will investigate how radio news broadcasts use language across programmes on both Radio 1 and Radio 4, exploring how linguistic devices are used throughout. It will then look to investigate how the language used influences listener perceptions and perceived engagement with the programmes.

The research questions for this dissertation are as follows:

RQ 1: Does the language used in radio news broadcasts influence listener perception of radio news broadcasts?

RQ 2: How does the linguistic style of broadcasters vary between radio news broadcasting on Radio 1 and Radio 4?

RQ 3: How do young people perceive radio news broadcasts?

RQ 1 is the primary question for this study and provides a guide to the analysis. RQ 2 will be explored in a discourse analysis of radio programmes. RQ 3 will be investigated through interview and survey data collection and analysis.

This research aims to work towards a better understanding of the relationship between radio news language and listeners, using discourse analysis to analyse how language is used in radio news broadcasts and reader response to understand how listeners perceive these broadcasts. The aim is to offer real world insight for radio stations about how young people perceive and engage with radio news.

The structure of the dissertation is as follows. Chapter 2 of this dissertation is a literature review, comparing literature from the field of discourse analysis, media, and news content. Chapter 3 is the methodology, explaining how the investigation will be carried out. Chapter 4 is an analysis of radio broadcasts, exploring how linguistic devices are used throughout news programmes. Chapter 5 is an analysis of participant data with the aim of understanding how young people engage with and perceive news and radio broadcasting. Finally, Chapter 6 will conclude and discuss the key points of this investigation.

Chapter 2 Literature Review

This chapter will explore the existing work in radio and language, with a particular focus on interaction and listener perception to establish how radio and news broadcasting have been studied and interpreted linguistically. Section 2.1 of this chapter will provide an overview of media discourse and broadcast talk, looking at how radio aligns with broadcast talk. Section 2.2 will consider literature from the field of critical discourse analysis and how these methods have been applied to media discourse. Section 2.3 will then discuss audience design, looking at style shifting and how audiences influence a speaker's choices. Section 2.4 will explore work in relation to the personalisation of mass media, particularly with synthetic personalisation and Section 2.5 will look at literature around informality and the media. Section 2.6 will explore the work surrounding appraisal analysis and how this has been used to analyse radio and the media and the final section will draw together work on radio news and listener perception.

2.1 Media Discourse

This section will first discuss 'broadcast talk', (Scannell, 1991) a term used to describe media discourse that has been broadcast rather than written, then it will look into how interaction occurs within this type of discourse and the genres of hard and soft news.

2.1.1 Broadcast talk

Scannell (1991) proposes that the language used in the settings of live television or radio broadcasts can be broadly termed as 'broadcast talk'. He suggests that although conversational in style, radio speech is different from everyday speech and must be regarded as such in terms of analysis. Broadcast talk encompasses all aspects of the speech on the radio and television, including vocabulary, delivery, and interaction (Chignell, 2010). Many have suggested that radio talk can imitate two-way conversation even though a radio broadcaster may not be addressing a single member of the audience in a one-to-one interaction (Montgomery, 1986; 1991; Thornborrow, 2001; Thornborrow and Fitzgerald, 2013; Lloyd 2015). Instead, the interaction is implied in a mass media context, where the presenter addresses the audience, but they would never hear their response (Montgomery, 1986). Montgomery (1986) suggests this is achieved using interactional devices similar to those used in face-to-face conversation such as greetings. Devices like greetings can simulate a co-presence that goes beyond the dynamic of being in the broadcaster and audience space at the same time.

The first head of the BBC, Hilda Matheson, suggested that presenters should not use the microphone as if they were at a public meeting but rather use it as a personal one-to-one address (Scannell, 1991). Montgomery (1986) also notes the importance of the single voice of a presenter, suggesting that one presenter may need to address multiple audiences at once (1986, p. 438,). Montgomery (1986; 1991) contradicts his

own work and notes that some broadcast talk can be similar to a monologue, in that the audience do not directly interact with the speaker, especially if the presenter is solo. This is limited in its claim as current broadcasting focusses on encouraging listener interaction and engagement, even if the presenter is unaware of the response from the audience (Lloyd, 2015; Zelenkauskaite, 2017).

In addition to broadcast talk, O'Keeffe (2011), proposes the term 'media discourse', referring to interactions taking place through a broadcast platform. The discourse is distinctive in that it is oriented to any reader, listener or viewer who is not present. Although there is a targeted audience, they can rarely make instantaneous response to the discourse producers, so it does not reflect everyday conversational interactions (Scannell, 1991; Zelenkauskaite, 2017).

2.1.2 Broadcast Talk and Interaction

Broadcasters are constantly looking for new ways to engage their audiences and encourage interaction with them (Lloyd, 2015). The studies shown in section 2.1.1 above, show that there is division over whether broadcast talk encourages interaction with audiences or if it is a monologue style with one presenter speaking alone (Montgomery, 1986; O'Keeffe, 2011). This section will consider how broadcast talk fits alongside audience interaction.

The introduction of new media formats online (i.e., twitter and Facebook) have resulted in a shift of perception in this theory somewhat, especially with written media such as news articles where social media provides an opportunity for readers to directly respond to the author (Bivens, 2008; O'Keeffe, 2011). Similarly, radio broadcasts encourage social media interaction, particularly on the entertainment stations, which can allow a more instantaneous response to the content (Welbers and Opgenhaffen, 2019). This is also furthered with radio stations using text message lines, to encourage listeners to share their views on the topics being discussed and therefore break this assumption that the audience do not share their opinions (Zelenkauskaite, 2017). Zelenkauskaite (2017) says that it is also important to note that not all these text messages are known to the audience or sometimes even the presenter as a producer may select the most relevant communication to be broadcast on air. The dataset for Zelenkauskaite's (2017) study is limited as it only included text messages that were read on air and does not account for messages sent but not relayed to the audience, therefore it does not show every listener interaction.

Marchionni (2013) suggests that the language used in traditional news journalism, i.e., newspapers, have often been standardised and stripped of colloquialisms and is therefore not inherently designed for audience interaction. Despite this, she suggests that there is an opportunity for interaction through 'friendliness', which can be shown particularly through the use of informality. Similarly, Pearce (2005) suggests that the level of friendliness within media discourse can be increased by the presenter if they choose to open the dialogue to the audience particularly through the informalisation

of the language used. This friendliness and subsequent implied interaction can often be achieved using markers of informality and colloquial language (Marchionni, 2013; Gretry et al, 2017). This can make the news genre appear less unidirectional and more like interactional dialogue (Marchionni, 2013).

2.1.3 'Hard News' and 'Soft News'

Within the field of media discourse, Bell (1991) considers the language used in news broadcasting to be the primary language genre of broadcast talk, above other genres such as entertainment or music. Within the genre of news, two main categories have often been proposed, hard news and soft news (White, 1997; Baum, 2002).

White (1997) defines 'hard news' as news items that focus on violence and/or breaches of moral order (e.g., a terror attack or murder) and also news grounded in a communicative event like a speech or news report (e.g., a politician's speech). Reinemann et al (2012) notes that hard or soft news cannot be described by a single characteristic but instead a set of characteristics all combined into news items. They suggest three dimensions for measuring hard and soft news in content analysis style studies; topic dimension, which relates to political relevance; focus dimension, which relates to the individual relevance and episodic framing and style dimension, which relates to the level of personalisation and emotion used. They suggest these dimensions as a way of more accurately defining both hard and soft news. While this study is beneficial in ways of defining hard and soft news, it does not apply the frameworks to show how hard news is presented. Thomson, White and Kitley (2008)

investigate the reporting of hard news topics in print across a variety of English language using cultures like America, Australia, and the UK. Their study showed that the same news events were presented differently in each culture, and this influenced the message that the audience received (ibid). The study is limited by genre, focussing only on one news event in hard news programmes; and Thomson, White and Kitley (2008) note that further study should be done to see how hard news is presented in different cultures and formats.

Objectivity can be considered a defining feature of hard news journalism, especially trying to remain neutral (Mindich, 1998; Conboy, 2007; 2010). This is a key aspect of BBC News reporting, as a public service broadcaster where objective news coverage is expected (Royal Charter, 2016). There is an expectation that hard news will be objective, due to the avoidance of opinion and emotional content, reflective of more traditional journalism (Thomson White and Kitley, 2008; Lehman-Wilzig and Seletzky, 2010). Hard news is held to a higher standard of journalism by both the industry and the public and has been shown to contribute to audience expectations and perceptions (Lehman-Wilzig and Seletzky, 2010). To expand on this understanding of hard news as a high standard of journalism, Tandoc (2018) investigated how Buzzfeed News, a relatively new journalistic enterprise, compared to the traditional hard news journalism of the New York Times. The study analysed the extent of 'hard news' using news values and analysing the topics reported on. The most notable difference was Buzzfeed's lack of 'negativity' as a news value in comparison to the New York Times, where negativity was often used in most articles. Similarities were shown between the

two sites in the topics reported on, with government and policy being the most frequent on both platforms, showing how Buzzfeed reports the same topics but in a different style to suit the audience (Tandoc, 2018).

Soft news is the contrasting end of the scale of news genre to hard news, focussing on entertainment and it is often shown to be more sensationalised and focussed on the presenter's personality (Patterson, 2000; Baum, 2002). Baum (2003) suggests that the audience who engage with soft news television programmes are more likely to be looking for entertainment rather than 'enlightenment'. Enlightenment is a term used to imply the audience can gain knowledge, often associated with the factual style of hard news (ibid). Prior (2003) questions this notion, asking whether there is any 'good' news content in soft news, where 'good' is seen as informative content. He concludes that while soft news audiences may not gain the same factual and meaningful information as hard news consumers, soft news still allows audiences to understand and engage with global news events. In addition to this, Baum (2002) suggests that soft news audiences are more aware of news events than those who do not engage with the news at all, showing that there is a place for soft news in an academic and professional context.

Further to this, Hollander (2005) tested the impact of soft news, studying how young people learned about a political campaign through soft news style programmes such as late-night and comedy television programmes. The study showed that young people sought entertainment or soft news programmes to engage with political

campaigns. It was concluded that younger audiences are more likely to 'get more out of' soft news programmes, as opposed to hard news (2005, p.411). Hollander (2005) also showed that soft news engagement increased what young people perceived that they know about a political campaign. This study showed that soft news can be beneficial in engaging young people in news and current affairs content even if it is not deemed traditional hard news. This concept is central to my investigation to understand if young people still feel informed when listening to soft news programmes like Radio 1.

2.2 Media Discourse and Critical Discourse Analysis

Critical Discourse Analysis is a widely discussed field of linguistic analysis, and this section of the literature review aims to explore the basis of CDA and how it can be applied to broadcast and radio contexts.

2.2.1 Critical Discourse Analysis Overview

Fairclough (1992) suggests that a text is a product of the interaction process, including production, distribution, and consumption. The text cannot be isolated from the discursive practice and social context when conducting CDA (Tiran, 2018). Fairclough's (1992) diagram (Fig 2.a) shows how the three components are related. This is an effective basis for CDA as it considers the aspects of pre-production, the text itself and the effect this may have on the addressee.

Figure 2.a Fairclough's (1992) diagram of CDA and Interaction
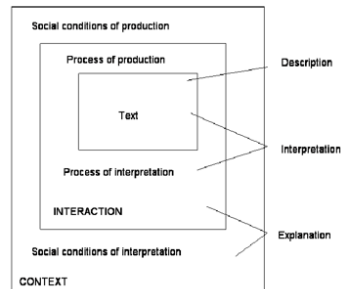
In his book, van Dijk (2013) suggests CDA should not be considered as a whole method, due to the varieties of research methods that can occur under that banner, instead proposing Critical Discourse Studies as a broad term to encompass the theories. He uses Fairclough's methods and analyses of critical discourse analysis as an example, showing that despite its uses, there is not one single method that is CDA (Van Dijk, 2013).

CDA methodologies have often been applied to media discourse, Ramanathan and Tan (2015) considered how this was done, by reviewing other methods showing that there were a range of options to investigate mass media. They found that CDA was used to explore how media texts used interaction and social context, the discursivity of texts, the relationship between language and ideology and power dynamics. They note that CDA is a useful tool for deconstructing texts particularly to consider how ideologies are presented in a mass media context. Similarly, Sari et al (2018) conducted a review of methods to understand how CDA can be used in the study of media discourse. They found that mass media content can impact audience ideologies and beliefs, which is why CDA is a suitable choice for investigating media discourses by relating ideological perspectives and the social context of the text;

thus, showing how ideas and perceptions can be altered through mass media communication with an audience (ibid). Kelsey (2018) takes a case study of multimedia content of the Mail Online and applies CDA methods to consider how commercial interests could affect the text production and alter the overall message of the text. His case study uses an article with an embedded video which is not traditionally journalistic, yet appeals to a mass audience to the content, showing how non-traditional formats of news stories can be successful in engaging audiences.

2.2.2 News Values

Bell (1991) highlights the importance of news as a genre of broadcast talk, suggesting it requires its own framework. Based on the original news values of Galtung and Ruge (1965), Bell (1991) discusses how news values can be shown through the language choices in the news texts, breaking down the key parts of news that may make a news story more 'newsworthy'. Both Bell (1991) and Cotter (2010) focus on how the producers of the news text use news values to construct texts. Using a qualitative ethnographic style method, Cotter (2010) focussed on interviewing journalists on they decided something was newsworthy, which is similar to the CDA principles discussed above where the producers of the text can be included in the analysis.

More recent studies from Bednarek and Caple (2014; 2017), instead took a discursive approach, including all aspects of a news text (both language and images) to create

a methodological framework using news values. They advise that news values should be a part of any CDA work in relation to the news (2014, p.150). They analysed how a news item in newspaper articles was 'sold' to them as newsworthy, questioning why the item was worthwhile for the audience. This was done through their consideration of how the news was constructed for the audience through the use of language, image, layout, and typography, in relation to how news values were presented. Their findings support Bell's (1991) notion that news values work towards making a story newsworthy.

Further to this, Bednarek (2016) compared the news values that three linguists propose (including Bell, 1991 in addition to van Dijk, 1988 and Montgomery, 2007) to streamline the news values needed for analysis, culminating in nine succinct and clear values (Table 2.1).

Table 2.1 News Values as defined by Bednarek (2016)

News Value	Explanation
Timeliness	News that has only just happened
Consonance	The stereotypical tropes of people and events, there are patterns recognised by the audience
Negativity	'Bad' news or conflict/disasters
Impact	The consequences of the news event
Proximity	The closeness in terms of geography.
Unexpectedness	How unpredictable or rare an event is
Superlativeness	The more extreme something is, the more coverage it is likely to get
Personalisation	How a news item is personalised
Eliteness	The event (inc. people) is high profile

Bednarek's (2016) research centred on how news values can be applied to discursive news texts (newspapers, television, and radio), suggesting that this style of analysis

allows insight into the audience's engagement with different voices in the news. She does not include Bell's (1991) value of 'Facticity', the degree of facts and figures included in the news event, because she recommends only using concepts that are necessary to the investigation (Ockham's Razor principle). This is not to say that it cannot be used in other studies, including this investigation, where it is relevant; as 'facticity' can be seen as a distinctive difference between hard news and soft news (Tuchman, 1978; Bell, 1991). Further to this, Harcup and O'Neill (2017) updated their own original list of news values (Harcup and O'Neill, 2001). They specifically studied news that has been shared on social media (Twitter and Facebook). They suggest that the new function of news sharing on social media, allows the audiences the opportunity to determine the newsworthiness of an item in addition to the text producers, where their act of sharing, deems the story to be more newsworthy.

2.3 Audience Design

Bell (1984) proposes the concept of Audience design where the target audience's needs are a factor into how language is used. This section will aim to discuss this concept and consider studies showing how language has been utilised to target an audience.

2.3.1 Audience Design in News Media

Bell's (1984) original concept for audience design suggests that a text producer, whether it be a presenter, journalist, or lecturer, alters their language style to appeal their target audience. He suggests there are multiple factors that affect speech style, for example, the more attention the speaker pays then the more formal style. Both style and register are vital when considering audience design where register accounts for the functional language serving to communicate and style, the features which do not have a direct function but are used for 'aesthetics' (Biber and Conrad, 2009). This offers the opportunity for the speaker to alter their style, to suit the audience, while maintaining the functional language and therefore the function of the news text which is known as style shifting (Bell, 1984; Biber and Conrad, 2009).

This framework has been applied to media texts as presenters or writers alter their speech to suit their target audience specifically. Prys (2016) used a corpus of radio text to analyse the use of Welsh vernacular and style across Radio Cymru. He found that speakers were more likely to code-switch when the programme was more informal. This showed a distinct convergence of style to suit the programmes genre rather than the audience's style, which could relate to the fact that radio speech can be considered unidirectional or a monologue (Montgomery, 1986).

Zelenkauskaite (2017) studied audience design and listener interaction by using text messages from listeners which were read out on a national Italian radio station. In

addition to the expected texting practices, she found that the addressees also reflected the style of the radio station. In addition to this, the texters were more likely to address other listeners (the audience) rather than the radio station or presenter, which is unlike classic phone-ins, showing a change in how audiences engage with radio presenters today (ibid). She also showed that the texts were more likely to address a mass audience, despite most messages only having one addressee, showing a level of personalisation despite the mass media context (Landert, 2014; Zelenkauskaite, 2017).

2.3.2 Style and Variation

The section above, begins to discuss style shifting, a key principle of audience design introduced by Bell (1984) in which in which the speaker alters their speech style to appeal to the context they are within. It is necessary to analyse both the speech act and the social context it is found in (ibid). In particular, van Dijk (1988) considers style to be vital among news outlets as it allows a station and/or presenter the opportunity to build identity when reporting on the same news item as many other organisations.

Feng (2016) investigated how presenters used style across BBC News and Chinese News television programmes to understand whether this increased the authenticity of news. She looked particularly at how the audience were addressed by the news and found that the BBC news programmes were more likely to use direct address (both verbal and visual). BBC News were also more likely to include a wider range of other

voices and stories to improve the authenticity of news. The opportunity to alter style and offer different voices on the programme meant that the news could be presented differently and engage different and new audiences (ibid).

On a smaller scale, Cutillas-Espinosa and Hernández-Campoy (2007) focussed on the speech of one local radio presenter in Spain and compared their speech with the language used by callers on the programme to analyse whether either presenter or callers shifted their style to suit one another. Their results showed that both the presenter and callers diverted from each other's style, contrary to the expectations of Audience Design. This is a small scale case study investigation, and it is therefore not possible to generalise that Audience Design cannot be applied to radio programmes.

In news media, there is typically awareness of the intended audience and presenters may shift their style to suit this (Bell, 1984; Doyle-O'Neill, 2018). Returning to Bell's (1984) study, he discusses how the audience can be categorised by their position in the speech act; these roles are shown below in Table 2.2.

Table 2.2 Audience Categorisation (Bell, 1984)

Role	Known	Ratified	Addressed
Addressee	✓	✓	X
Auditor	✓	✓	X
Overhearer	✓	X	X
Eavesdropper	X	X	X

Put simply, the addressee is the target audience of the speech act. The auditor, although not addressed are known by the presenter and can be clearly shown in say the context of a radio interview where the interviewee is the addressee, and the listeners are the auditors (Bell, 1984). The overhearer and eavesdropper are least likely to influence any design variation from the speaker. Bell (1984) also notes 'referees' who are not known but can have an influence on the speakers' attitudes, essentially an umpire of the speakers conscious.

Jautz (2014) uses Goffman's (1995) framework of audience design to try and determine how address works in radio phone-ins. Using the text type of 'phone-in' data from the BNC, the aim was to better understand the roles of a speaker and hearer in this context of radio interaction. Goffman (1995) proposes roles for both the text producer and the participants, which is why it was used for this analysis. Jautz (2014) found many examples of style shifting in relation to the address but noted that radio phone in data should not be analysed singularly, but rather focus on a wider range of radio data. Rubino (2016) also used a corpus of radio phone calls and discusses audience design to analyse pseudo-intimacy on an international phone in radio programme. Using conversation analysis, the features of style, structure, and linguistic features were coded to try and gain an understanding of how a presenter can engage with the different audiences of this particular Italian and Australian programme. She found that by manipulating the turn taking roles within calls, hosts had the opportunity to address a wider audience and make the host's role seem more

in line with the audience. Turn-taking is commonly analysed by linguists studying radio broadcasts and more studies are discussed in the next section.

2.3.3 Interaction and Engagement

Thornborrow and Fitzgerald (2013) investigated radio phone-ins on a BBC Radio 4 programme, Election Call, which was incorporated into The World at One programme hosted by Martha Kearney. The programme is different as it allows direct interaction between the public and politicians, with the caller being the given the opportunity to challenge and ask questions to the politician. They used both Conversation Analysis and Discourse analysis techniques to consider the interaction structure and compare this with the editorial policy of the programme (2013, p.5). They found that the presenter must assist the listener, encouraging them to share more and ask questions. The listener must be given the confidence in the interaction with the presenter to effectively ask questions to the politician (ibid). Broadcast talk itself does not necessarily facilitate this interaction due to the power imbalance of studio and caller, so the presenter must work to ensure that the listener and their experiences remain relevant (Fitzgerald and Housely, 2007, p.57; Thornborrow and Fitzgerald, 2013).

Fitzgerald and Housely go as far as to suggest that even if the topic appears 'mundane' (2007, p.157), the presenter has the power to make the topic engaging for the audience. They suggest that a sort of community is created through an 'imagined

community' (2007, p.157) where listeners share context, but they note that this is only possible when personal address through use of personal pronouns is used.

2.4 Personalisation

Personalisation of the news is defined as something that can be pictured in personal terms, which can lead to being more newsworthy (Bell, 1991). David Lloyd (2015), a leading radio consultant, discusses the importance of personalising radio broadcasts using language, particularly with the use of 'you' to directly address listeners in a mass audience. This section will explore how media texts create a synthetic personalisation (Fairclough, 1989) between the text producer and the audience.

2.4.1 Personalisation in the News

Barberá et al (2017) investigated how European Political Journalists communicate on social media in relation to national and European political news. Their findings suggest that national news was more likely to be personalised and informal in nature in comparison to EU topics, where journalists are more likely to 'editorialise' their communication. They suggest that national news was more suited to personalisation for the audience, which could relate back to Bell's (1991) news values, where proximity can influence the newsworthiness.

Further to this, Monzer et al (2020) collected data from focus groups where participants were asked questions in relation to the personalisation of news. Their study suggests that the personalisation of news offers opportunities for the text producer to engage an audience and build a relationship between the news and the audience. They even suggest that news content has the chance to move from just informing its audience to being a 'personal information coach', suited to the personal needs of the audiences each institution is trying to engage.

2.4.2 Synthetic Personalisation

Fairclough (1989) proposes the concept of synthetic personalisation, which is where mass media texts use language to address individual listeners in the audience. It is in essence a compensation for the mass media audience, as a speaker alters their style and tailors their language choice to addressing the audience as an individual rather than en masse (ibid). Fairclough (1995) later notes that synthetic personalisation is not the removal of power asymmetry but instead a 'transformation into covert forms' (1995, p.79).

Landert (2014) proposes that mass media communication requires three entities, the sender (the text producer, can be a combination of people, e.g., producer and presenter), the message (the text itself) and the recipient (the audience). In news communication, the message is generally considered the most important of the three (ibid). Mass media communication is typically unidirectional from the text producers

to the audience, even if an interaction is implied in the sense of synthetic personalisation, the level of speaker rights is not equal for both the producer and recipient. Landert (2014) suggests that the use of first person singular pronouns can provide a voice to the speaker (e.g., journalist or presenter) whereas the second person pronoun 'you' can be used to personalise the audience and simulate a feeling of co-presence.

Bramley (2001) investigated specifically how pronouns were used to construct 'self' and 'other' in political interviews on television and radio. She found that speakers can choose to use particular pronouns to either personalise or exclude the audience. The first person pronoun 'we' is particularly susceptible to this kind of distinction in that it can either show collective identity or a group membership which excludes members of the audience (Bramley, 2001; Boyd 2013). It is important to note that there can be two types of 'you', one being singular and the other generic, without case (Bramley, 2001; McArthur, Lam-McArthur, and Fontaine, 2018). The singular use can shift the identity and show disagreement as the speaker may aim to distinguish the views or actions of another from themselves. The generic use of 'you' is more suited to engage an audience by building group identity, as it offers inclusivity to the addressee. Talbot (2007), studied synthetic personalisation in magazines and suggests that media producers can create imaginary communities within their audiences, particularly based on their consumption, e.g., Sainsbury shoppers or Guardian Readers (2007, p.49) and from this, groups together the readers of each magazine as a community. This is similar to the previous discussion in this chapter where Fitzgerald and Housely

(2007) suggest it is down to the presenter to create an imagined space and community for the audience, and Talbot (2007) notes the importance of personalisation in this creation of shared community.

Alternatively, O'Sullivan (2014) discusses synthetic personalisation in relation to the audience identity, using a corpus of radio advertisements in Ireland. She analysed language variety and found that adverts using language and accents more aligned with English than Irish, appeared less authentic to the local audiences. She suggests that in these instances, that lack of synthetic personalisation reduces the engagement and appeal to the audience.

The studies in section 2.4. show that synthetic personalisation often occurs through the use of pronouns which help to create the identities of both the speaker and the audience, and pronouns can determine who is included in the interaction and this feature is the most relevant to my investigation.

2.5 Informality

McArthur, Lam-McArthur, and Fontaine (2018) define informal communication as 'common, non-official, familiar, casual and often colloquial, and contrasts in these senses with formal' (2018, p.315). In comparison, they define formal language as 'ceremonial' and 'structured' (2018, p.250). The focus in both these definitions seeming to be how the contexts influence the language expectation, where official

contexts may be more likely to use formal language. The level of formality of a text

has been shown to influence a listener's perception and potentially their engagement

(Pearce, 2005; Gretry et al, 2017). Pearce (2005) suggests that informal registers are

more likely to appeal to listeners as it places the speaker and listener on the same

level and are therefore more relatable.

2.5.1 Informality, Conversationalisation and Tabloidisation

Fairclough (2000) proposes the idea of informalisation, where language, which is

usually used in everyday life, like a conversation in the home, is also used in public

discourse, like news broadcasting. He suggests that there is a link between

informality, friendship, and intimacy. He proposes two branches of informalisation

which are conversationalisation and personalisation, the latter which was discussed

above in Section 2.4. Conversationalisation is when the language of a genre alters to

reflect language which is more typical of a conversation (ibid).

Based on Fairclough's (2000) work, Pearce (2005) investigates how political party

broadcasts have become informalised over time, using a corpus of broadcasts and

annotating for twenty eight different markers of informality. He notes that

conversationalisation is a move towards informality as conversations are more

informal in style. Pearce (2005) found that over time the political broadcasts became

more informal and conversational in style, showing a shift in style in public discourse

to suit the mainstream audiences.

Barcelos, Dantas and Sénécal (2017) investigated how brands interact with audiences on social media platforms, particularly focussing on tone and whether the interaction is humanised. They found that the use of informal linguistic styles was more likely to encourage audiences to return to a brand, as the audiences favour the humanisation associated with a more formal register. Barcelos, Dantas and Sénécal (2017) also argue that emotion is related to the humanisation of a brand, linking both emotionality of the language and informality together.

This is similar to the work of Jakic, Wagner and Meyer (2017) who also studied brands on social media and found that the level of formality a brand uses in their language can affect how the audience perceive them. They particularly note that the audience were more likely to trust brands who used more informal language which is often more accommodating of the audiences own language style. Jakic, Wagner and Meyer (2017) conclude that an informal language style encourages a 'relationship' between the brand and the audience, engaging them more in the content, something brands and institutions should seek to achieve.

2.5.2 Informality and Radio

More specifically, studies have been conducted to show how informality occurs throughout radio programmes, although often focus on diachronic methods to demonstrate the informalisation of one particular station or programme over time. Smith (2020) analyses the language change on BBC Radio 4's Desert Island Discs

programme. He found that the programme had become more conversational by changing style and levelling the linguistic differences between the presenters and guests over time. One notable change over time was the presenters use of 'you' rather than 'one', which was previously more common on Radio 4, where 'one' is considered formal (ibid). Presenters were also more likely to use fillers and non-fluencies in the modern time age and had a higher frequency of common nouns, all of which contributes to the conversationalisation of the programme. Smith (2020) draws on Hendy's (2007; 2017) work, which found that over time, Radio 4 has been pressured into changing their broadcast style to introduce more emotionality and become 'popular'. This is with the intention to reach a wider audience and Smith's (2020) findings support Hendy's (2007; 2017) findings.

Similarly in her book, Lloyd (2019) discusses how radio news broadcasting shifted to become more informal to appeal to a new audience from the 1970's. She suggests that over time the informalisation of news has led to improved engagement and appeals to a wider and new audience. Steen (2003) also showed how a shift to a more conversational style can be beneficial for news media, by studying the Times newspaper, which is traditionally formal. The findings showed an increase in markers of informality across the paper, with a decrease of formal makers (e.g., third person pronouns). He suggests that informalisation is not necessarily bad for the news industry and that the conversationalisation of news does not mean the news information is lost but instead offers a new and different way of delivering news.

As mentioned, these studies focus on a diachronic method of change over time. While these style methods work well for showing informalisation of one brand or radio station, it does not necessarily offer a comparison with competitors or other radio stations in the market to understand what it is about informality that may appeal to the audience.

As mentioned in the discussion of Barcelos, Dantas and Sénécal's (2017) study, informality and emotion can be related. Martin (2004) suggests that the use of emotional discourse can be beneficial for audience engagement and is usually shown through soft news, which is typically more informal in style and the speakers are more likely to express emotions (Reinemann et al, 2012). This will be discussed further in the next section (2.6).

2.6 Appraisal Analysis

As mentioned above, emotionality and informality can be related, where the more emotion expressed within a text, the more informal it is (Macken-Horarik, 2003; Barcelos, Dantas and Sénécal, 2017). Based in systemic functional linguistics, appraisal analysis offers a method for quantifying and measuring evaluative and emotional language that can be applied across multiple contexts (Bednarek, 2006; van Driel, 2018). Alba-Juez (2018) explored the dynamic between emotion and appraisal and suggests that while appraisal analysis is not the only indicator of

emotional response, it can be useful to initially understand how emotive language is used.

Goźdź-Roszkowski and Hunston (2016) suggest that Martin and White (2005) provide the 'most fully theorised view of evaluative language' (2016:134), by relating the metafunctions of language to a type of evaluation, either attitude, engagement, or graduation. The relevant section of framework to this thesis is attitudinal appraisal, which relates to the Ideational/Interpersonal metafunction (Halliday, 1976). Attitude can be used to understand how a speaker evaluates people, things, and emotions (Martin and White, 2005). The focus of this style of evaluation is how it is realised lexically which can mean that analyses are subjective, but more recent studies in appraisal have since discussed methods for inter/intra coder agreements (Fuoli and Hommerberg, 2015; Fuoli, 2018). Appraisal is a useful framework as it can be used across many fields of linguistics, which will be beneficial to this study as it can be used across both the discourse analysis and reader response data (Bednarek, 2006).

2.6.1 Appraisal Analysis in Context

There is a lack of appraisal analysis studies in relation to radio news broadcasts specifically, this section will instead focus on studies that help understand appraisal and evaluative language across different contexts.

Macken-Horarik (2003) looked at the relationship between narrative and appraisal, applying Martin and White's (2005) framework and using short stories from school examinations. They note the importance of context both socially and textually when conducting an appraisal analysis. Although not using radio broadcasts, Macken-Horarik (2003) argues that if the speaker or writer of the text uses a greater level of affect then there are more opportunities to build empathy and rapport with the audience. This will form part of my investigation to understand where presenters use affect to potentially build this empathetic relationship with a listener. The use of affect can help to build engagement between a speaker and hearer by providing a basis to interpret the speakers' emotions and attitudes (Macken-Horarik, 2003).

Vinagre and Esteban (2017) studied email communication between young people across cultures. The results suggest that evaluative language, particularly affect is a useful tool for building rapport with a listener or audience, as it allows sharing of more personal opinions. Although investigating literary texts and appraisal, Hadidi and Mohammadbagheri-Parvin (2015) had similar findings suggesting that the use of evaluative language can impact audience engagement.

Looking back to section 2.5.1, Barcelos, Dantas and Sénécal (2017) showed that emotion and informality are related themes. They suggest that if a speaker expresses emotion, it can be considered informal and humanises them for the audience which has a positive impact on their engagement.

More specifically to news, Alba-Juez (2017) compared two broadsheet news outlets (BBC and the Guardian) with tabloids (The Mirror and The Daily Mail). She found that soft style tabloid news is more emotional whereas broadsheet newspapers (hard news) were more objective and used less affect and evaluation. Her findings suggest that broadsheet newspapers could be going through the process of tabloidisation, particularly through the increase of emotion or affect, at the very least, there are less differences between tabloid and broadsheet newspapers than previously shown (ibid).

Van Driel (2018) compared hard news live blogs and online news articles by applying appraisal methods to both reader response and textual data. She found differences between the two text types, particularly with how attitudinal appraisal was used, with online articles using attitudinal evaluations as 'bare assertions' in comparison with the blogs where the appraisal was attributed to others (2018, p.298). The results for the use of affect slightly differ from this, where affect was used by both text types in a more heteroglossic style, attributing the affect to other voices. She suggests that this aligns with Whal-Jorgenson's (2012) study where journalists can be objective by placing the 'emotional labour' on other voices. In addition to this, the reader response part of Van Driel's (2018) study showed that reader evaluation did not differ greatly between the two formats, instead their focus was on the value of the news presented to them. This study supports the suggestion from Bednarek (2006) that appraisal analysis can be used widely, making it a suitable framework for my investigation's

mixed methods approach to understand how evaluation could be used to engage audiences in radio news.

2.7 Radio news and listener perception

Reader response is a method originally developed to account for emotional responses to a text after participants responded to questions about a literary text with emotions as opposed to critical thinking (Mailoux, 1990). Mailoux (1990) suggests that emotional responses were clearly significant to the participants and could reveal more about the real world implications of a text. This has later been applied to different consumer contexts including broadcast talk to better understand how listeners perceive and interact with texts (Scott, 1994). This section will discuss reader response methods and look at studies where audience perception and/or engagement have been a focus of the investigation.

2.7.1 Reader Response Methods

The previous research in audience perception of news texts have mainly used qualitative methods, like interviews or surveys in response to a text (Thurman and Walters, 2013; Schrøder, 2019). Interview and survey data can be difficult to quantify but Van Driel (2021) used appraisal analysis to quantify her reader response data in relation to the perception of online news texts. She found that in the interviews conducted, negative quality (negative appreciation) was the most frequently used

evaluation, which was expected due to the negative topic of mass shootings. Her findings show that appraisal analysis is one useful method for interpreting reader response data.

Hirschman (1998) used reader response methods to understand how audiences engage with television programmes. She used unseen television programmes and exposed participants to the programmes before interviewing them on their opinions and expectations. Hirschman (1998) found a binary distinction between audience members of common culture and expert listeners (1998, p.260), where common culture audiences are not familiar with the formats and meaning and expert readers are the audience who engage regularly with the content and have their own expectations. This distinction shows how readers prior exposure to the texts and knowledge can influence their responses to it.

Reader response methods are useful for gaining an insight into audience perception and emotionality, Kuzimičová et al (2017) suggest that reader response should be paired with other methods as the audiences' backgrounds can influence their responses to a text.

2.7.2 Audience Perception of the News

Maier, Slovic and Mayorga (2017) conducted a survey to gauge audience reaction to different variations of a news story in the New York Times. They questioned why some

hard news stories encourage readers to 'take action' and some leave the audience indifferent to the content. In their study, they manipulated two news stories to focus on different linguistic and psychological areas that could have an impact on audience engagement, these were the basic news story, a personalised story, an increase in statistics, mobilising words (a call to action) and one story with these methods combined (2017, p.1017-18). Their findings showed that the readers emotional response was influenced by the style of text they were shown and then how likely they were to act. The most engaging of the styles was personalisation with the basic news story having the least effect on readers emotions or actions. Maier, Slovic and Mayorga (2017) suggest that informing the public is not always enough, and that emotion and personalisation are a vital part of audience engagement in the news.

Myrick and Wojdynski (2016) used similar online new stories to investigate reader response when 'mood meters' were included. Mood meters were a feature on a news article that allowed readers to rate the news story that future readers could then see, for example an article may be marked as 'sad'. They found that participants who read the article where the mood meter was included recalled less facts of the story, suggesting that other audience emotion can impact the overall perception of the news (ibid).

Further to this, Emde, Klimmt and Schluetz (2016) focussed specifically on how adolescents emotionally engage and process news stories, with a focus on narratives in news stories. The study concluded that there was no particular narrative style that

influenced the participants perception, instead showing an indifference to the structure of the text. This is quite speculative and by focussing only on narrative structure, it does not account for other features of news stories that may influence the adolescent audience, which requires further research. More specifically, radio news studies are lacking an insight into listener perception and reader response offers a method to analyse this (van Driel, 2021).

2.8 Chapter Summary

This chapter has presented research from different fields within language and applied linguistics research, discussing various methodologies used to study news media. The emphasis of news research has focussed on the language used within the texts and the potential implication of this.

Broadcast talk is relevant to this study as the overall unique genre of language that the broadcast medium creates allowing implicit interactions between presenters and the audience (Montgomery, 1986; Marchionni, 2013). Within broadcast talk, the field of news has been divided into hard and soft news, typically through topical differences but as a result, the language used has differed (Hollander, 2005). In relation to radio, the key studies have focussed on explicit interaction between a host and a caller (Thornborrow, 2001; Thornborrow and Fitzgerald, 2013).

In terms of methodologies, this chapter has discussed the CDA method of news values to determine newsworthiness (Bell, 1991), Audience Design methods, focussing on how the audience's presence or lack of can influence the presenter's style (Bell, 1991) and appraisal analysis, offering a method to quantify opinions and emotions in a text (Martin and White, 2005). I have also considered reader response studies as a grounding for participant based research, where studies have allowed audiences to share their opinion on a text and have shown that perception and engagement with the news can be influenced by factors such as awareness of other audience emotions, personalisation and calls to action (Myrick and Wojdynski, 2016; Maier, Slovic and Mayorga, 2017)

I have also discussed the theory behind personalisation, as suggested by Barberá et al (2017), news that is personalised is usually deemed more newsworthy and engaging. Further to this, the concept of synthetic personalisation is highly relevant to this study as it suggests that language use, particularly pronouns (you and we), can create a sense of direct address between speaker and audience despite addressing a mass audience like all national radio programmes (Fairclough, 1989; Landert, 2014). In addition to this, I have considered work in informality in the news, showing how informalisation is increasing across hard news media (Lloyd, 2019; Smith, 2020) which has been shown to be beneficial to audience engagement.

All these various concepts and methodologies allow for a study to be conducted combining methodologies to consider how a text is produced and the perception from the audience (Fairclough, 1992).

Chapter 3 Methodology

This research design is mixed methods, combining a critical discourse analysis of radio news broadcasts transcripts and qualitative data from participants, to understand listener response (de Leeuw, 2005). The aim of this investigation is to consider how young people perceive and engage with radio news, particularly comparing Radio 1 and Radio 4, as discussed in the Literature Review. The methodology can be split into two key sections, the first being a discourse analysis, with the aim to analyse current programmes in respect to how linguistic devices are used (Fairclough, 1992). The second section focusses on a 'reader response' style, using interviews and a survey to investigate listeners responses and perception of Radio 1 and Radio 4 in terms of the linguistic devices used (Kuzmičová et al, 2017).

3.1 Data Collection

3.1.1 Radio Transcripts

The first part of this investigation focusses on news broadcasts from BBC Radio 1 and Radio 4 programmes. These stations were chosen for this investigation based on their current reported target audience, of 16-30 year olds and 50+ respectively (BBC Trust, 2016b; BBC Marketing and Audiences, 2017). This is not to say that both stations do not attract other audience demographics, but these age ranges are the

key listenership (BBC Marketing and Audiences, 2017). The aim is to understand the linguistic differences between the broadcasts and therefore what might appeal to young people (Trader, 1962; Izza, Mujiyanto and Yuliasri, 2019). To find the radio programmes for analysis similarities were identified across the Radio 1 and Radio 4 schedules, to find comparable broadcasts (Izza, Mujiyanto and Yuliasri, 2019). A full weekly schedule was compiled, and each programme coded for genre; it was also noted which shows were broadcast live as opposed to pre-recorded. Schedules can be found in Appendices 1.A – 1.D. [2]

Radio 4 hosts a total of 118 different programmes every week, with News and Current Affairs being the most frequent genre accounting for 30% (50.9 hours out of 168) of the total programming hours each week. In comparison, Radio 1 offers a total of 47 different programmes each week, with their news programming accounting for 2% (3 hours out of 168) of the scheduled hours. Despite its smaller proportion of news programming, Radio 1 is still the preferred radio station that young people (16-24) choose to get their news from (Ofcom, 2018a). 9% of all adults (16 and above) use Radio 1 as their main source of news, placing it in the top 20 of news providers in the UK (ibid).

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[2] NB – All schedules were correct as of October 2019 and therefore do not represent any schedule changes as a result of Covid-19 or schedule changes since then.

Listeners hold assumptions about what a radio broadcast contains, particularly the focus placed on music and the cliches of presenters (Purkarthofer, 2008; Lloyd, 2015). To best represent the traditional radio that listeners may expect, RAJAR statistics, the sample schedule and information about the programmes were used to identify so called 'flagship' programmes across both stations (Chignell, 2003; Doyle-O'Neill, 2018). Flagship programmes are the most successful and well known programmes from the station and are most typical of the stations output (Chignell, 2013). Breakfast shows are the most listened to radio shows nationwide (BBC, 2019 and RAJAR, 2020) and are considered 'flagship'. Both Radio 1 and Radio 4, offer an extended breakfast programme, Radio 1 Breakfast with Greg James and Radio 4 Today (BBC Radio 1, 2021; BBC Radio 4, 2021). Although Radio 1's breakfast show is entertainment based, industry experts suggest that breakfast programmes are designed to be more news based (Lloyd, 2015; 2019). This can be seen especially through the half hourly news bulletins, shown on both Radio 1 and Radio 4.

The other main similarity between stations was their lunchtime news programmes, with Radio 1 providing a bulletin programme, Newsbeat, and Radio 4 an extended bulletin, The World at One. The details of the chosen programmes are shown in Table 3.1.

Table 3.1 Selected Programmes for Analysis

Station	Programme	Start Time	Duration
Radio 1	Breakfast	06:30am	3hrs 30mins
Radio 1	Newsbeat	12:45pm	15mins
Radio 4	Today	06:00am	3hrs
Radio 4	World at One	13:00pm	45mins

After selecting the programmes, two sample weeks were chosen, 23rd September 2019 and 28th October 2019. Using the Box of Broadcast, the four programmes (Newsbeat, 2019; Radio 1 Breakfast, 2019; Today, 2019; World at One, 2019) were listened to and notes on the news topics were recorded. Following this, the date was selected as Monday 28th October. This was selected due to the high quantity of news content on both stations and this day had the most headline topics that appeared across the programmes. The topics are shown below in Table 3.2.

Table 3.2 Topics of Selected Programmes

Topic / Programme	Brexit	ISIS	Instagram	Rugby World Cup	Migrant Deaths	Pride of Britain	Trolling	General Election	NHS England
Breakfast	X	X	X	X	X	X		X	
Newsbeat	X	X	X	X	X	X		X	
Today	X	X	X	X	X			X	X
World at One	X	X	X	X	X		X	X	X

As shown in the table above, the common news topics across all stations were Brexit, ISIS, Instagram, The Rugby World Cup, Migrant Deaths, and the General Election. These topics could then be used for the participant data collection, discussed later in this chapter.

These four programmes were transcribed using the Jefferson notation codes (Atkinson, Heritage and Oatley, 1984; Antaki, 2017). Intonation and volume were not coded as they were considered unnecessary to the research aims of which linguistic features influence audience perception (Burnett et al, 1998; Antaki, 2017).

Additionally, volume is more controlled in terms of the technical aspect of radio broadcasting to ensure normalised sound for a more uniform auditory output (Schorah, 2017). The programmes were transcribed using manual word processing as B.O.B does not allow downloads due to the copyright licensing. This was then uploaded into Microsoft Excel for analysis.

3.1.2 Participant Data Collection

The second part of data collection involved participants, following a reader response style method to consider how listeners respond and perceive to radio news broadcasts (Hirschman, 1998; Kuzmičová et al 2017).

3.1.2.a Interviews

As a research method, interviews can produce in depth qualitative data, suitable for analysis, particularly participants emotional responses and perceptions (Van Auken et al, 2010 and Kuzmičová et al 2017). The aim of the interviews in this investigation was to understand young people's (18-24 year olds) responses to news radio broadcasts, particularly from Radio 1 and Radio 4 (Warhurst, McCabe and Madill, 2013).

To plan the interviews and ensure they meet the needs of the research aims, Kvale's 7 types of interview enquiry (Table 3.3) were used as a framework for the design (2007, p.35-36).

Table 3.3 Kvale's (2007) 7 types of interview enquiry

Step	Explanation
1. Thematizing	What is the purpose?
2. Designing	Plan the design so that it obtains the intended knowledge
3. Interviewing	Conduct the interviews based on a guide and with a reflective approach
4. Transcribing	Prepare the interview data for analysis
5. Analysing	Based on the purpose and topic, decide which analysis method is appropriate
6. Verifying	Is it reliable and relevant
7. Reporting	Communicate findings

Following these steps, thematizing was developed from a literature review, to ensure the project would be grounded in research from the field but would answer the research questions and aims. The purpose was therefore to investigate how listeners perceive radio news, with a particular focus on young people.

The interviews were designed to be semi-structured (Kajorboon, 2005; Turner, 2010). This ensures that the interview has a set of primary questions which are used in every interview to ensure the research aims are the focus but also allows the interview participants freedom to discuss topics and ideas further. It also allows the interviewer the opportunity to use additional probe questions to further the discussion and yield the most detailed responses (Turner, 2010). Following the framework of Turner's (2010) General Interview guide, each interview was designed to last around 30 minutes. The concept of the general interview allows there to be structure that ensures more uniformed and repeatable interviews but allows tag questions and probes to allow elaboration (ibid). This method is also beneficial to respondents as participants have reported discomfort at sharing opinions in structured interviews (Turner, 2010).

The option to discuss beyond the framework of the interview allows the participants the opportunity to expand and feel more at ease (Kajornboon, 2005; Turner, 2010).

A crucial part of the interview design was the inclusion of stimuli clips, which were needed to ask specific questions relating to the linguistic devices used across the Radio 1 and Radio 4 programmes. The aim was to better understand how participants responded to the programmes without knowing the origin station, instead focussing on the language in the clip (Warhurst, McCabe and Madill, 2013; Baumgartner and Morris, 2008). The headlines for the topics of Brexit, ISIS, Migrant Deaths, and the General Election were not used as options for stimuli as it could be considered divisive and could take the focus away from the research aims (Sepehri, 2010).

Instagram and the Rugby World Cup were the remaining news items that occurred across all four programmes. To select the most suitable clips, the linguistic analysis frequencies and proportions of devices were used to compare the clips with the overall programme to select the clips that were most representative of the programmes as a whole broadcast. From this, one clip from each programme was selected, where presenters discussed England's place in the Rugby World Cup final. (Transcripts of the clips can be found in Appendices 1.E-1.H).

The interviews were designed to begin with questions about listening habits to encourage participants to feel relaxed and give the most detailed answers (Turner, 2010; Alshenqeeti, 2014). Stimuli were then introduced, and questions followed each

clip, including a rating of their enjoyment level, how informed they felt, level of informality and level of personal address out of ten. The scale of 1-10 was used to avoid a neutral response by using an odd number scale, forcing participants to choose a rating rather than remain undecided (Sturgis, Roberts, and Smith, 2014). Toor (2021) advises on behalf of Qualtrics, that it should be easy for participants to differentiate the meaning of each point and that 1 should always indicate the lowest end of the scale. The stimuli were randomised for participants to reduce ordering effects (Krosnick and Presser 2010). Participants were also unaware of which stations were included in the investigation.[3] Following the stimuli, participants were then asked some follow up questions about the clips.

The interview was piloted with five participants to discover any issues and rectify before the data collection began. This was to ensure the most reliable and detailed responses (Alshenqeeti, 2014). A copy of the interview guide can be found in Appendix 2.A.

20 young people (18-24) were recruited for the interviews using the researcher's social network and social media. Participant criteria ensured participants were considered 'common culture' in relation to Radio 4 (Hirschman, 1998). As discussed in the literature review [p.33] common culture listeners are those who may have awareness

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[3] Any identification of the station in the interview was based on their own understanding of Radio and the conventions of the stations used.

of the programmes but will not have expectations of the format of the station (ibid).

Participants were screened for this before conducting the interviews to ensure no

regular (more than monthly) Radio 4 listeners were included (Hirschman, 1998;

Koopman, 2015). As Hirschman (1998) suggests, regular listening allows participants

familiarity with the programmes and forms expectations of the content and formats

they will engage with.

The original research plan was to conduct the interviews face to face. Due to the

Covid-19 Pandemic, the interviews were all conducted using Zoom. The use of online

video calls for interviews has previously been shown to affect rapport, particularly

when discussing sensitive topics or technical difficulties are faced (Seitz, 2015; Deakin

and Wakefield, 2014; Lo Lacono, Symonds and Brown, 2016). To counteract this, the

interview was structured to encourage informal discussion before starting the stimuli

response section, with the aim to improve the responses (Lo Lacono, Symonds and

Brown, 2016). Participants had opportunities to ask questions at any time and

sensitive topics were not included as discussed above (Stacey and Vincent, 2011).

Additionally, the pilot testing allowed opportunities to test the technical capacity of

Zoom and ensure minimum disruption to the interviews, including how the stimuli

were played to participants (Stacey and Vincent, 2011). Each radio clip was played to

the participant through the Zoom call using the 'share computer audio' function,

allowing the participants to hear the clip clearly. Participants were reminded that

should they have any difficulty to hear, they should notify the researcher immediately.

Interviews were recorded using Zoom's built-in recording facility. The MP3 file was

saved after each interview to be used in transcription. All interviews were carried out between 8th April 2020-18th April 2020.

3.1.2.b Survey

To expand on the findings of the interview data, a survey was developed to collect additional responses to stimuli but controlling the presenter across the clips (Burnett et al, 1998; Schrøder, 1999; Warhurst, McCabe and Madill, 2013). Surveys are particularly useful data collection methods because they can be accessed by a wide range of participants and demographics (Krosnick and Presser, 2010). Stone (1993) offers a step-by-step guide to survey design (Table 3.4).

Table 3.4 Stone's (1993) step-by-step guide to survey design

Step Number	Details
1	Decide data needed
2	Select items for inclusion
3	Design individual questions
4	Compose wording
5	Design layout
6	Think about coding
7	Prepare first draft and pre-test
8	Pilot and evaluate
9	Perform Survey
10	Start Again

The data needed was decided using the interview responses as comments throughout the interview indicated that participants noted accent and voice so there was a need to control these factors, ensuring a focus on linguistic features (Schröder, 1999; Warhurst, McCabe and Madill, 2013). The survey was structured in a similar

format to the interviews as a result but with only two stimuli clips to ensure that the participation time was suitable (Stone, 1993; Angouri, 2010). The clips used in the survey were re-recorded using the same voices in both instances to control voice and presentation effects on the responses (Sealey, 2010, ch.4; Jiang, Gossack-Keenan, and Pell 2020). The individual questions were the same as the interviews, with ratings and additional open-ended questions for informality and personal address, as these were identified as key themes throughout the interviews (Angouri, 2010; Koopman, 2015). The ratings were the same ordinal scale as the interviews of 1-10. The stimuli chosen were Radio 1's Newsbeat (Clip A) and Radio 4's World at One (Clip B), due to the identical topics, allowing the research focus to be placed on linguistic features.

The survey was designed on JotForm, an online survey platform, that allowed the clips to be embedded into the form and is GDPR compliant (JotForm, 2020). Brace (2008) notes the benefits of using online software for data collection, particularly the wider reach, reduction of priming effects and preventing researcher bias (2008, ch.10). The survey was designed so that participants could not read the next question until the previous one had been answered to prevent priming (Krosnick and Presser 2010).

Pre-testing occurred between the researcher and supervisors to ensure the technical aspects of the survey worked and that the survey would contribute to the investigation suitably (Stone, 1993). The survey was then piloted with five participants from the researcher's personal network. Their feedback and responses were used to make alterations to the wording of the question ensuring the survey aim was clear, and the

questions would yield the most detailed responses (Angouri, 2010).The survey was then released via the researcher's social media and using survey trade sites, The Student Room (2020) and Survey Tandem (2020). These sites helped to ensure that participants were not just linked to the researcher's personal network. The survey was not limited to 18-24 year olds to encourage responses from a wider audience, that may not necessarily be the same the listening habits as the interviewees (Albarran et al, 2007; McClung, Pompper and Kinnally, 2007). Gender identity was not considered an influencing factor and is not a factor in the BBC's target audience (BBC Trust, 2016a; 2016b). The survey was released on 10th April 2020 and closed on 10th June 2020 after 32 responses aged from 18 upwards, with 10 males and 22 females, were recorded. A copy of the survey can be found in Appendix 2.B.

3.2 Analysis Methods

3.2.1 Discourse Analysis of Radio Programmes

A linguistic analysis was conducted of the four transcribed programmes using Microsoft Excel (2021). The features were chosen for analysis based on the research aims to investigate listener perception through the use of linguistic features (Fairclough, 1989).

3.2.1.a Pronouns

Pronouns were analysed in relation to synthetic personalisation (Fairclough, 1989), which was identified as a key area for researching when considering engagement and mass media (Landert, 2014). Personalisation, particularly through pronouns is shown to impact how listeners may interact or engage with broadcasts (Bramley, 2001; Landert, 2014). Lloyd (2015) notes the significance of personal pronouns in radio broadcasts, and it is also considered a method of audience address even when addressing a mass audience (Bell, 1984; Fairclough, 1989; Landert, 2014). The transcripts were annotated for first, second and third person pronouns and whether they were singular or plural.

3.2.1.b Appraisal Analysis

A further area for analysis was the presenters use of evaluative language, and the transcript was annotated for the three main categories of attitudinal appraisal in order to analyse this (Koller, 2011; Kuzmičová et al, 2017). Attitudinal appraisal concerns how people, things and emotions are evaluated by speakers (Martin and White, 2005). This appraisal analysis uses Martin and White's (2005) framework, and the transcripts were annotated for Appreciation, Judgement and Affect and their sub-categories. Appraisal analysis often encounters limitations with the subjective nature of annotation (Scherer, 1999). To ensure the analysis was thorough and trusted, annotation guides were used (Fuoli, 2018; Fuoli, Littlemore and Turner, 2021). The process of annotation was repeated to ensure all occurrences were recorded and were correctly labelled.

3.2.1.c Markers of (In)Formality

Formality is the final feature for the discourse analysis and is included because of the relationship between informality and listener engagement, where informality is typically preferred by younger listeners (Robertson, 2013). There are six different linguistic features that were noted as being relevant in this investigation (Table 3.5)

Table 3.5 Features of Informality to be used in Analysis

Device	Reference	Example
Informal Vocabulary	Patterson, 2000, Baum, 2002 and Gretry et al, 2017	great, chatty, jokey
Contraction	Goffman, 1995, Fairclough, 2000, Pearce, 2005 and Gretry et al, 2017	Can't, ain't
Use of First Name	Pearce, 2005, Gretry et al, 2017, Jakic, Wagner and Meyer, 2017 and Fuoli, Littlemore and Turner 2020	Jack
Active/Passive Voice	Biber, 1986, Pearce, 2005 and Šafářová, 2017	The full report can be heard on the next programme vs You can hear the full report on the next programme
Fillers	Fox Tree, 2001, Ahmadian, Azarshahi and Paulhus, 2017 and Gretry et al, 2017	Like, well
Non-Fluencies	Fox Tree, 2001, Ahmadian, Azarshahi and Paulhus, 2017 and Gretry et al, 2017	Um, uh

Formality can be considered scalar, and the frequency of these features can help to understand where texts sit on the scale of formality to informality (Irvine, 1979). These features were selected based on the work of Gretry et al (2017), which focuses on the use of brand informality on social media. They use more linguistic features (i.e., punctuation and emoticons) than those listed above but were not included as they did

not relate to the research aims or were suited to analysis of a written text. Other features like sound mimicking, lexical bundles, common verbs, and verb omission were initially considered. After creating word lists from the transcripts in AntConc (Anthony, 2020) these were too infrequent and therefore were not included in the full analysis. These features were annotated in the same manner as pronouns and appraisal, with a repeat to ensure all instances were noted.

3.2.2 Participant Data Analysis

This section will discuss how both the interview and survey data will be analysed.

3.2.2.a Interview Data

Following Kvale's (2007) seven steps, once all interviews had been conducted the MP3 files were used to transcribe the interviews in a word processor. There were no annotations or speech markers as the interview data was needed for its content only (Edley and Litosseliti, 2010). Once transcribed, the 20 transcripts were imported to Nvivo (2019) for coding and the ratings of each clip noted for quantitative analysis in Excel. The aim of the coding was to quantify the in-depth qualitative analysis and understand how participants perceived the radio broadcasts. The interviews were coded for the features shown in Table 3.6.

Table 3.6 Codes for Interview Analysis used in Nvivo

Category	Feature	Description
Evaluative Language	Appreciation	How things or phenomena are evaluated
	Judgement	How people are evaluated
	Affect	How emotions are evaluated
Engagement	Interaction	Participants mention interactions between the presenter and others (including themselves).
	Audience Address	Participants mention how they as the audience feel addressed by the presenter
	Sound	Participants mention the auditory composition
	Pronouns	Participants mention the presenters use of pronouns
	Questioning	Participants note questioning in the clips
	Naming	Participants mention naming
Formality	Mentions Formality	Participants mention formality in anyway, whether thematic or linguistic
	Mentions Numbers	Participants mention the use of number/statistics
	Mentions Fillers	Participants mention the use of non-fluencies or fillers in the clips
	Mentions Contractions	Participants mention the use of contractions within the clips
	Laughter	Participants note the occurrence of laughter in the clips
Listening Purposes	Information	Participants discuss how information affects their listening
	Humour	Participants discuss how the use of humour affects their listening
	Entertainment	Participants discuss how the entertainment aspects of a programme or clip affects their listening
	Music	Participants discuss how music affects their listening habits
	Companionship	Participants mention companionship/friendship with radio presenters
Misc.	Structure	Participants mention the structure of the clip (e.g., turn taking, pace)
	Narrative	Participants mention the narrative or story of the clips
	Accent	Participants note the accent of presenters and/or guests
	Terminology	Participants mention the use of specific terminology or jargon
	Identity	Participants refer to their own identity in relation to the clips
	Value of News	Participants note newsworthy content

Some of these features were selected for the analysis based on the categories of the radio transcripts like formality, engagement and listening purposes which relate back to the categories for the discourse analysis. Appraisal was used to analyse enjoyment and preferences in a more objective way (Koller, 2011; Kuzmičová et al, 2017). Frequencies and individual instances of these features could then be analysed.

3.2.2.b Survey Data

By using JotForm (2020), the survey data was collated and downloaded as an .xls file ready for analysis. The demographics were processed and counted. As the responses to the stimuli did not yield the same detailed responses as the interviews[4], it was not necessary to code the responses in Nvivo. Instead, the ratings were collated in Excel (2021) and key themes or opinions from each question were highlighted for analysis (Edley and Litosseliti, 2010).

3.3 Ethics

Ethical approval was applied for and granted through the College of Arts and Law. To ensure that participant data followed ethical guidelines of informed consent the following procedures were carried out.

---

[4] No more than 60 words per question per participant

3.3.1 Interviews

Before undertaking the interviews, participants were sent an online consent form and briefing sheet (Appendix 3) with instructions and an explanation of the research and how it would work. When starting the video call, participants were given the opportunity to ask questions about the research and consent, before being asked to sign a consent form online via JotForm (2020). Questions were only denied if it could have influenced participants responses. Once the consent form was signed, participants were made aware that they could stop their interview at any point and could withdraw consent to participate up until June 30th, 2020.

3.3.2 Surveys

Similar to the interviews, participants were informed of the research purpose in the title page of the survey. Consent was given by starting the survey as per the instructions on the title page. Participants were able to withdraw their data up until June 30th, 2020. All data for the investigation was stored in compliance with GDPR regulation and as detailed in the Ethical approval document.

Chapter 4 Critical Discourse Analysis of Radio Programmes

4.1 Introduction

The radio programmes from both Radio 1 and Radio 4 form the basis of this analysis, which aims to understand the language that is used by presenters before considering the audience response to the language style and design (Bell, 1991). This analysis is broken down into four sections, focussing on these linguistic features as discussed in the methodology and literature review. The radio transcripts were analysed and coded for the following linguistic features.

Pronouns – The transcripts were coded for the use of first, second and third person pronouns both singular and plural. This section will consider how synthetic personalisation (Fairclough, 1989) and the personalisation of mass media (Landert, 2014) is realised through the use of pronouns, particularly 'you' and first person plural pronouns.

Appraisal Analysis – Using Martin and White's (2005) framework, this section looks at the branch of attitude, coding for Appreciation, Judgement and Affect. The analysis will focus on the impact of these devices used throughout the programme.

Markers of Informality – The transcripts were coded for features that mark informality.

- Contractions
- Fillers and Non-Fluencies
- Naming
- Informal Vocabulary
- Active and Passive Voice

These features all contribute to informality throughout a text (Gretry et al, 2017).

The first section will discuss how the presenters and guests of both Radio 1 and Radio 4 programmes use pronouns in their speech and the impact that this may have on listener perception, particularly with regards to a simulation of personal address and synthetic personalisation (Fairclough, 1989; Landert, 2014). The second section will focus on an appraisal analysis of the radio programmes using the framework set out by Martin and White (2005) and focussing on attitudinal appraisal. This will be used to understand how emotion and evaluation are shown throughout the programmes and whether the presenters use of appraisal influences listener perception. In turn, discussing how the presenters use of appraisal alters the relationship between and presenter and listener, whether consciously or unconsciously. The third section will consider how markers of informality are used to create style throughout the programmes looking at the variety of features listed above. It will consider how these markers can be used to appeal to the audience through the conversationalisation and tabloidisation of news broadcasts (Steen, 2003; Lefkowitz, 2018).

All frequency counts within the analysis were standardised, using proportion of linguistic feature to total word count for the programme to allow a more direct comparison could take place despite the programmes differing in length.

4.2 Personal Pronouns Results and Analysis

This section will consider how pronouns can be used by a presenter to personalise speech and how this may alter the audience perception (Fairclough, 1989; Landert, 2014). Pronouns offer a speaker the chance to include or exclude their listener and their decision can impact on the listeners' engagement and perception of their personality and the station that they represent (Landert, 2014; Loeb, 2016). The personalisation of news can alter the relationship between the presenter and the audience and has the potential to improve trust and responsiveness (Monzer et al, 2020).

It will specifically consider the work of Fairclough (1989) in terms of synthetic personalisation, where a speaker utilises pronouns when addressing a mass audience to appear as if they are directly addressing a single listener. As discussed in the Literature review, significant pronouns to investigate when discussing personal address with the audience are the second person pronoun 'you' and first-person plural 'we' as both pronouns assist in this process of synthetic personalisation (Fairclough, 1989; Landert, 2014). This personalisation provides an opportunity for the

presenter to build a relationship with a listener by simulating co-presence despite the mass media context (Fitzgerald and Housely, 2007; Landert, 2014).

To understand whether synthetic personalisation occurs within these radio programmes, the pronoun frequency must first be analysed to see how often the presenter uses pronouns and then the context of the pronouns can be analysed (Beciu, Lazăr and Mădroane, 2018). The counts are shown in Table 4.1.

Table 4.1 Raw Frequencies and percentages of pronouns used

Programme		1st Person (S)	1st Person (P)	2nd Person (S)	2nd Person (P)	3rd Person (S)	3rd Person (P)	Word Count
World at One	Frequency	163	57	101	1	51	91	8701
	Percentage	1.87	0.66	1.16	0.01	0.59	1.05	
Newsbeat	Frequency	36	23	17	0	52	25	2896
	Percentage	1.24	0.79	0.59	0.00	1.80	0.86	
Breakfast	Frequency	289	172	318	0	166	71	14789
	Percentage	1.95	1.16	2.15	0.00	1.12	0.48	
Today	Frequency	259	280	349	1	347	377	33069
	Percentage	0.78	0.85	1.06	0.00	1.05	1.14	

What follows is an analysis of the results provided in the table above.

4.2.1 The Use of 'you'

As shown in Table 4.1 above, the Radio 1 Breakfast programme has the highest proportion of the second person pronoun 'you' with 2.15% (318 out of 14789). As English offers no distinction between the plural and singularity of the pronoun 'you', instead, to mark formality or address, the context must be considered (Fairclough,

1989). This can be beneficial to mass media production like radio broadcasts as it allows the presenter to use a direct address even when speaking to many (Landert, 2014). It creates synthetic personalisation making the audience feel as though they have a personal relationship with the producer of the text, in this case, the presenter (Fairclough, 1989). As Lloyd (2015) suggests, 'you' is vital in building a connection with a radio audience and suggests that 'you' is as close to hearing your own name spoken, so is therefore a vital aspect of audience engagement and their perception of the presenters and programmes they listen to.

It is complex to identify when 'you' is used as a plural in these broadcasts, because even when it is clear that an audience is being addressed, it is unclear whether the presenter is directing their address to an individual or the mass audience as a whole (hence the low frequency of plural second person pronouns) (Lewis and Ramsey, 2004; Lloyd, 2015).

In most instances within Radio 1 Breakfast, it appears that the use of 'you' is either directed as singular at a caller or when addressing the audience. Depending on the context, it could imply that the presenter is encouraging listener interaction and attempting to simulate co-presence (Landert, 2014). If a presenter is using 'you' to address a specific person, for example, a guest speaker, this is not synthetic personalisation and therefore less relevant to the research aims (Fairclough, 1989). Therefore, frequencies and proportions cannot be the sole indicator of whether a text

has been personalised (ibid). This will be explored in context with examples of synthetic personalisation below (Text Box 4.2a).

Text Box 4.2.a Greg James' use of second person pronouns

Example 1A:
Greg James – Presenter, Radio 1 Breakfast – Line 34-36
```
I will get you up to date with all the latest things at ten
to eight a:n:d If you were listening to Arielle free you'd
you'd have heard her
```

Example 1B:
Greg James – Presenter, Radio 1 Breakfast – Line 254
```
if you've just joined me it's radio one breakfast
```

Example 1C:
Greg James – Presenter, Radio 1 Breakfast – Line 475-477
```
double one double nine (0.5) maybe if you are on half term
and you're able to listen to more of the breakfast show (.)
you:: love dua lipa (1.0) I've got a plan (.) it will involve
you
```

In all of these instances above, 'you' is used by the speaker to directly address the listeners, both as individuals and a mass audience. In Example 1B, the presenter offers a greeting to new listeners by sharing the station identity alongside the use of 'you' as personal address. This is expected within the genre (Lloyd, 2015) and the use of 'you' addresses new listeners immediately offering them a way to engage or relate to the programme (Scannell, 1991; Fitzgerald and Housely, 2002; Robertson, 2013). The presenter uses both the second and first person pronouns in Example 1B to create synthetic personalisation, implying that the 'you' is aimed specifically at a single listener who may have just turned the programme on, and joined him as an individual (me) in a personalised interaction.

This is also true of Example 1A where the presenter pre-supposes that some listeners may have heard the previous programme and chooses to address them directly and reference something from that programme. This could be seen as synthetic personalisation as the presenter uses the pronouns to create an imagined community where the listener and presenter share a space where they understand the content and context of the programme together (Fitzgerald and Housely, 2007; Conboy, 2010). This is also true of 1C where the presenter uses 'you' to encourage interaction with the programme. The presenter is utilising personal address to engage the audience by creating an 'imagined space' where the listeners share context with the presenter (Conboy, 2010; Landert, 2014). By using personal address, it is argued that a presenter can make 'mundane' elements relevant to the listener (Fitzgerald and Housely, 2007). A further example of this is shown below.

Text Box 4.2.b Greg James' use of 'we' and 'you'

> **Example 1D:**
> ***Greg James – Presenter, Radio 1 Breakfast – Line 1469***
> ```
> Uh I have a team of people on it (.) and we will bring it to
> you
> ```

Here, the presenter uses 'you' to address the listeners who share an interest in the programme, suggesting there is a reason for them to stay listening (Hutchby, 2004). In example 1D three types of personal pronoun are used in the same utterance, addressing multiple groups of people. In a similar style to the examples above, the second person pronoun 'you' in this instance is to address the mass media audience but it could be seen as a direct address towards individual listeners, again demonstrating synthetic personalisation. Example 1E (Text box 4.2c) shows how the

presenter still creates personalisation even when addressing others in the same utterance (Beciu, Lazăr and Mădroane, 2018).

Text Box 4.2.c Greg James' use of 'you' to address two different audiences

Example 1E:
Greg James – Presenter, Radio 1 Breakfast – Line 133
```
ROISIN (.) thank you and good morning to you if you just
switched on
```

In Example 1E, the speaker uses 'you' to address both a specific individual and the mass audience. The first use of 'you' is directed towards the newsreader, Roisin and offers no synthetic personalisation, instead is just a convention of the news radio genre, where a presenter may thank the newsreader (Lloyd, 2015; 2019). Similar to the previous examples, the second and third occurrences of 'you' in 1E address the audience, particularly focussing on those who may have recently started listening to the programme. Lloyd (2015) notes how presenters should constantly reopen the discussions to new listeners in this style of radio; he suggests that listeners are less likely to listen to the entire show but rather will tune in when they want to. The use of the pronoun here encourages an imagined response from the listener, as if they are a silent participant partaking in a turn-taking dialogue where they would respond to the greeting offered by the speaker, similar to that of traditional dialogue (Hutchby, 2004). It could be argued that by greeting the audience with 'you', the presenter opens a shared space and a community between themselves and the listener (Horton and Wohl, 2006; Fitzgerald and Housely, 2007), which could lead to a more engaged audience (Monzer et al, 2020). Arguably, the use of 'switched on' could reduce the impact of synthetic personalisation as it reminds the listener of the device and

therefore separates them from the presenter in their studio (Lloyd, 2015). Landert (2014) notes that plural first person pronouns like 'we' in example 1D can reduce the impact of synthetic personalisation by grouping the presenter with another group as opposed to sharing their viewpoint. Speakers should be aware of this when presenting to avoid creating a them and us culture (ibid). The following examples (Text box 4.2d) show that this use of multiple pronouns can offer different levels of personalisation in the way that the audience can be included or excluded (Loeb, 2016 and Beciu, Lazăr and Mădroane, 2018).

Text Box 4.2.d Greg James' use of different pronouns

Example 1F:
Greg James – Presenter, Radio 1 Breakfast – Line 594-595
```
BIG day (0.3) you're looking for Radio one's golden ticket
which gets you into Reading and Leeds (0.3) the big weekend
an:d
```

Example 1G:
Greg James – Presenter, Radio 1 Breakfast – Line 161
```
Yeah that's exactly right so eve I feel you
```

Example 1F shows synthetic personalisation in the context of a radio competition by directly addressing the audience with a call to action with the use of 'you'. The presenter is encouraging listeners to partake in a competition. Again, as he is addressing a mass audience, it could be considered that 'you' is plural but if it considered to be singular, then it implies that each individual should take part and could improve engagement if this was perceived by the addressee in this way (Bell, 1991). In Example 1G, the use of 'you' is singular and addresses the specific listener, 'Eve'. Here, the presenter uses the phrase 'I feel you' to relate to the listener as if

sharing empathy, so the use of the first person pronoun, although unusual in news discourse (Conboy, 2007) is used to build solidarity and community with the listener (Fitzgerald and Housely, 2007).

In comparison, Radio 4's World at One has the second highest percentage of the second person pronoun 'you' per word with 1.16% (101 out of 8701). In this programme, it appears that the pronoun is most used to direct questions to the callers and experts used throughout the programme to expand on the news stories. Some examples are shown below:

Text Box 4.2.e Sarah Montague's use of 'you'

> **Example 1H:**
> *Sarah Montague – Presenter, World at One – Line 577*
> ```
> Peter Kyle (.) how often do you get abuse about the was
> ```
>
> **Example 1I:**
> *Sarah Montague - Presenter, World at One – Line 768-769*
> ```
> the best rugby team in the world ,hh. So could you still get
> tickets
> ```

In these examples it seems that the presenter is less likely to use 'you' when addressing the audience. Despite this, there are still instances of synthetic personalisation from the presenter even if most uses are directed to a specific guest in the conversation rather than a silent participant (Hutchby, 2004). These examples offer both uses of the pronoun 'you', where the presenter is addressing the audience (1L) and where they are addressing a guest speaker (1H).

Conversely, in the Today programme, the most frequent use of 'you' is to address

individuals who are being interviewed. Some examples are shown below:

Text Box 4.2.f Pronoun use on the Today Programme

```
Example 1J:
Justin Webb – Presenter, Today – Line 286-288
Uh ,hh. Angus thank you (.) and we'll be talking to (.) um
(.) Molly Russells (.) Father (.) Ian at a roughly half past
eight and indeed hearing your report (0.3)

Example 1K:
Justin Webb – Presenter, Today – Line 685
a no deal Brexit which is what you say you are desperate to
avoid

Example 1L:
Martha Kearney – Presenter, Today – Line 1517-1518
that's what you want (.) is that because] you don't want to
face a
```

These examples show the use of 'you' in a direct address to the guest or caller. This

use could exclude the audience from a synthetic personality as the presenter does

not include them in their 'imagined' space there is little opportunity for them to build

a relationship, consciously or unconsciously (Fairclough, 1989; Fitzgerald and

Housely, 2007; Landert, 2014). It is implied that use of the pronoun 'you' to directly

address the mass audience is the main method of personalisation, so this lack of

direct address to the known audience could suggest a lack of personalisation and

therefore reduce the opportunity of relationship building with the listener (Landert,

2014; Loeb, 2016).

4.2.2 The Use of First-Person Plural Pronouns

In addition to the use of 'you', as shown above, there are other opportunities for the presenter to personalise their language or style to engage the audience. In particular, the choice of either singular or plural first person pronouns can influence the level of personalisation from a speaker, if it is personalised at all (Loeb, 2016; Beciu, Lazăr and Mădroane, 2018). Singular first person pronouns, especially 'I' is not considered typical of news dialogue so is less likely to be used (Steen, 2003; Conboy, 2010). In contrast, the first person plural pronouns 'us' and 'we' provide a speaker with an opportunity to include an addressee in the dialogue and associate with their values, but this can also be exclusionary if the listener is not included in the group being referred to (Bell, 1984; Fairclough, 1989; Landert, 2014). When speaking to a caller (Text Box 4.2g), the presenter uses the first person plural 'us' and it could be to include the audience, as if the presenter is asking the caller to address both him and the audience listening.

Text Box 4.2.g Greg James' use of 'us'

Example 1M: ***Greg James – Presenter, Radio 1 Breakfast – Line 259*** `You've been up for a very long time already (0.3) tell `**`us`** `what you do`

In Example 1M the presenter is clearly including the known audience in the pronoun 'us', simulating a co-presence with them as if they are all share an interest in the caller's story (Fitzgerald and Housely, 2007; Landert, 2014). It can be assumed that the use of 'us' is inclusive of the audience and not just the production team as it

groups together the people who will be listening, asking the caller to 'tell us', as if it were a conversation in a group setting (Thornborrow and Fitzgerald, 2013). Conboy (2010) suggests that 'tabloid talk', a form of broadcast talk, has the ability to address ordinary people and that when pronouns are used by a speaker or writer, it can bring the audience into the dialogue, building a communal address (2010, p.57). One such way of achieving this communal address, is through the use of first person plural pronouns (Landert, 2014). Some examples are shown below:

Text Box 4.2.h Use of first person plural pronouns on different programmes

Example 1N:
Ben Mundy - Presenter, Newsbeat – Line 93
`So that means `**`we`**` `<u>`won't`</u>` be leaving in three days time`

Example 1O:
Greg James - Presenter, Radio 1 Breakfast – Line 881
`Sean Paul (.) `**`we`**` `<u>`need`</u>` you right now`

Example 1P:
Sarah Montague - Presenter, World at One – Line 239
`Cabinet are meeting as `**`we`**` speak (0.5) to make a decision`

Example 1Q:
Martha Kearney - Presenter, Today – Line 953
`And just explain to `**`us`**` ,hh. about al bagdadhi's background`

These examples all show the presenters of each programme involving the audience through their use of first person plural pronouns. All of these examples use the pronoun ('we' or 'us') to group the presenter and listener together as a collective all engaging with the same topic, as if speaking on behalf of the listener (Conboy, 2007; 2010; Landert, 2014). Specifically, the use of 'we' (Examples 1N-1P), is associated with grouping an audience and an assumed identity where the audience share views

(Bramley, 2001; Conboy, 2007). It can also be shown, particularly with political discourse or 'broadsheet talk' that the use of the inclusive 'we' can be patronising if done incorrectly and suggesting a hierarchy of listener and presenter (Boyd, 2013).

Looking back to Table 4.1, Radio 1 breakfast has the greatest proportion of plural first person pronouns with 1.16% (172 out of 14789). Radio 1's higher proportion is expected due to the tabloid style of the programme, which would therefore include more personalisation through the use of pronouns (Conboy 2010; Lefkowitz, 2018). Robertson (2013), who analysed BBC TV News and children's news programme Newsround, argues that BBC news content is more formal and lacks personalisation to engage the audience. As Radio 1 is aimed at a younger audience, then personalisation through pronouns may be more expected. Despite this, the Today programme, has an unexpectedly high proportion of first person plural pronouns, of 0.85% (280 out of 33069). Hendy (2007; 2017) has shown that in comparison with the 1970's, Radio 4 now is more conversationalised, which is supported by this unexpected high frequency of first person plural pronouns. The increase in this specific pronoun use can be seen to show more personalisation, where the presenter has actively chosen to use pronouns to personalise the speech to relate to their listener (Beciu, Lazăr and Mădroane, 2018). The use of collective pronouns like 'we', 'us' and 'ours' are also associated with a greater opportunity for alignment with the listener, where the same views are shared or implied to be shared (Garrod and Pickering, 2007). This increased use of personalisation can have greater influence on the views of the listener (Beciu, Lazăr and Mădroane, 2018) and this could offer a

reason as to why Radio 4 use less of these pronouns. As Radio 4's service license states that they must offer neutral and unbiased news, there could be a greater conscious effort to reduce the influence on listeners views and their alignment as one large group of listeners (Conboy, 2010; Beciu, Lazăr and Mădroane, 2018).

It is also important to acknowledge the percentage of use of these pronouns by the presenter and by that of guest speakers or callers. The percentage use by presenter is shown below in Table 4.2.

Table 4.2 Raw frequencies and percentages of pronouns used by presenters

Programme		1st Person (S)	1st Person (P)	2nd Person (S)	2nd Person (P)	3rd Person (S)	3rd Person (P)	Word Count
World at One	Frequency	23	27	61	1	45	59	4960
	Percentage	0.46	0.54	1.23	0.02	0.91	1.19	
Newsbeat	Frequency	1	8	16	0	40	12	1614
	Percentage	0.06	0.50	0.99	0.00	2.48	0.74	
Breakfast	Frequency	175	133	262	0	129	57	11235
	Percentage	1.56	1.18	2.33	0.00	1.15	0.51	
Today	Frequency	64	115	192	0	217	168	18750
	Percentage	0.34	0.61	1.02	0.00	1.16	0.90	

This table illustrates the proportion of pronouns used by the presenters, with the percentage being calculate over the total number of words used by presenters. Radio 1 Breakfast consistently has the highest proportion of pronouns and looking to the use of first person plural, as discussed above, Radio 1 Breakfast has a proportion of 1.18% (133 out of 11235). For comparison, the guests counts are shown below in Table 4.3.

Table 4.3 Raw frequencies and percentages of pronouns used by guests

Programme		1st Person (S)	1st Person (P)	2nd Person (S)	2nd Person (P)	3rd Person (S)	3rd Person (P)	Word Count
World at One	Frequency	140	30	40	0	6	32	4011
	Percentage	3.49	0.75	1.00	0.00	0.15	0.80	
Newsbeat	Frequency	35	15	1	0	12	13	1282
	Percentage	2.73	1.17	0.08	0.00	0.94	1.01	
Breakfast	Frequency	114	39	56	0	37	14	3554
	Percentage	3.21	1.10	1.58	0.00	1.04	0.39	
Today	Frequency	195	165	157	1	130	209	14319
	Percentage	1.36	1.15	1.10	0.01	0.91	1.46	

This comparison shows that, proportionately the presenters of Radio 1 Breakfast use the most first person plural pronouns out of any of the programmes. This supports the idea that the presenter uses the pronouns to share their views and represent the listener, including them in their speech, which is expected of this tabloid style programme (Conboy, 2010; Lloyd, 2015).

Despite this, the use of collective pronouns like 'we' can be ambiguous in who is being included; Boyd (2013) suggests that they can be exclusionary if the presenter is using them in reference to themselves and the producers and not the listening audience, creating a 'them' and 'us' divide. So, despite Radio 1's higher frequency of use, the context and use of the pronoun should be considered in terms of the impact of its use. Some examples of the use of these pronouns in Radio 1 programmes are shown below:

Text Box 4.2.i Various pronoun use on Radio 1 programmes

> **Example 1R:**
> ***Greg James - Presenter, Radio 1 Breakfast – Line 154 - 155***
> In amongst it **we've** had a complaint about the star listener
>
> **Example 1S:**
> ***Greg James - Presenter, Radio 1 Breakfast – Line 962***
> What **we're** gonna do (.) is **we're** gonna play another song
>
> **Example 1T:**
> ***Ben Mundy - Presenter, Newsbeat – Line 18***
> But **we're** starting with a dad who's made **his** own journey

In these examples, the presenters use 'we' to group together the institution of both presenter and producers for the Radio 1 programme. This could therefore alienate the audience by creating a them and us grouping, where the presenter is the one with the knowledge and power (Fairclough, 2015; Monzer et al, 2020).

Looking again to the distribution of pronouns between guests and presenters, Tables 4.2 and 4.3 show that guests use a higher proportion of singular first person pronouns across all four programmes. Singular first person pronouns are often associated with the tabloidisation of news, particularly as they mark informality (Lefkowitz, 2018). As the guests are the main users of these pronouns, it brings into question whether this is a product of tabloidisation or whether it is a result of the guests sharing their 'eye witness' accounts of a story (Connell, 1998). The tabloidisation of news will be discussed further in the section regarding informality (Section 4.4 - **Formality**).

4.3 Appraisal Analysis

This section will focus on the appraisal analysis of the radio transcripts. It will investigate how appraisal is used, particularly focussing on emotional discourse from the presenter and how this may alter listener perception. As mentioned in the methodology, the appraisal analysis conducted will focus on Attitudinal appraisal, concerned with Judgement, Affect and Appreciation, following the framework set out by Martin and White (2005).

The category of attitude within appraisal analysis can be utilised to better understand how a speaker evaluates people, things, and emotions (Martin and White, 2005). The choices made by the speakers will be analysed to understand whether the speaker tries to build solidarity or not with the addressee and how this may impact the engagement with the audience (Macken-Horarik, 2003; Hadidi and Mohammadbagheri-Parvin, 2015). As suggested in the Literature Review [p.30], Macken-Horarik (2003) found that the greater the level of affect then the more opportunities available for the presenter to build an empathetic relationship with the listener. This will be investigated within this section to understand how emotion is used by presenters and its potential to increase engagement and rapport. Hareli and Hess (2010) argue that affect can provide a diagnostic tool for listeners to discover the personality of the speaker more effectively. Barcelos, Dantas and Sénécal (2017) argue that emotion is also related to informality, particularly if the presenter expresses emotion as it humanises them.

If perception can be influenced by the use of affect within a text, then a speaker can shift their style to create a personality that the listener can empathise with and relate to (Hareli and Hess, 2010; Ross and Caldwell, 2020). This appraisal analysis will consider how speakers share their opinions and values across the different programmes and whether this differs between Radio 1 and Radio 4 to suit the different audience demographics. In the appraisal analysis of the transcripts the frequencies and proportions were as follows.

Table 4.4 Raw frequencies and percentages of types of attitudinal appraisal used in the programmes

Programme		Affect	Appreciation	Judgement	Total Word Count
World at One	Number of words	22	101	6	8701
	Proportion of text (%)	0.25	1.22	0.07	
Newsbeat	Frequency	3	37	7	2896
	Proportion of text (%)	0.10	1.45	0.24	
Breakfast	Frequency	111	143	63	14789
	Proportion of text (%)	0.75	1.00	0.43	
Today	Frequency	45	256	145	33069
	Proportion of text (%)	0.14	0.80	0.44	

What follows within this section is an analysis based on the results provided in the table above:

4.3.1 Affect

As shown in Table 4.4, Radio 1 Breakfast has the highest proportion of Affect words to overall text with 0.75% (111 out of 14789). The smallest proportion was Radio 1's Newsbeat with 0.1% (3 out of 2896), this is more typical of the news genre, with a strict structure of headlines and reports, so would be expected to focus on fact more

than opinion (van Dijk, 1988; Robertson, 2013). This could relate to the purpose of the programmes, where Newsbeat aims to inform the listeners in the regular bulletins, Radio 1 Breakfast focusses more on setting the listeners up for their day and giving them the necessary information to go about it (BBC Trust, 2016a).

Following the expectations of hard news, a broadcast is less likely to focus on opinion, so the presenter has little opportunity to use attitudinal appraisal (White, 1997; Baum, 2003). Radio 1 Breakfast does not follow this 'hard news' style in the same way but instead uses entertainment to introduce complex and 'hard' topics in a soft news style (Baum, 2002; Alba-Juez, 2017; Tandoc, 2018). Soft news is expected to utilise language to show realism and emotion to engage with an audience who would not typically engage with complex news stories (Baum, 2002; Prior, 2003; Hollander, 2005). As Radio 1 uses more Affect, it could be a way for speakers to express their opinion in line with the expected style of 'soft news', allowing the audience to engage with the news even when they are not normally the target audience (Vinagre and Esteban, 2017; Bednarek, 2019). Some examples of affect (bold) from Radio 1 Breakfast are shown below:

Text Box 4.3.a Greg James' use of affect

> **Example 2A:**
> ***Greg James – Presenter, Radio 1 Breakfast - Line 646***
> `it` **`annoyed`** `people in the right way (0.3)`
>
> **Example 2B:**
> ***Greg James – Presenter, Radio 1 Breakfast - Line 742***
> `I know I joked with James a minute ago but I` **`love`** `watching ru`
> `Wales play rugby`

```
Example 2C:
Greg James – Presenter, Radio 1 Breakfast - Line 1667-1668
I like adele you know what I'm gonna upgrade that I love
adele

Example 2D:
Greg James – Presenter, Radio 1 Breakfast - Line 1586
the weekend which felt entirely (.) it felt very sad
```

These are all examples of affect, used by the presenter of the show. In examples 2B and 2C, the presenter is sharing his own emotion and in 2A and 2D he is expressing affect of a non-authorial voice, attributing the emotion to another rather sharing their own feelings with the listener (Thomson, White and Kitley, 2008). This could be an attempt from the presenter to engage with the experience of the listener and build a likeable persona (Hareli and Hess, 2010; Vinagre and Esteban, 2017). Previous empirical research has shown that radio listeners tend to respond positively to emotional displays by presenters (Hareli and Hess, 2010; Vinagre and Esteban, 2017). Therefore, the use of affect expressions observed here may contribute to increased engagement with listeners.

As suggested above, affect is more likely to be seen in soft news and tabloid content (Baum, 2002; Bednarek and Caple, 2012). Despite this, both Radio 4 programmes alter their language style to appeal to their audience by sharing their emotions (Baum, 2002; Alba-Juez, 2017) and still fulfil their service license aims of delivering news (BBC Trust, 2016a; 2016b). To compare the use of affect, some examples from the Today programme on Radio 4 are shown below:

Text Box 4.3.b Use of Affect on the Today programme

Example 2E:
Justin Webb – Presenter, Today - Line 3143-3144
People will be (0.3) just (.) <u>staggered</u> and and and (.)
impressed and am<u>a::z</u>ed by <u>y</u>our own (.) personal commitment

Example 2F:
Justin Webb – Presenter, Today - Line 1014-1015
Still an exit that they can feel **very proud** (.) about (.)

Example 2G:
Jo Swinson – Political Leader (Guest), Today - Line 1350-1351
So I'm **hopeful** (.) that as a result of what we've done we
will see that extension granted <u>today</u>

In example 2G, the political leader, Swinson, uses affect to describe her own feelings towards something, which is considered to be common amongst politicians in order make them appear realistic to potential voters and create a positive persona (Ross and Caldwell, 2020). Similar to the discussion above, the uses of affect in 2E and 2F are from the presenter and the emotion is placed on the non-authorial voice. While this may not help build rapport with the listener, listener engagement and rapport may not be the only purpose of the text (Marchionni, 2013; Vinagre and Esteban, 2017). In the 32 occurrences of affect throughout the Today programme, only 3 are used by the presenter, the other occurrences instead come from guests or news bulletin readers. The presenter may use less affect due to the higher level of 'hard news' content which is less likely to accommodate appraisal and opinion in favour of delivering objective and neutral news content (White, 2000; Alba-Juez, 2017; Bednarek, 2019).

Radio 4's the World at One has the second highest proportion of affect words at 0.25% (22 out of 8701). Similar to the Today Programme, of the 22 instances of affect in the World at One, only one occurs in the speech from the presenter, the other uses are by guests on the show or callers. The one instance where the presenter uses affect is shown below.

Text Box 4.3.c Affect on the World at One

> **Example 2H:**
> ***Sarah Montague – Presenter, World at One - Line 791***
> ```
> you think are tickets but you're nervous about (0.3) buying
> them
> ```

Similar to the use of affect by the Today programme presenters, this use (2H) shows the presenter is sharing the emotions of another voice, again following the genre expectations of 'hard news' where the presenter is focussed on sharing a complex news story without bias or their own opinion (Fowler, 1991; Scannell, 1998; White, 2000; Thornborrow, 2001). If the presenter does not share their emotion with the listeners it offers little opportunity for them to build solidarity with the listener or share in their imagined space (Fitzgerald and Housely, 2007; Thornborrow and Fitzgerald, 2013; Hadidi and Mohammadbagheri-Parvin, 2015).

Contrary to this, Radio 1's Newsbeat has the smallest proportion of affect with 0.1% (3 out of 2896) throughout the programme. Although Newsbeat could be classified as 'soft news', this small proportion does not support the expected style and therefore the presenting style may not be the same across Radio 1. The one instance of affect

in the Newsbeat programme is also only used by a guest and not the presenter themselves (See Text Box 4.3d).

Text Box 4.3.d Use of Affect by Newsbeat guest

Example 2I:
IR – Guest, Newsbeat – Line 29
`I spect it'll be` **quite an emotional** `thing for me (.)`

This example shows graduated affect through force, quantifying the amount through the use of 'quite' (Martin and White, 2005). The lack of affect in itself suggests that there is little opportunity for the listener to engage with this presenter on a personal level (Baum, 2002; Vinagre and Esteban, 2017). This could relate to the fact that Newsbeat presenters are partially scripted when presenting. Scripted speech is shown to be less likely to include affect or emotion (Bednarek and Caple, 2012).

Looking to the types of affect, allows a further understanding of how emotion is used in the programmes. Table 4.5[5] shows frequencies of the types of Affect and the percentage of the total occurrences.

---

[5] NB: these counts are of occurrence of affect rather than word count as shown to illustrate proportions correctly in Table 4.4

Table 4.5 Raw frequencies and percentages of types of Affect used in the programmes

Programme		Inclination	Disinclination	Happiness	Unhappiness	Security	Insecurity	Satisfaction	Dissatisfaction	Totals
World at One	Frequency	1	0	3	0	1	7	5	2	19
	Proportion of total Affect	5.3	0.0	15.8	0.0	5.3	36.8	26.3	10.5	100
Newsbeat	Frequency	0	0	0	0	0	1	0	0	1
	Proportion of total Affect	0.0	0.0	0.0	0.0	0.0	100.0	0.0	0.0	100
Breakfast	Frequency	0	1	49	9	0	5	14	7	85
	Proportion of total Affect	0.0	1.2	57.6	10.6	0.0	5.9	16.5	8.2	100
Today	Frequency	2	1	11	5	1	1	13	2	36
	Proportion of total Affect	5.6	2.8	30.6	13.9	2.8	2.8	36.1	5.6	100

The most frequent type of affect overall is Happiness (positive affect), particularly in the case of Radio 1 Breakfast. Martin and White (2005) suggest that un/happiness is the most common type of affect to come to mind and frequently occurs throughout appraisal analysis as it involves the feelings or moods of happy/sad and in turn like/dislike (2005, p.49). As a 'breakfast show' the main aim is to set the listeners up for the day (Lloyd, 2015; 2019). It is therefore expected that Radio 1 breakfast will have a higher proportion of positive affect to suit the requirements of the tabloid talk or soft news (Conboy, 2010). Some examples from Radio 1 breakfast of positive affect in the category of happiness are shown below.

Text Box 4.3.e Greg James' use of happiness

Example 2J:
Greg James – Presenter, Radio 1 Breakfast - Line 479-480
```
I'd love you to join us as well
```

```
Example 2K:
Greg James – Presenter, Radio 1 Breakfast - Line 1668
You know what I'm gonna upgrade that I love adele

Example 2L:
Greg James – Presenter, Radio 1 Breakfast - Line 746
Loads of very happy England fans
```

These examples show the presenter using affect in the form of happiness with varying purposes. Examples 2J and 2K places the affect on the presenters' feelings for another person(s) whereas 2L focusses sharing the emotions of others, in this case 'England fans'. Where the presenter shares their own feelings, it could be argued that this allows him to open up to the listeners and share his own emotion. It is questionable as to whether this expression of the emotion 'love' actually builds solidarity with the listener or whether instead of sharing the same views, the listener builds a connection due to the presenter being more emotional (Macken-Horarik, 2003).

Example 2L shows how the presenter reports on the emotions of others, which can offer solidarity, particularly if the listener identifies as part of the group being referenced 'England fans' (Martin, 2004). This is not the only occurrence where the presenter uses affect in reference to other people's emotions or reactions. This is similarly shown in the examples from Radio 1 breakfast below:

Text Box 4.3.f Greg James reporting happiness

```
Example 2M:
Greg James – Presenter, Radio 1 Breakfast - Line 1329
We're so pleased that you picked up again
```

These examples show how the presenter uses affect to share the feelings of both himself and the listeners, particularly with the choice of pronouns (as discussed above in section 4.2.2). By sharing the presupposed feelings of the listener, the presenter is offering an opportunity to build solidarity with the listeners, if they share in these feelings (Macken-Horarik, 2003; Garrod and Pickering, 2007)

In comparison, the use of happiness in Radio 4's Today programme is less frequent with 11 occurrences out of a potential 36 (30.6%) but when used, the presenter tends to be reporting on other people's emotions rather than their own. Some examples are shown below.

Text Box 4.3.g Happiness reporting on different programmes

Example 2O:
Katie Watson – News reporter, Newsbeat - Line 94-95
```
Who's both loved and loathed
```

Example 2P:
Tomasz Schafernaker– Weather Forecaster, Today - Line 1129
```
Many of us will enjoy some sunshine
```

Example 2O shows a report from a news update within the overall show and this similar phrase of loved, occurs three more times as the reporter uses a similar report of the topic each time. Unlike the previous examples, the guests are the speakers who are sharing their emotions on Today, although they are not actively prompted to share

this by the presenter. Out of the 36 occurrences of affect on the Today programme, 30.6% (11 out of 36) of those are used by a presenter, the remaining 69.4% (25 out of 36) occur in the speech from guests and callers. This is true to the genre conventions of 'hard news' where the affect is expressed more by 'experts' or 'eye witnesses' (Bednarek and Caple, 2012).

Looking to the affect used by the guests on Today, the affect often occurs within the news reports, where the questions are not explicitly known by the listener, instead it is a pre-recorded piece of content, introduced as 'The BBC spoke to X'. This relates to the concept of institutional power where the corporation of the BBC is given no emotion, instead the emotion is shared by the guest in favour of factual and newsworthy content (Bednarek and Caple, 2012). This also is more likely to maintain neutrality and objectivity in line with the Radio 4 service license (BBC Trust, 2016b). To better understand the use of affect, the instances have been coded for genre of news. See Fig 4.a.

Figure 4.a Proportion of News Genre when Affect occurs on Today
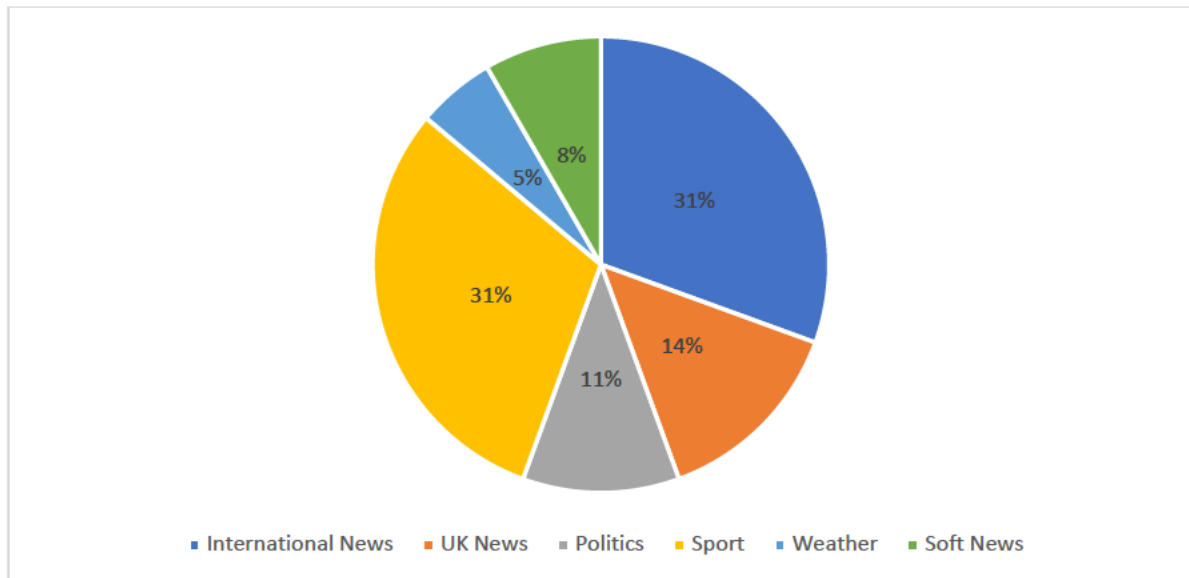
As shown in Fig 4.a, Sport accounts for 31% (11 out of 36) of the instances of affect. As this is a 'hard news' programme, international and UK news, and politics are expected topics and they cover a larger proportion of the overall programme (Bednarek, 2006; Conboy, 2010). According to Connell (1998) Sport would be classified as soft news, which could explain the higher proportion of affect in the Today programme where affect is not expected due to the hard news style throughout the programme (Bednarek, 2006).

4.3.2 Appreciation

In the radio programmes in this analysis, appreciation is the most frequent type of attitudinal appraisal across all four of the programmes analysed. This section of the analysis will aim to understand how appreciation is used across the programmes and what impact this may have on the audience engagement.

As White (2001) suggests, Affect and Appreciation are inherently connected in terms of where they occur within speech. Eggins (2004) suggests that the categories of Appreciation can be thought of as mental processes, which Martin and White (2005) divide into three categories: reaction, composition, and valuation. Reaction (including quality and impact) focusses on emotion and desire in terms of how a speaker demonstrates affection towards something. Composition (including balance and complexity) relates to the perception of order and structure and Valuation is related to a speaker's opinions.

Reaction and composition fall under the category of aesthetic appreciation, and valuation is its own category (White, 1998). Valuation focuses on social salience and the level of harm or benefit something brings to society and not the form or appearance (1998, p.216). This distinction is relevant to this investigation as White (1998) suggests that hard news texts are more likely to use valuation as a type of appreciation more frequently. Fig 4.b shows the proportion of the two appreciation types across the 4 programmes.

Figure 4.b Aesthetic and Valuation appreciation types
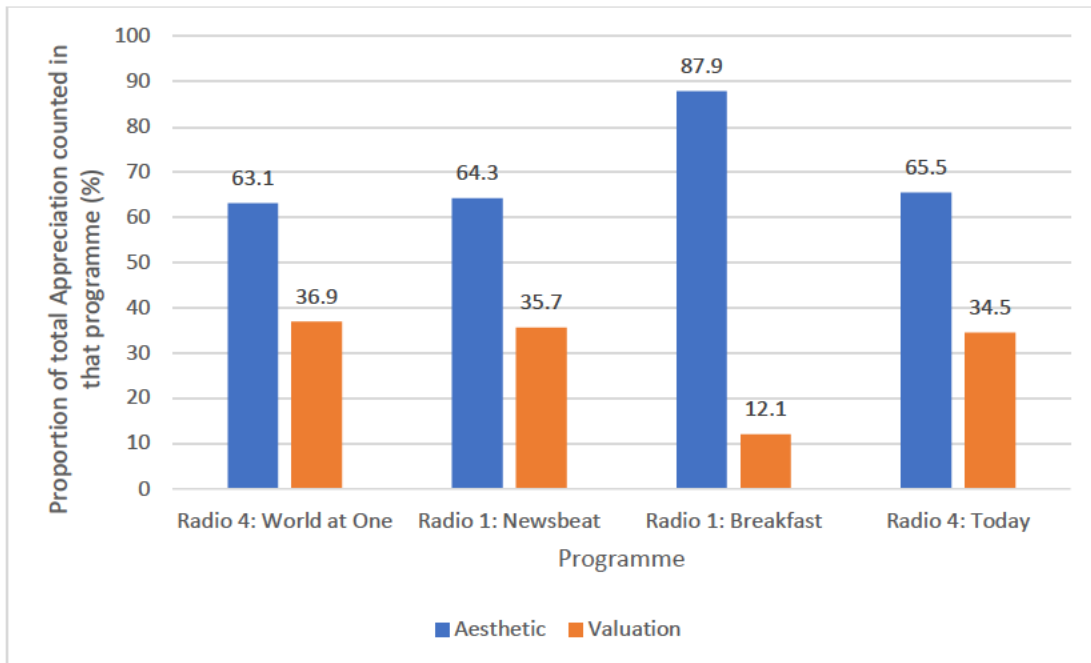
This figure shows that instead of following the conventions of hard news and appreciation suggested by White (1998), all of these programmes use more aesthetic appreciation as opposed to valuation. The programmes in this analysis use greater amounts of aesthetic appreciation which are reaction and composition. A full breakdown of the frequency of types and their relative proportions of use is shown below in Table 4.6.

Table 4.6 Raw frequencies and percentages of types of Appreciation used in the programmes

Programme		Reaction				Composition				Valuation		Totals
		Positive Impact	Negative Impact	Positive Quality	Negative Quality	Positive Balance	Negative Balance	Positive Complexity	Negative Complexity	Positive Valuation	Negative Valuation	
World at One	Frequency	5	0	9	9	3	3	12	0	16	8	65
	Proportion of Appreciation (%)	7.7	0.0	13.8	13.8	4.6	4.6	18.5	0.0	24.6	12.3	100
Newsbeat	Frequency	9	1	2	5	0	0	0	1	8	2	28
	Proportion of Appreciation (%)	32.1	3.6	7.1	17.9	0.0	0.0	0.0	3.6	28.6	7.1	100
Breakfast	Frequency	5	2	68	16	1	1	1	0	12	1	107
	Proportion of Appreciation (%)	4.7	1.9	63.6	15.0	0.9	0.9	0.9	0.0	11.2	0.9	100
Today	Frequency	17	3	40	51	1	5	6	8	63	6	200
	Proportion of Appreciation (%)	8.5	1.5	20.0	25.5	0.5	2.5	3.0	4.0	31.5	3.0	100

The most frequent use of Appreciation comes from Radio 1 Newsbeat with 42 appreciation words (28 total occurrences) accounting for a proportion of 1.45% of the entire transcript. It is interesting to note the split between aesthetic and valuation, as aesthetic is more frequent than valuation. This is less expected as White (1998) notes that aesthetic is less common in news so context must be considered. The highest frequency of Appreciation in Newsbeat is Positive Impact at 32.1% (9 out of 28). Impact is part of reaction and questions whether the phenomenon grabbed the speaker's attention. Some examples of Positive Impact are shown below:

Text Box 4.3.h Use of positive impact on different programmes

Example 3A[6]:
Expert and guest interaction about a news item - Today – Line 52-54
FH: yep un that's **pretty** <u>**graphic**</u> (0.3) it dozn['t (.) it dozn]'t
IR: [that's **graphic**]
FH: get much **more graphic** than that

Example 3B:
Ben Mundy – Presenter, Newsbeat – Line 251
Stevie will be at one of the **glitziest** award ceremonies

Example 3C:
S – Guest, Newsbeat – Line 281
gonna be **very VEry different** hh (laugh) to normal day to day job

These examples use graduations (much more, pretty, very, and glitziest) to determine

the intensity of their appreciation (Martin and White, 2005). Examples 3A and 3C use

intensification to upscale the appreciation. The choice of superlative 'glitziest' also

upscales the appreciation at the highest possible level (ibid). This has the potential to

improve solidarity as the speaker demonstrates a commitment to their opinion on the

topic, to which listeners are more likely to positively engage with (Martin and White,

2005). By building solidarity through graduation, it could be argued that the speaker

is encouraging alignment with their views by working to engage the listener in their

speech (Martin, 2004; Garrod and Pickering, 2007). As suggested by Sepheri (2010),

listeners have the opportunity to choose whether to actively engage with the content

and the presenters.

---

[6] Example 3A is coded as Positive Impact as it relates to the notion of whether it 'grabs' someone

(Martin and White, 2005).

In comparison, the World at One has 5 instances of positive impact (7.7% of the total occurrences of appreciation). Similarly, to the discussions of affect above, less appreciation is expected in these 'hard news' programmes where the focus is more on the facts rather than evaluating or sharing opinion in order to maintain neutrality (Bednarek, 2006; Thomson, White and Kitley, 2008). Two of those 5 occurrences use graduation and are shown below.

Text Box 4.3.i Use of positive impact on the World at One

Example 3D:
Kevin Connelly – News Reporter, World at One – Line 224-225
```
Is a very interesting one because s:o many European countries
(0.3) led by
```

Example 3E:
Sophie Hutchinson – News Reporter, World at One - Line 460
```
but it's interesting that there is still a spend on
homeopathy
```

Example 3F:
TJ – Guest, World at One – Line 549
```
make a big difference to a lot of peoples lives
```

Example 3G:
Peter Kyle – MP (Guest), World at One - Line 637-638
```
shocking to me but r:eally it was like a revelation
```

Example 3H:
MB – Guest, World at One - Line 672
```
enabled me to see:: language in interesting ways (.)
```

Looking to example 3F, the caller is the one to utilise graduation to quantify and emphasise their appreciation. This could be related to the content of the news item as Tessa Jordan has been called upon as a guest to defend a decision against something she believes in so would therefore be likely to upscale her appreciation

(Martin and White, 2005). This allows the speaker to focus on a personal and human interest aspect of their own story by sharing her own account of the situation (Bell, 1991; Franklin, 1997).

The expectation is that 'soft news' would be more likely to use more aesthetic appreciation and 'hard news' less appreciation overall, but if used then more valuation (Thomson, White and Kitley, 2008). Connell (1998) suggests that hard news has undergone a level of 'tabloidisation', where hard news is softened as the current audience prefer human interest stories (Franklin, 1997). This is shown with Radio 1 Breakfast where 87.9% (94 out of 107) (see Fig 4.b) of the total appreciation use are aesthetic and therefore reduce objectivity (Bednarek, 2006). Some further examples of the aesthetic appreciation are shown below.

Text Box 4.3.j – Aesthetic appreciation on Radio 1 Breakfast

Example 3I:
Greg James – Presenter - (Line 164) – Negative Quality
```
It's like in a rrr:eally terrible drama
```

Example 3J:
Greg James – Presenter - (Line 568-569) – Positive Impact
```
what happened during radio ones treasure hunt (0.5) it was
dramatic
```

Example 3K:
Greg James – Presenter - (Line 1856) – Positive Quality[7]
```
Matt F says this Celeste song is absolutely brilliant
```

---

[7] This has been coding as aesthetic as it relates specifically to the song so is evaluated in terms of its form rather than its benefit to society (White, 1998 and Martin and White, 2005).

These examples all show the presenter, Greg James, sharing an opinion on a topic and is therefore not entirely objective. Despite this, radio experts suggest that sharing opinion on the radio encourages listeners to get involved, even if they do not agree with the concept (Deegan, 2021). This brings into question the purpose of the programme, as the 'hard news' found on Radio 4 would be more likely to maintain objectivity but the entertainment and 'soft news' of the Radio 1 Breakfast show, breaks down a barrier by sharing opinions and then engage with listeners in a new way (Hollander, 2005; Tandoc, 2018).

4.3.3 Judgement

Martin and White (2005) define judgement as appraisal used to express attitudes towards people and their behaviours. Looking to Table 4.4, judgement is not the most frequent type of appraisal across any of the programmes, with it being the lowest frequency of any appraisal for Radio 1 Breakfast and the World at One.

Judgement can be split into two categories, social esteem, and social sanction (Martin and White, 2005). Esteem is focussed on how special a person is, how dependable they are or their capability whereas sanction is concerned with honesty and ethics. Martin and White (2005) suggest that esteem is more likely to be shown in speech, particularly gossip and casual conversation as opposed to sanction which is likely demonstrated in written content. Esteem and Sanction from each programme are shown below in Fig 4.c.

Figure 4.c Proportions of Judgement as Social Sanction and Social Esteem
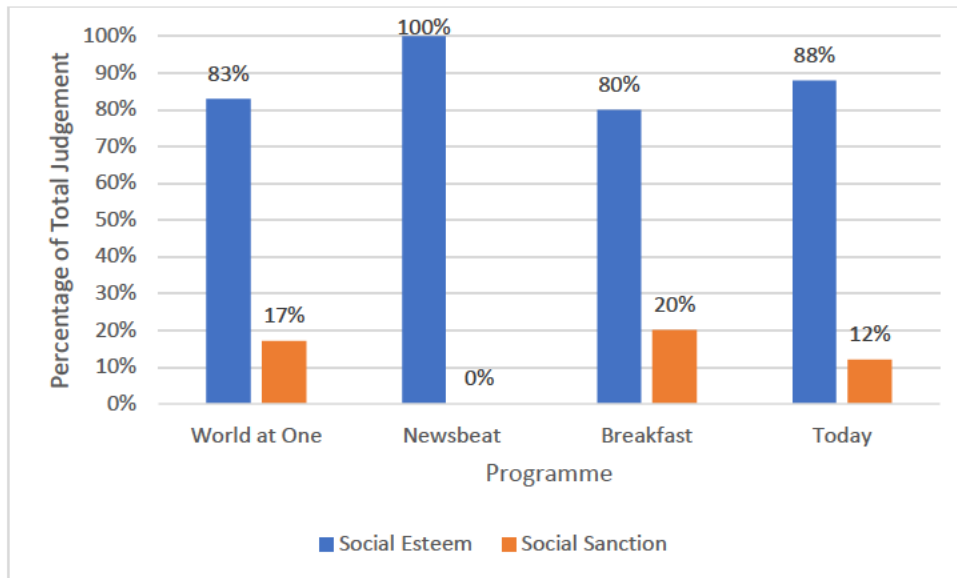
This shows a higher frequency of social esteem which is expected due to the broadcasts being a speech dataset and explains the lack of social sanction across the programmes (Martin and White, 2005). Across all four programmes, 80% of the total judgement occurrences are social esteem. This section will look to understand how social esteem appears throughout the programmes.

Radio 1 Breakfast and Today have the highest frequency of judgement per word at 0.43% (63 and 145 respectively). The Today programme has the highest proportion of judgement words with 0.44% (145 out of 33069) with Radio 1 Breakfast the second highest with 0.43% (63 out of 14789). To understand the differences between the use of judgement in the programmes, the categories of judgement can be considered. See Table 4.7 below:

Table 4.7 Raw frequencies and percentages of types of Judgement used in the programmes

| Programme | | Social Esteem | | | | | | Social Sanction | | | | Totals |
		Positive Normality	Negative Normality	Positive Capacity	Negative Capacity	Positive Tenacity	Negative Tenacity	Positive Veracity	Negative Veracity	Positive Propriety	Negative Propriety	
World at One	Frequency	1	0	1	3	0	0	1	0	0	0	6
	Proportion of Judgement (%)	11.1	0.0	11.1	33.3	0.0	0.0	11.1	0.0	0.0	0.0	66.67
Newsbeat	Frequency	1	0	0	1	0	1	0	0	0	0	3
	Proportion of Judgement (%)	20.0	0.0	0.0	20.0	0.0	20.0	0.0	0.0	0.0	0.0	60
Breakfast	Frequency	20	2	11	3	0	0	0	0	3	6	45
	Proportion of Judgement (%)	125.0	12.5	68.8	18.8	0.0	0.0	0.0	0.0	18.8	37.5	281.3
Today	Frequency	26	10	18	3	8	4	4	1	1	3	78
	Proportion of Judgement (%)	51.0	19.6	35.3	5.9	15.7	7.8	7.8	2.0	2.0	5.9	152.9

For both Radio 1 Breakfast and the Today programme, positive normality (social esteem) is the most frequent type of judgement. Normality is concerned with how special a person is, positive being that the person is special (Martin and White, 2005; Hareli and Hess, 2010). Some examples of positive normality from both programmes are shown below.

Text Box 4.3.k Positive Normality on Radio 1 Breakfast and the Today programme

Example 4A:
Greg James – Presenter, Radio 1 Breakfast - Line 283-284
`a **nice** old lady`

Example 4B:
Greg James – Presenter, Radio 1 Breakfast - Line 1645
`then David yoghurt suddenly becomes **very famous**`

> **Example 4C:**
> *LM – Guest, Today Programme - Line 1026-1027*
> ```
> the all blacks ,hh. (.) are (.) hh the best side over the
> last (.) decade
> ```
>
> **Example 4D:**
> *AC – Guest, Today Programme - Line 2095-2096*
> ```
> Maro (.) itoje and (.) who's a really really interesting guy
> ```

These examples demonstrate how speakers evaluate people on a scale of how special they are deemed to be and show graduation, again reinforcing the speaker's judgement (Martin and White, 2005). Similar to the appreciation explored above, three of these four examples use intensification. This gives the speaker the opportunity to build solidarity and alignment with the listener by upscaling their judgement and committing to their own opinion (Martin and White, 2005; Garrod and Pickering, 2007). These speakers are considered 'elite' as they hold positions of interest or are the presenter (Bell, 1991), meaning this intensification is likely to be held in higher regard by the audience (Bell, 1991; Martin and White, 2005). The second most frequent type of judgement in the Today programme is positive capacity, which is concerned with how capable a person is (Martin and White, 2005). Some examples of positive capacity are shown below.

Text Box 4.3.l Positive Capacity on the Today programme

> **Example 4E:**
> *AD – Guest, Today Programme - (Line 3371-3372)*
> ```
> a group of very talented people
> ```
>
> **Example 4F:**
> *LM – Guest, Today Programme - (Line 2843)*
> ```
> the ultimate um (.) tactician
> ```

This again relates to the concept of 'elite' persons as their viewpoints may be deemed more 'newsworthy' (Bell, 1991). This is furthered by the maximiser 'ultimate' and the intensification 'very' which reiterates the speaker's commitment to their viewpoint (Martin and White, 2005).

4.4 Formality Results and Analysis

Fairclough (2000) suggests that informalisation is where language that is usually associated with everyday life is utilised in public discourse. He discusses how informality relates to friendship and intimacy, proposing the idea of border crossing (Fairclough, 1996) where the 'borders' are restructured allowing a mix of language from different social domains (e.g., private and public). He proposes that informality can be engineered within language using the concepts of personalisation (as discussed in the pronouns section) and conversationalisation. This is where the language shifts to have features similar to a conversation (Fairclough, 2000) and Pearce (2005, p.71) suggests that conversations are typically more informal. This section will focus particularly on how the Radio 4 and Radio 1 programmes are conversationalised using markers of formality/informality. As Irvine (1979) suggests, formality should not be considered as two binaries of formal and informal but should be analysed as a spectrum where the text can be placed. Pearce (2005, p.71) proposes a similar scale and places genres on the spectrum (See Fig 4.d).

Figure 4.d Pearce's (2005) spectrum of formality

Whilst these examples are not exhaustive, it gives an indication as to where news broadcasting is expected in terms of formality. Pearce (2005) does not define which news content this might be but instead is a general scale of formality. This investigation focusses on both 'soft news' (Radio 1) and 'hard news' (Radio 4) (White, 2002; Baum, 2002) which covers a wide range of news formats.

Traditionally, Radio 1 has been regarded as more informal and Radio 4 more formal to try and suit the target audience and purpose of the programming (BBC Trust, 2016a; 2016b; Lloyd, 2015). Pearce (2005) focussed on the collection of UK Party Election broadcasts, collating data as a corpus to then annotate for devices of informality. This investigation will use a similar style, by annotating the transcripts from the four programmes for linguistic features and considering how these devices contribute to the conversationalisation and informalisation of the news programmes (ibid). To analyse how formality occurs throughout the transcripts, the programmes were annotated and coded to mark the following devices, similar to that proposed by Gretry et al (2017). (Table 3.5, duplicated below).

Table 3.5 – reproduced for ease of reading

Device	Reference	Example
Informal Vocabulary	Patterson, 2000, Baum, 2002 and Gretry et al, 2017	great, chatty, jokey
Contraction	Goffman, 1995, Fairclough, 2000, Pearce, 2005 and Gretry et al, 2017	Can't, ain't
Use of First Name	Pearce, 2005, Gretry et al, 2017, Jakic, Wagner and Meyer, 2017 and Fuoli, Littlemore and Turner 2020	Jack
Active/Passive Voice	Biber, 1986, Pearce, 2005 and Šafářová, 2017	The full report can be heard on the next programme vs You can hear the full report on the next programme
Fillers	Fox Tree, 2001, Ahmadian, Azarshahi and Paulhus, 2017 and Gretry et al, 2017	Like, well
Non-Fluencies	Fox Tree, 2001, Ahmadian, Azarshahi and Paulhus, 2017 and Gretry et al, 2017	Um, uh

This style of analysis is similar to the work of Pearce (2005); Ahmadian, Azarshahi and Paulhus (2017), and Gretry et al (2017). All of these studies consider how informality occurs within a text by analysing the linguistic features that are markers of (in)formality. The features detailed in Table 3.5 are a combination of the features used in these studies, with alterations made to suit the spoken discourse used within this investigation. Considering the table of features proposed by Gretry et al (2017), markers only found in written discourse like punctuation and emoticons were excluded. Other features like Sound mimicking, lexical bundles, common verbs, and verb omission were initially considered. After creating word lists in AntConc (Anthony, 2020) and annotating, these were too infrequent and therefore were not included in the full analysis.

4.4.1 Contractions

Contractions are considered to be a marker of informality (Goffman, 1995; Pearce, 2005; Askman, 2021). By shortening or contracting a word, the speaker creates a more conversational tone, and it is more common in speech (Biber, 1986). The frequencies of contractions throughout the four programmes are shown below in Table 4.8.

Table 4.8 Raw frequencies and percentages of contractions used in the programmes

		Contractions	Word Count
World at One	Frequency	213	8701
	Proportion of Programme (%)	2.4	
Newsbeat	Frequency	112	2896
	Proportion of Programme (%)	3.9	
Breakfast	Frequency	704	14789
	Proportion of Programme (%)	4.8	
Today	Frequency	924	33069
	Proportion of Programme (%)	2.8	

As shown in the table above, the highest percentage of contraction per word is Radio 1 Breakfast with 4.8% (704 contractions across 14789 words), followed by Radio 1 Newsbeat with 3.9% (112 contractions across 2896 words). Askman (2021) notes that young people are more likely to use contractions in their own speech. As Radio 1 sets out to engage to an audience of young people (BBC Trust, 2016a), it is expected that speakers on Radio 1 will therefore use more contractions to suit the style of their audience. This could conversationalise the presenter's speech offering the potential to improve rapport and friendship with the listener (Pearce, 2005; Marchionni, 2013).

Some examples of contractions from Radio 1 programmes are shown below

(contractions are highlighted in bold):

Text Box 4.4.a Contraction use on different programmes

Example 5A:
Greg James – Presenter, Radio 1 Breakfast - Line 743
```
watching ru Wales play rugby (.) also my nan's welsh so
```

Example 5B:
Ben Mundy – Presenter, Radio 1 Newsbeat - Line 18
```
but we're starting with a dad who's made his own journey
(0.5)
```

Example 5C:
Kirsty Grant – News Reporter, Radio 1 Newsbeat - Line 144
```
she's only nineteen years old (0.5) they're looking on
Facebook
```

These examples all show the presenters or reporters using contractions. This

supports the Fairclough's (2000) idea of 'border crossing' where the presenters use

the contractions to appear more conversational and blend their role as a broadcaster

into a more friendly persona (Fairclough, 2000; Pearce, 2005).

By choosing to use contractions, presenters are breaking the assumption that the

news if inherently formal instead, conversationalising the news (Steen, 2003). This

offers more opportunity to build a relationship and rapport with the audience, breaking

down the assumed power dynamics where the presenters represent the 'institution'

of the BBC (Fairclough, 2000; Pearce, 2005; Fairclough, 2015). This could have a

positive influence on listener engagement by accommodating the audience's

language style and therefore being more relatable to them (Jakic, Wagner and Meyer,

2017). To better understand the use of contractions by the presenters[8], the results can be broken down to see the proportion of presenters to guests that use the contractions in total. The results are shown below in Table 4.9.

Table 4.9 Proportion of contractions used by presenters and guests

Programme		Presenter Contractions	Total word count used by presenters	Guests Contractions	Total Word count used by guests
World at One	Frequency	61	4690	131	4011
	Percentage (%)	1.3	53.9	3.3	46.1
Newsbeat	Frequency	44	1614	68	1282
	Percentage (%)	2.7	55.7	5.3	44.3
Breakfast	Frequency	483	11235	222	3554
	Percentage (%)	4.3	76.0	6.2	24.0
Today	Frequency	434	18750	475	14319
	Percentage (%)	2.3	56.7	3.3	43.3

Table 4.9 shows how the contractions are distributed across the programmes, showing the proportion of contractions used by the presenters or guests. Looking firstly to the presenters, Radio 1 Breakfast has the greatest proportion of contractions per word, 4.3% (483 out of 11235). This initial observation follows the expectation that Radio 1 is more informal (Izza, Mujiyanto and Yuliasri, 2019) and as the presenters include more contractions, they reflect this style of informality (Lloyd, 2015; BBC Trust, 2016a). This is further supported as the guests on Radio 1 Breakfast use the

---

[8] NB: Presenters include both the lead presenters and any journalists or secondary presenters throughout the programme

greatest number of contractions per word, 6.2% (222 out of 3554), in comparison with the other programmes. The guests may adapt their speech to suit the style and context of Radio 1, by using more contractions (Bell, 1984; Koppen, Ernestus and van Mulken, 2019). This is similar to the presenters and guests on Radio 1 Newsbeat, which has the second highest proportion of contractions (3.9%, 112 out of 2896).

In comparison, both of the Radio 4 programmes have the lowest proportion of contraction per word by both presenters and guests. The Today programme presenters have 2.3% (434 out of 18750) and guests have 3.3% (475 out of 14319) and the World at One presenters have 1.3% (61 out of 4690) and guests have 3.3% (131 out of 4011). This again supports the idea that the presenter's style is reflective of the expectation that Radio 4 is more formal, especially as 'hard news' (Bell, 1984; White, 1997; Conboy 2010). Despite this, the level of contractions used on Radio 4 are higher than expected as markers of informality are less common in hard news topics (Pearce, 2005; Askman 2021). This could be as a result of the ongoing informalisation and conversationalisation seen across news texts over time (Steen, 2003; Pearce, 2005; Smith, 2020). This informalisation has been shown to improve audience engagement by making the presenter more relatable and attainable to listeners (Jakic, Wagner and Meyer, 2017). Some examples of contractions used by presenters on the Today programme are shown below:

Text Box 4.4.b Contraction use on the Today programme

Example 5D:
Justin Webb – Presenter, Today - Line 20
`We'll` be speaking to Molly Russells father (.) Ian

```
Example 5E:
Martha Kearney – Presenter, Today - Line 230-231
that's why they're going for DNA (.) because there aren't
many documents available

Example 5F:
Karthi Gnanasegaram – Sports Reporter, Today - Line 273-274
And there'll be plenty more on the Rugby world cup throughout
the programme

Example 5G:
Justin Webb – Presenter, Today - Line 773-774
I'm just gonna interrupt you because we missed the the
completely the beginning of what you said there
```

These examples show presenters using a variety of contractions in their speech and an elision (The omission of a sound, typically because of the phonetic environment (Jackson, 2007, p.6)) in Example 5G. This consistent use of contractions by presenters, supports the idea that these news programmes are becoming more conversationalised (Lloyd, 2019; Smith, 2020).

Contrary to this, Jakic, Wagner and Meyer (2017) note presenters must negotiate the fine balance between engaging the audience without patronising them. Radio 4 Today listeners are often assumed to be 'expert reader' (Hirschman, 1998) due to the complex structure of the programme which has 'handbrake turns' from one topic to another (Lloyd, 2020). Jakic, Wagner and Meyer (2017) suggest that brands should be aware of audience expectation and as a result not patronise them with their choice of language. For example, if the usual audience for the Today programme, expect it to be inherently formal, they could be less engaged if this changed. As the Today programme has the least number of contractions overall for both presenters and guests, it seems that although there is an element of conversationalism the

programme still maintains the expectation of formality which would suit the 'expert readers' (Hirschman, 1998).

Across all the programmes, guests proportionately use more contractions per words. This could relate to their position of power underneath the presenter who represents the BBC and also leads the discussion (Delin, 2005; Fairclough, 2015). If guests are unfamiliar with a format, they may be more likely to use markers of informality (Delin, 2005). These lower numbers of contractions could be explained by the number of elite guests on both programmes. Elite guests are those who hold a position of power and are often marked by their introduction, where their job role or purpose is also introduced to the listener (Kilby and Horowitz, 2013). Fig 4.e below shows the proportions of contractions used by guests and elite persons.

Figure 4.e Elite vs Layperson Radio 4 guests and proportion of contractions
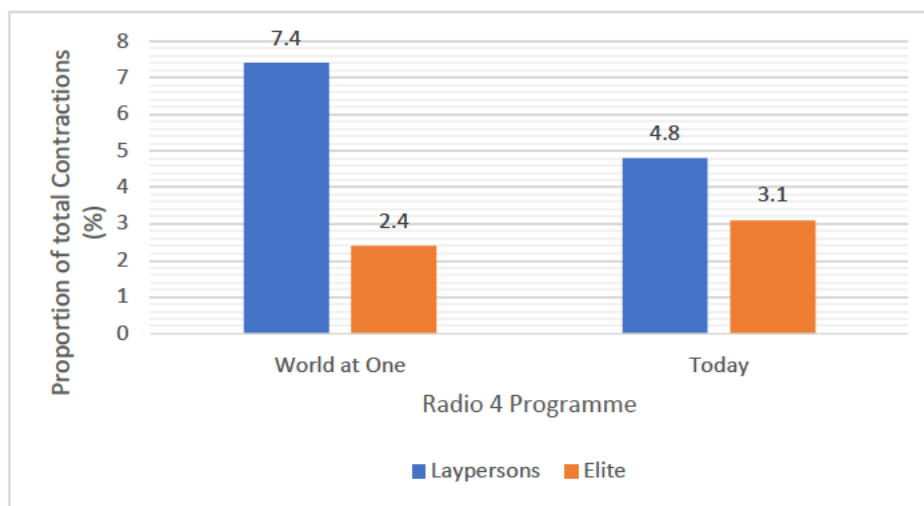
Elite guests are assumed to have knowledge of the format and experience as a guest so are more likely to adapt their language style to that of the programme (Bell, 1984; Thornborrow, 2001). Fig 4.e above suggests that lay persons use more contractions

as opposed to elite guests on the same programmes. Looking to the World at One, there are two lay people, Laura Carmichael and Adam Powell and they have the highest contraction counts of any guests with of 9.1% (29 out of 319) and 5.9% (22 out of 371) respectively. As they are likely to be less familiar with the style and format of news programmes than elite guests like MP's, it is expected that they will have a higher number of informality devices in general (Kilby and Horowitz, 2013; Robertson, 2013).

4.4.2 Fillers and Non-Fluencies

Fillers and Non-Fluencies have been grouped together in this part of the analysis as they serve a similar purpose or impact, to fill silence of a turn while maintaining a turn (Ahmadian, Azarshahi and Paulhus, 2017; Smith, 2002). Similar to the other features discussed in this section of informality, it is implied the greater the frequency of fillers and non-fluencies, the more informal the text is (Fox Tree, 2001; Pearce, 2005; Ahmadian, Azarshahi and Paulhus, 2017). In this investigation fillers were words such as 'like', 'well' and 'I know', with non-fluencies such as 'um', 'ah' and 'uh'. (A word list can be found in Appendix 4.A). The counts are shown below in Table 4.10 where the greater the frequency, the more likely the text is informal.

Table 4.10 Raw frequencies and percentages of Fillers and Non-fluencies used in the programmes

Programme		Fillers	Non-fluencies	Word Count
World at One	Frequency	54	154	8701
	Proportion of Programme (%)	0.6	1.8	
Newsbeat	Frequency	4	11	2896
	Proportion of Programme (%)	0.1	0.4	
Breakfast	Frequency	21	173	14789
	Proportion of Programme (%)	0.1	1.2	
Today	Frequency	45	711	33069
	Proportion of Programme (%)	0.1	2.2	

As shown above in Table 4.10, the programmes with the highest non-fluencies are actually both Radio 4 programmes, which are considered the more formal programmes (Conboy, 2010; BBC Trust, 2016b). Radio 4 is classed as 'hard news' so is likely to discuss more conceptually complex topics which could also be a contributing factor (Conboy, 2010; Kilby and Horowitz, 2013). Radio 4's the World at One has a percentage of 1.8% (154 out of 8701 words) for non-fluencies and Radio 4's Today programme has a percentage of 2.2% (711 out of 33069) for non-fluencies. Fillers are the least varied between the programmes, with the World at One showing the greatest frequency at 0.6% (54 out of 8701 words). This data could suggest that Radio 4 is more informal and conversational than is expected of the genre due to the greater use of non-fluencies (Fox Tree, 2001). Similar to the use of contractions, it is interesting to question who among the presenters and guests use the non-fluencies to better understand the use. Table 4.11 shows how the use of fillers and non-fluencies are distributed between the presenters and guests.

Table 4.11 Proportion of Fillers and Non-fluencies used by presenters and guests

Programme		Presenter Fillers and Non-Fluencies	Total Proportion of words in Programme	Guest Fillers and Non-Fluencies	Total Proportion of words in Programme
World at One	Frequency	30	4690	136	4011
	Percentage (%)	0.6	53.9	3.4	46.1
Newsbeat	Frequency	6	1614	9	1282
	Percentage (%)	0.4	55.7	0.7	44.3
Breakfast	Frequency	106	11235	88	3554
	Percentage (%)	0.9	76.0	2.5	24.0
Today	Frequency	239	18750	512	14319
	Percentage (%)	1.3	56.7	3.6	43.3

Focussing on the two Radio 4 programmes, fillers, and non-fluencies, used by guests, occur most frequently on both the Radio 4 programmes. The World at One guests have 3.4% (136 out of 4011) and the Today Programme has 3.6% (512 out of 14319). Lloyd (2015) notes the care and brevity given to interviewing and questioning guests on Radio 4 to draw out particularly newsworthy or impactful answers, something that is typical of the journalistic style of 'hard news' (Bednarek and Caple, 2012). This reinforcement of power dynamics, showing the presenter in control, could relate to the more frequent use of non-fluencies among guests as their uncertainty and nerves may equate to a less fluent conversation (Fox Tree, 2007; Buchanan, Laures-Gore and Duff, 2014 and Fairclough; 2015). This is similar to the findings of Thornborrow and Fitzgerald (2013) where the presenter manages the interaction and therefore the guest or caller is less likely to hold the power. Some examples of guests' use of non-fluencies (highlighted) are shown below:

Text Box 4.4.c Non-fluency use by guests on the Today programme

---

Example 6A:
WG – Guest, Today - Line 567-569
```
We punched massively above our weight (0.5) in terms of uh:
playing numbers we have in Wales (0.3) really proud of these
guys they given us uh: uh hundred percent they continue to do
so and
```

Example 6B:
KK – Guest, Today - Line 2670-2672
```
Uh I I think that uh: from the United Nations perspective and
from my own uh certainly after speaking to many many victims
of all communities uh
```

Example 6C:
IR– Guest, Today - Line 3119-3122
```
that uh means there not treated in the same way as a
publisher or as a broadcaster ,hh. (0.3) uh (.) was uh made I
think it was in the mid nineties sometime uh certainly a long
time ago um
```

These examples all show guests of Radio 4's Today Programme using multiple non-fluencies, most commonly 'uh'. The filler 'uh' is used to show hesitation (Kosmala and Morgenstern, 2018). Considering 'uh' as a hesitation, it is interesting to note the placement of these pauses throughout the examples. Examples 6A and 6C, show 'uh' appearing throughout the utterance, showing the speaker hesitating within their own turn. The guests on all four programmes proportionately use more fillers and non-fluencies. As presenters are more likely to have a show plan or even written questions, they are less likely to use fillers and non-fluencies because their speech is prepared (Fox Tree, 2001; 2007). Guests may be under stress (Greene, 1984; Buchanan, Laures-Gore and Duff, 2014) or lack preparation so therefore more likely to use fillers and non-fluencies.

This is also likely to be heightened by the topic, where emotion can increase the likelihood of using non-fluencies. Example 6H is an interview with a sports manager straight after a game, example 6B is about war crimes and example 6C is relating to teen suicide. This high frequency of non-fluencies could be because of these emotively charged hard news topics discussed on Radio 4 (Conboy, 2007; Fairclough, 2015; Buchanan, Laures-Gore and Duff, 2014). Despite this, both Radio 1 programmes follow the similar pattern where guests use the majority of the non-fluencies in the programme. Some examples are shown below.

Text Box 4.4.d Filler and Non-fluency use by guests on Radio 1 Breakfast

---

Example 6D:
C – Guest, Radio 1 Breakfast - Line 269
```
Yeah well yeah:: half four quarter to five and then you know
um
```

Example 6E:
C – Guest, Radio 1 Breakfast - Line 437
```
she's a primary school teacher (0.3) uh she's like uh deputy
head
```

Both these examples are from the same guest, who is calling to speak to the presenter and take part in a quiz. Although there is still an element of power and the context of a new and unfamiliar situation for the guest, this could offer an explanation as to why Radio 1 has fewer non-fluencies despite being considered the more informal station (Fairclough, 2015; Lloyd, 2015; BBC Trust, 2016a). Another factor for an increase in non-fluencies particularly can be as a result of a non-native speaker (Kosmala and Morgenstern, 2018). The World at One has one non-native speaker, Radio 1 Breakfast

has one non-native speaker, and the Today programme has five non-native speakers, the frequencies of their fillers and non-fluencies are shown below in Table 4.12.

Table 4.12 Non-native guest speakers use of Fillers and Non-fluencies

Programme	Guest		Fillers and Non-fluencies
World at One	Pierre Dumont	Frequency	4
		Proportion of guests' word count (%)	2.0
Breakfast	Sean Paul	Frequency	19.0
		Proportion of guests' word count (%)	2.8
Today	Farmin Jerjer	Frequency	18.0
		Proportion of guests' word count (%)	3.6
	Ilnor Chevick	Frequency	14.0
		Proportion of guests' word count (%)	6.7
	Keeno Gabrielle	Frequency	57.0
		Proportion of guests' word count (%)	22.2
	Kareem Khan (UN)	Frequency	51.0
		Proportion of guests' word count (%)	7.9
	Steve Sang	Frequency	5.0
		Proportion of guests' word count (%)	1.6

As shown above, there were a total of seven non-native speakers across the four programmes. As the Today programme has five of those guests, it could offer an explanation as to the higher frequency of fillers and non-fluencies in the programme, particularly looking at the anomalies of Kareem Khan (7.9%, 51 out of 642) and Keeno Gabrielle (22.2%, 57 out of 257). As these speakers are non-native they are more likely to use fillers and non-fluencies, particularly when put under stress like a live broadcast (Buchanan, Laures-Gore and Duff, 2014). Kosmala and Morgenstern (2018) also suggest that non-native speakers may use fillers like um and uh to improve fluency by allowing less disruption and mimicking native speakers.

4.4.3 Naming

Using first names when addressing another speaker is considered a marker of informality in that it humanises the tone and builds rapport (Barcelos, Dantas and Sénécal, 2017; Jakic, Wagner and Meyer, 2017; Fuoli, Littlemore and Turner, 2021). Throughout the radio programmes, various iterations of names were recorded and noted. The frequencies of the categories are shown below in Table 4.13.

Table 4.13 Raw frequencies and percentages of Naming used in the programmes

		First Name	Last Name	Full Name	Titled Name	Abbv/ Nickname	Job Role
World at One	Frequency	17	0	81	0	0	5
	Percentage	0.2	0.0	0.9	0.0	0.0	0.1
Newsbeat	Frequency	25	1	23	3	1	1
	Percentage	0.9	0.0	0.8	0.1	0.0	0.0
Breakfast	Frequency	150	0	171	0	11	5
	Percentage	1.0	0.0	1.2	0.0	0.1	0.0
Today	Frequency	79	70	341	37	3	11
	Percentage	0.2	0.2	1.0	0.1	0.0	0.0

Artists and Idents[9] were counted separately and are not included in the data as they do not further the purpose of the investigation but are more in relation to sharing the identity of artists or high-profile presenters (these counts can be seen in Appendix 5.A).

---

[9] Idents are music and voiceover sounds used to identify the station and or presenter, commonly known as jingles (Media Music Now, 2021 and OED, 2021)

Looking at the use of first names, the most frequent are Radio 1, with the Radio 4 programmes using first names the least frequently. Radio 1 Breakfast has a proportion of 1% (150 out of 14789) and Newsbeat has 0.9% (25 out of 2896). As suggested above, news can be tabloidized through the use of conversationalisms, like first names as opposed to full names or titles, so the Radio 1 programmes being 'soft news' are expected to have a greater proportion of first name use (Barcelos, Dantas and Sénécal, 2017).

Kilby and Horowitz (2013), found that when introducing 'elite' guests such as politicians then a full name was more likely to be used, followed by an explanation of their position or role. In comparison, a lay person was likely introduced with their first name. As Bell (1991) suggests, the eliteness of the news actors can make a news story more compelling and engaging, which could suggest why the emphasis of full name is used, to try and denote a more 'newsworthy' story. This does occur throughout the programmes in this investigation, but Radio 4 in particular, has this similar format, which could be due to the 'hard news' structure and similarities to a talk back programme used by Kilby and Horowitz (2013). Some examples are shown below:

Text Box 4.4.e Full Name use on the Today programme

```
Example 7A:
Justin Webb – Presenter, Today - Line 251-252
Angus Crawford is (.) our (.) correspondent who's here g (.)
give us (0.3) the context
```

In these examples, the presenter introduces a speaker by their full name (in bold) and

then follows the name with their title. This follows the conventions put forward by Kilby

and Horowitz (2013) and occurs less in the Radio 1 broadcasts. Some examples of

full name introductions from Radio 1 are shown below (Text box 4.4f).

Text Box 4.4.f Full Name use on Radio 1 Breakfast

In all of these examples, the use of full names presupposes that the listeners are

already aware of their purpose in the programme, for example Roisin Hastie reads the

bulletins on the Breakfast show but her role is not mentioned (Kilby and Horowitz,

2013). This could suggest the familiarity between the presenter and listener. Despite

this, Radio 1's use of first names does seem to follow the same format as suggested

by Kilby and Horowitz (2013) where the first name introduces a lay person. Some

examples are shown in Text box 4.4g.

Text Box 4.4.g First Name Use on Radio 1

Example 7G:
Ben Mundy – Presenter, Newsbeat - Line 251
`Stevie will be at one of the glitziest award ceremonies`

Example 7H:
Greg James – Presenter, Radio 1 Breakfast - Line 648
`James welcome back to the show`

Example 7I:
Greg James – Presenter, Radio 1 Breakfast - Line 1472
`it's Kylie in Eastbourne (.) thank you Kylie`

These examples all show presenters using first names to address a lay person. This

level of informality can help build rapport with the listener by humanising the language

(Barcelos, Dantas and Sénécal, 2017). This relates to the concept that in order to

engage listeners with other caller's stories, it is the role of the presenter to make the

mundane interesting (Fitzgerald and Housely, 2007). Looking to Example 7I, this is

furthered by the inclusion of location or place, something that experts liken to an

alternative to hearing your name on the radio, creating a relatability between the caller

and audience (Lloyd, 2015).

Conversely, Radio 4 commonly uses first names when the guest has already been

introduced using their full name. This could relate to the expected formality of Radio

4 (Lloyd, 2015), which is supposedly more formal in the language so is less likely to

use first names (Barcelos, Dantas and Sénécal, 2017). Some examples are shown

below (Text box 4.4h).

Text Box 4.4.h Reusing names on Today

<div style="border:1px solid black; padding:10px;">

Example 7J:
Justin Webb – Presenter, Today - Line 251 and Line 286
Line 251
```
Angus Crawford is (.) our (.) correspondent who's here
g(.)give
```

Line 286
```
Uh ,hh. Angus thank you
```

Example 7K:
Justin Webb – Presenter, Today - Line 1018-1020 and Line 1035-1036
Line 1018-1020
```
Lewis Moody (0.3) was part of the two thousand and three
rugby world cup (.) winning England side and he's on the line
```

Line 1035-1036
```
Its worth looking back (.) no that far back (.) isn't it
Lewis
```

Example 7L:
Sarah Montague – Presenter, World at One - Line 148-149 and Line 214-215
Line 148-149
```
Kevin Connelly is our correspondent in Brussells
```

Line 214-215
```
Kevin are they just keeping their fingers crossed that the UK
will decide something now
```

</div>

In these examples, the second set of lines show the use of the first name, following

the fact that the presenter has already used their full name to introduce the guest.

Steinmann, Mau and Schramm-Klein (2015) suggest that brand audiences do not

always expect a first name address. As Radio 4 is considered a more traditional format

of radio (Lloyd, 2019), this could explain why first names are used less, as the

audience are expecting a level of corporate and therefore formal language (Steinmann, Mau, and Schramm-Klein, 2015; Barcelos, Dantas and Sénécal, 2017).

4.4.4 Informal Vocabulary

Vocabulary has been noted as having the potential to mark informality (Gretry et al, 2017). Patterson (2000) argues that 'soft news' lacks the vocabulary of hard news, instead choosing informal and familiar language to appeal to the audience. These programmes were annotated for informal vocabulary and the frequencies and proportions are shown below in Table 4.14. A list of the words identified can be found in Appendix 4.B.

Table 4.14 Raw frequencies and percentages of Informal Vocabulary used on the programmes

		Informal Vocabulary	Word Count
World at One	Frequency	31	8701
	Percentage	0.4	
Newsbeat	Frequency	30	2896
	Percentage	1.0	
Breakfast	Frequency	253	14789
	Percentage	1.7	
Today	Frequency	83	33069
	Percentage	0.2	

As expected, both the Radio 1 programmes have the highest frequency of informal vocabulary. Radio 1 Breakfast with the most, a proportion of 1.7% (253 out of 14773) and Newsbeat 1% (30 out of 2889). Some examples are shown below (Text box 4.4i).

Text Box 4.4.i Informal Vocabulary use on Radio 1

Example 8A:
Christian Hewgill – News Reporter, Newsbeat - Line 310
```
so that's a chunk out ya wallet then
```

Example 8B:
Greg James – Presenter, Radio 1 Breakfast - Line 60-61
```
they don't swear they just go (1.0) you stupid co::w (5.0)
silly goose (1.0) kinda works
```

Example 8C:
Greg James – Presenter, Radio 1 Breakfast - Line 1563
```
Go:d you're gonna be buzzing that is a (0.3) that is a sugar
rush
```

In these examples, presenters from Radio 1 programmes all use informal vocabulary in a variety of contexts. As Radio 1 Breakfast also has an entertainment angle to the programme in addition to the news focus, it is expected that there will be a greater frequency of informal vocabulary in order to suit the genre (Patterson, 2000; Baum, 2002). Robertson (2005) argues that using this type of vocabulary in the news contributes to the conversationalisation.

In contrast to this, Radio 4's Today programme has a proportion of only 0.2% (83 out of 33427) for informal vocabulary. As a 'hard news' programme, this is expected and it is therefore less likely to be conversationalised, instead focussing on objective news broadcasting (Baum, 2002; BBC Trust, 2016b). Across the presenters for Radio 4's Today programme, Tomasz Schafernaker, the weather forecaster uses the most informal vocabulary accounting for 11 out of a total of 39 occurrences by presenters. The proportions are shown below in Fig 4.f.

Figure 4.f Today Programme presenter Informal Vocabulary use
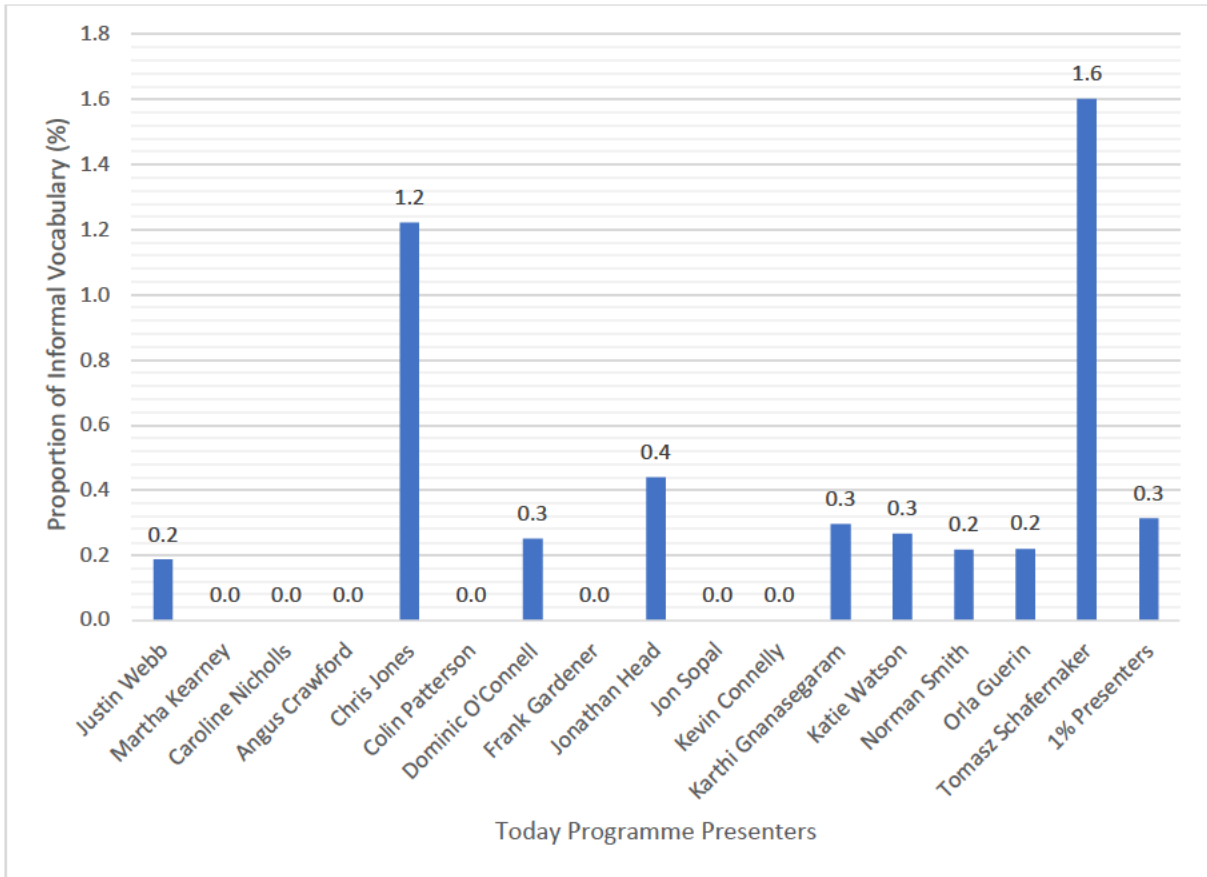
This shows each presenter's proportion of informal vocabulary in relation to their total word count. As shown, Schafernaker uses the most informal vocabulary (1.6%, 11 out of 687) of any presenter, with Chris Jones a rugby correspondent with the second most frequent user (1.2%, 5 out of 409). Some examples are shown below with the informal vocabulary shown in bold (Text box 4.4j).

Text Box 4.4.j Informal vocabulary use on the Today programme

Example 8D:
Chris Jones – Rugby Correspondent, Today - Line 2839
`a little bit `**`cranky`**` ahead of the `<u>`aus`</u>`tralia game`

As these speakers all focus on 'soft news' topics (Baum, 2002), there is less of a need to reinforce the expected formal style of Radio 4. Additionally, the topic of weather requires less of a focus on objectivity, so this affords the speaker the chance to use more informal vocabulary to describe the weather (Patterson, 2000). As Steen (2003) suggests, the language of news may have changed to be more informal, but it does not necessarily mean the content is lost, instead it is a different way of presenting the story. This can have a positive influence on the engagement of listeners by adopting a more 'popular style' (Smith, 2020). In addition to this, the Today programme has a greater number of 'elite' guests like politicians (Kilby and Horowitz, 2013), which could explain the lower proportion of informal vocabulary. These guests may be less likely to use informal vocabulary, instead focussing on their topic of expertise (Patterson, 2000; Bednarek and Caple, 2014).

4.4.5 Active and Passive Voice

Active versus passive voice have long been included as a marker of formality, with passive being the formal marker (Conboy, 2007; Söğüt, 2018). This is especially relevant to news reporting, where passive voices are often used in broadsheet newspapers and active phrases being more common in tabloids (Crystal and Davy,

1969). As previously discussed, Radio 1 emulates more tabloid news and Radio 4, more broadsheet news. It would therefore be expected that Radio 1 would use more active phrases and Radio 4 more passive (Šafářová, 2017). This assumption may be influenced by the fact that despite being 'hard news', Radio 4 is still spoken discourse which is likely to therefore use more active phrases than a newspaper of the same genre (Machin and Mayer, 2012). The counts of active and passive phrases are shown below in Table 4.15.

Table 4.15 Raw frequencies and percentages of Active and Passive Voice use in the programmes

Table 4.4.8		Active	Passive	Word Count
World at One	Frequency	124	65	8701
	Percentage	1.4	0.7	
Newsbeat	Frequency	55	24	2896
	Percentage	1.9	0.8	
Breakfast	Frequency	260	44	14789
	Percentage	1.8	0.3	
Today	Frequency	703	250	33069
	Percentage	2.1	0.7	

As shown in the table above, the programmes actually defy this convention of the passive voice being used in more formal settings as Radio 4's today programme has the highest proportion of active phrases with 2.1% (703 out of 33427). Although Today is a 'hard news' programme, Šafářová (2017), suggests that passive structures are more commonly used in written news reports, which could account for the lack of passive phrases in the programme. Some examples of the active voice in the Today programme are shown below. The agent is highlighted in bold (Text box 4.4k).

Text Box 4.4.k Active voice use on the Today programme

Example 9A:
Caroline Nicholls– Newsreader, Today - Line 71-72
`Police in vietnam` are carrying out DNA tests on people who
fear their relatives are among the thirty nine migrants found
dead

Example 9B:
Karthi Gnanasegaram – Sports Reporter, Today - Line 552-553
`Jones` took the England squad for a walk this morning

Example 9C:
Jessica Parker – Political Correspondent, Today - Line 1205-120)
`Downing Street` has hinted it might be willing to look at
other options

All these examples show correspondents and newsreaders using the active voice to report on a news story. In the examples above, the agent is placed at the start, the police, Jones, and Downing Street are all carrying out the action. The use of passivation has been seen as a way to further increase power disparity (Billig, 2008; Söğüt, 2018) which would not necessarily appeal to the audience, instead increasing distance between them and the presenter (Šafářová, 2017). As Hendy (2007; 2017) notes, Radio 4 has gone through linguistic change over the years to adopt a more 'popular' style (Smith, 2020), which could explain the use of active phrases which do not necessarily further the power divide between audience and presenter. In these examples, the speaker uses hedging like 'hinted it might' (Example 9C) showing some vagueness that is expected with 'hard news' but still offering a more 'popular' and tabloid style with the choice to attribute the action directly to the agent (Connell, 1998).

In the age of 'fake news' (Gelfert, 2018), audiences are shown to increasingly seek more honest and succinct news reports (Nielsen and Graves, 2017; Fisher et al, 2020), which could offer another explanation as to the higher frequency of active phrases which place a focus on accountability of the agent and their actions. The use of the active voice draws the attention directly to the story as opposed to additional information (Pelsmaekers, Jacobs and Rollo, 2014). This appears to happen frequently on Radio 4 where guests are discussing the actions of another person. Some examples are shown below in Text box 4.4l.

Text Box 4.4.l Active Voice applied to other readers

Example 9D:
Tom Saunders – Newsreader, World at One - Line 84-85
```
A lorry driver has appeared in court charged with the
manslaughter of thirty nine people
```

Example 9E:
Sarah Montague – Presenter, World at One - Line 272-273
```
Ok (0.3) well let's turn to the SNP (0.3) because along with
the they've said they would support an election
```

Example 9F:
Caroline Nicholls – Newsreader, Today - Line 1302-1303
```
earlier this year the company banned pictures of self harm
```

In these examples, the active voice structure is used, attributing the action to each agent but the vagueness comes through the lack of first names and metonyms. Examples 9E and 9F use metonyms to refer to a large group of views and their collective action, 'they' being the SNP and Liberal Democrats and 'the company' being Instagram. Despite this, the speaker still uses the active voice, holding these groups accountable, whether it be to their views on an election or banning pictures.

Looking to Radio 1 for comparison (Text box 4.4m), the active phrases are used in relation to the presenter themselves and as there is less focus on 'hard news' topics, the active style suits the 'popular' style seen in the Radio 1 format (Lloyd, 2015; BBC Trust 2016a; Smith, 2020).

Text Box 4.4.m Active Voice on Radio 1

Example 9G:
Greg James – Presenter, Radio 1 Breakfast - Line 1455
I have a brand new tune of the week for you

Example 9H:
Greg James – Presenter, Radio 1 Breakfast - Line 125
I'm gonna award you (1.0) star listener status

Example 9I:
Ben Mundy – Presenter, Newsbeat - Line 18-19
we're starting with a <u>dad</u> who's made his own journey (0.5) to America

---

Examples 9G and 9H show the presenter placing themselves as the agent and describe their action of 'having' or 'awarding' and 9I places the presenter and either the listeners or the institution as the actor. This differs from the use of the active voice on Radio 4, where the speakers are less likely to share their own actions. As Radio 1 is considered to be the more tabloid like of the two stations, this follows the expectation that Radio 1 speakers will refer to their own actions and opinions more, rather than the 'hard news' style found on Radio 4 (Baum 2002; Barcelos, Dantas and Sénécal, 2017). So, despite the Radio 4 programmes having more active phrases than expected, it seems that they are delivered differently across both stations.

4.5 Discussion

This chapter has analysed how language was used across the four different news style programmes, comparing how pronouns, appraisal and informality were used between Radio 1 (Newsbeat and Breakfast) and Radio 4 (World at One and Today). The aim was to understand how linguistic features can be used by speakers to build style across the programmes and suggest how these factors may influence listener engagement.

The data analysis of pronoun use found that 'you' is essential for personalisation to occur, particularly the creation of synthetic personalisation (Fairclough, 1989; Landert, 2014). This personalisation is an important tool to increase listener engagement by drawing the listener into the conversation and creating an imagined community between the listeners and presenters (Fitzgerald and Housely, 2007).

This analysis highlighted the links between personalisation and informality, particularly as the use of first person pronouns is seen as a marker of informality (Gretry et al, 2017; Barcelos, Dantas and Sénécal, 2017). The analysis surrounding informality across the programmes shows that it is not one single feature that contributes to how informal a text is but rather a multitude of factors (Jakic, Wagner and Meyer, 2017). Personalisation and informality are two factors that work alongside each other to engage the audience and build a persona for the presenter that the listener may potentially build an imagined rapport and a community with (Marchionni, 2013). This

can then encourage greater engagement by delivering the news in a new and entertaining way (Baum, 2002; Vinagre and Esteban, 2017). The framework of news values set out by Bell (1991) are still relevant in relation to how guests and presenters tell the news stories, but it seems that the newsworthiness is more open to interpretation, instead the programmes bring the news content to the audience in a different way (Hollander, 2005; Tandoc, 2018).

This is similar to the findings in the appraisal analysis which showed that by sharing their own emotions and opinions, a presenter then has more opportunity to build this imagined community with the listener by sharing a part of their personality (Macken-Horarik, 2003). This was furthered by the used of intensification through graduation by upscaling the appraisal a speaker used, suggesting a greater commitment to their opinion (Martin and White, 2005). This is shown to be beneficial for listener engagement and can work to build solidarity between the listener and presenter (Martin, 2004; Hadidi and Mohammadbagheri-Parvin, 2015). It has even been suggested that if the listener does not agree with the presenter's opinion, it can still be engaging even if it does not build the community with that listener (Fitzgerald and Housely, 2007; Deegan, 2021).

The analysis showed that overall, the Radio 1 programmes analysed are more informal, which is expected, due to the aims of the station and the demographic (BBC Trust, 2016a; Izza, Mujiyanto and Yuliasri, 2019). This is also furthered by the focus on entertainment in addition to news broadcasting on the Radio 1 Breakfast, which

differs in format from the companion breakfast programme, Today, on Radio 4. Radio 4 instead maintains the expectation of being more formal, using less emotional language and less personalisation. Despite this, the analysis did show that both Today and the World at One have elements of informality, showing how the news has been conversationalised to potentially engage new and non-expert listeners (Steen, 2003; Hirschman, 1998; Lefkowitz, 2018).

The analysis throughout this chapter suggests that Radio news is more informal than expected and that this level of informality has been realised through multiple linguistic features, all contributing to the conversationalisation of news. The current scholarly research suggests that this is favourable among listeners, delivering the same news content in a more conversational manner, particularly younger audiences (Patterson, 2000; Askman, 2021). If Radio 4 was to become more conversationalised and informal, this could potentially engage new younger listeners who are looking to engage with news content in entertaining and 'soft news' styles (Baum, 2002; Askman, 2021). As previous researchers have argued, there is a fine balance between engaging and new listeners and patronising or alienating the current audience, (Steen, 2003; Jakic, Wagner and Meyer, 2017). It is therefore essential to consider how younger listeners actually engage with radio news content.

The next section will look to draw on interview and survey data to discover how these findings fit alongside the opinions and perceptions of young people.

Chapter 5 Participant Responses to News Broadcasts

5.1 Introduction to Chapter

In this chapter, I will report on the results of the two tools (both interviews and a survey) used to elicit the listener's responses to selected excerpts from a range of radio programmes. I will use the results of this research to address the question:

How do young people perceive radio news broadcasts?

I will also work to understand how linguistic features influence this perception. This chapter is structured as follows: Section 5.1.1 introduces the two methods, interviews, and a survey, that gathered the listener responses, and section 5.2 shows the demographics of the interview participants. Section 5.3 will present the results of the interviews followed by a discussion of the themes in section 5.4. Section 5.5 will present the demographic breakdown of the survey participants; Section 5.6 will present the survey results again followed by a thematic discussion in section 5.7 and section 5.8 will provide a summary. The sections will consider the ratings and explanations of each of the themes (i.e., informality) and relate this to the findings of the discourse analysis. This is to try to understand listener perception, and how this can relate to overall engagement with these news broadcasts, especially seeking to find what participants and young listeners want from radio news (McClung, Pompper and Kinnally, 2007; Schrøder, 2019).

5.1.1 Introduction to Tools used for data collection

The participant responses to interviews and surveys will form the basis of this chapter. The primary aim of this investigation is to better understand the relationship between language and listener perception of radio news broadcasts, it is therefore essential that listener opinion and discussion is included in the project (Gretry et al, 2017). As discussed in the methodology, there were two methods of data collection to elicit listeners opinions and responses to the Radio 1 and Radio 4 news broadcasts.

The first was in depth interviews with young people between the ages of 18-24, where they were asked questions about their listening habits and responses to four clips from the programmes as discussed in the methodology. In total, 20 interviews were conducted and transcribed, then annotated using Nvivo (2019), to quantify the data and identify key themes (Hilal and Alabri, 2013).

The second method was an online survey, designed to collect responses from a wide range of listeners and audiences, about their listening habits and responses to two of the four clips (Clips A and B). The survey had a total of 32 responses across multiple age ranges, with 10 males and 22 females. The details of all four clips used are shown below in Table 5.1.[10]

---

[10] Clip A and B were re-recorded to control voice and accent in the survey as discussed in the methodology (Sealey, 2010).

Table 5.1 Details of selected stimuli clips

Clip Title	Station	Programme	Length	Word Count
Clip A	Radio 1	Newsbeat	2m 16s	480
Clip B	Radio 4	World at One	1m 47s	380
Clip C	Radio 1	Radio 1 Breakfast	1m 36s	340
Clip D	Radio 4	Today Programme	2m 1s	428

In both the interviews and survey, participants were asked to give ratings on how enjoyable the clip was, how informative the clip was, how addressed they felt and how formal the clip was. The clips are all focussed on the topic of the rugby world cup, a 'soft news' topic (Baum, 2002; Conboy, 2010), designed this way to avoid distress or political bias (Sepehri, 2010). There can still be issues regarding participants preference for the topic, but this was reduced by informing the participants of the research aims and encouraging them to focus more on the language use as opposed to the topic (Turner, 2010).

5.2 Interview Results

This interview section will focus on enjoyment, and how participants expressed their preferences, looking to understand what participants find enjoyable and engaging within broadcasts (Wonneberger, Schoenbach and van Meurs, 2011; Schrøder, 2019). As mentioned in the methodology, this will be based on the coding of appraisal from participants as a way of quantifying and processing emotions towards the radio and the presenters (Martin and White, 2005). The second section will analyse the ratings of how informative participants found the clip, discussing news values and newsworthiness (Bell, 1991; McGregor, 2002). This will be based on the coding of

listening purposes and newsworthiness as suggested in the methodology. The third section will focus on formality and whether informality is viewed positively by participants like the discourse analysis of the radio programmes suggested (Jakic, Wagner and Meyer, 2017). This will use the coding's of the category 'formality' which encompasses all mentions of (in)formality in addition to specific linguistic features like contractions and fillers. The fourth and final section, will focus on personal address with how participants discuss interaction and engagement, which the interviews were coded for with the presenter and whether they look for personalisation and pronoun use when listening to radio news (Robertson, 2013; Landert, 2014).

This next section will first set out a demographic breakdown of participants, then the average ratings of each clip, followed by an open-ended thematic discussion of those ratings.

5.2.1 Demographic Breakdown

In total, 20 interviews were conducted, with the criteria for all participants being that they must be aged between 18-24 to investigate how young people perceive the news broadcasts, their gender identities are shown below in Table 5.2.

Table 5.2 Gender Identity distribution of Interview participants

	Frequency	Percentage
Male	10	50%
Female	9	45%
Non-Binary	0	0%
Prefer Not To Say	1	5%

Participants were asked about their current listening preferences and must not be regular (more than once a month) listeners to Radio 4 in order to take part (Hirschmann, 1998). The frequency of listening and participants favourite stations are shown below in Tables 5.3 and 5.4, respectively.

Table 5.3 Radio listening frequencies of interview participants

	Frequency	Percentage
Daily	1	5%
Weekly	2	10%
Fortnightly	0	0%
Monthly	6	30%
Less than Monthly	3	15%
Never	8	40%

Table 5.4 Preferred Radio Station of interview participants

Radio Station	Frequency	Percentage
BBC Radio 1	7	35%
BBC Radio 1Xtra	1	5%
BBC Radio 2	5	25%
BBC Radio 3	0	0%
BBC Radio 4	0	0%
BBC Radio 5Live	1	5%
BBC 6Music	2	10%
Capital	1	5%
Heart	0	0%
Smooth	0	0%
Classic FM	0	0%
BBC Local Radio	0	0%
Kiss FM	1	5%
Absolute Radio	0	0%
Talksport	1	5%
Other	1	1%

45% (8 out of 20) of participants stated that they rarely or never listen to the radio, with 30% (6 out of 20) listening monthly. Despite this, participants all suggested a

preferred radio station for any time they do listen, whether it is regular or not. Table 5.2.c shows participant's preferred stations. 35% (7 out of 20) of participants chose Radio 1 as their preferred station, with Radio 2 being the second most popular with 25% (5 out of 20).

5.3 Interview Ratings Results

5.3.1 Enjoyment

All interview participants were asked on a scale of one to ten, how much they enjoyed the clip, one being not at all and ten being very much. The aim of this question was to offer a measure of participants overall perception of the clip, to try and determine whether participants prefer one clip over another. The average results from the interview ratings are shown below in Fig 5.a.

Figure 5.a Average enjoyment ratings of interview participants for each radio clip
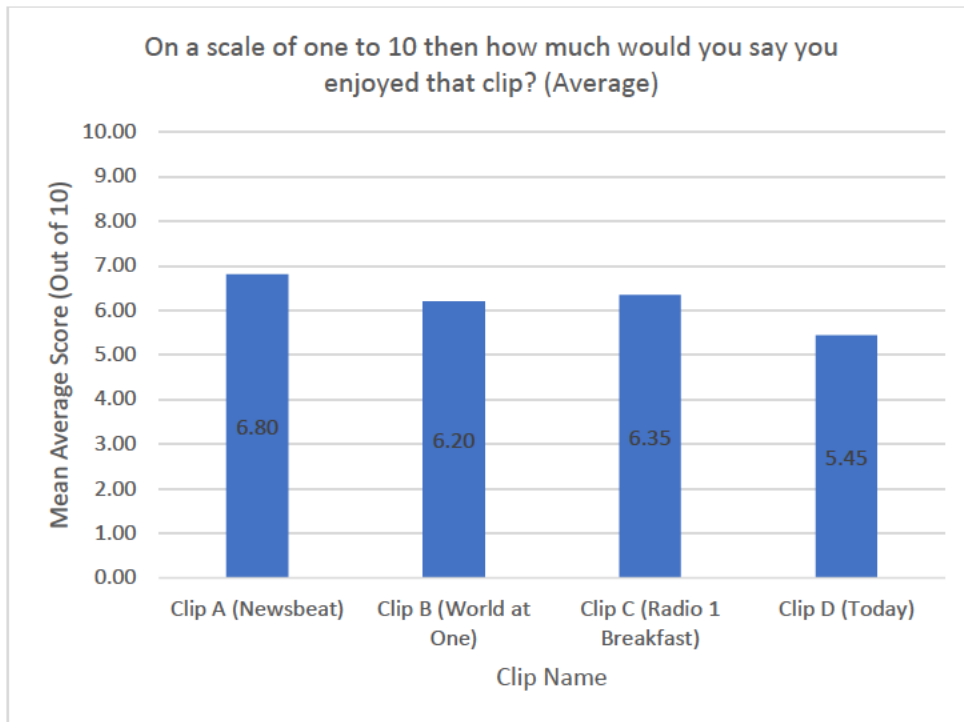
As Radio 1 was the most popular (35%, 7 out of 20) preferred station amongst participants it is expected that the enjoyment ratings of the Radio 1 clips (A and C) would be above their Radio 4 counterparts (B and D). Unpaired t-tests were conducted comparing Clip A with Clip B and Clip C with Clip D as these programmes are comparable in the respective station's schedules. Both tests show no significance at 5% ($p=0.189$ and $p=0.123$ respectively). Despite this, the trend is in line with the expectation, where Clip A was rated more enjoyable than Clip B and Clip C more enjoyable than Clip D. The standard deviations for enjoyment of each clip are shown below in Table 5.5.

Table 5.5 Standard deviation of interview participant ratings for enjoyment for each radio clip

Clip	Standard Deviation
A	1.54
B	1.28
C	1.79
D	1.82

Standard deviation is a useful measure of how large the spread of data is. The lower the SD, then the more alike the ratings were amongst participants. The greatest similarity between ratings can be seen with Clip B (1.28) as it has the smallest SD, with Clip D being the most spread with 1.82.

5.3.2 Informativity

Interview participants were asked to rate how informative they found each clip, again on a scale of one to ten, one being not at all and ten being very informative. The aim of this question and subsequent explanation was to understand which whether news values, e.g., facticity (Bell, 1991), altered their perception of how newsworthy a clip was and the programmes that they represent (Bednarek and Caple, 2014). The average results from the interview ratings are shown below in Fig 5.b.

Figure 5.b Average informativity ratings of interview participants for each radio clip
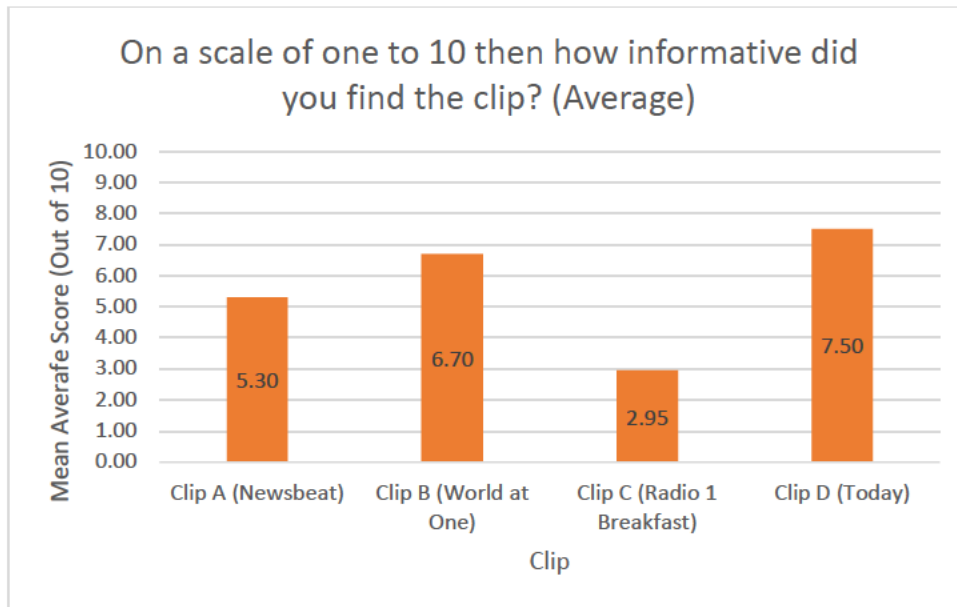
Unpaired t-tests were conducted comparing Clip A with Clip B and Clip C with Clip D. Both tests were statistically significant (A vs B, $p=0.0229$ and C vs D, $p=<0.0001$). This shows that ratings for Radio 1 clips were significantly different from their Radio 4 counterparts, and in both cases, Radio 1 was rated as the least informative. The standard deviations are shown below in Table 5.6.

Table 5.6 Standard deviation of interview participant ratings for informativity for each radio clip

Clip	Standard Deviation
A	2.08
B	1.63
C	1.67
D	1.54

Here, the biggest spread is shown in Clip A (2.08) suggesting less agreement on the level of information obtained, in comparison with Clip D (1.54) where the spread is smaller, implying more agreement.

Hard news content is perceived as more informative due to the detail, the facts included and omission of opinion (Conboy, 2007; Thomson, White and Kitley, 2008). Conboy (2007) notes how hard news is usually objective and readers come to expect a lack of journalist opinion in favour of factual and informative content. As Radio 4 is often categorised as hard news, and Radio 1, more soft news, it is expected that participants view the Radio 4 clips as more informative (Cameron, 1996; Conboy, 2007).

5.3.3 Formality

Participants were asked to rate the level of formality in each clip on a scale of one to ten, one being very informal, and ten being extremely formal. As Izza, Mujiyanto and Yuliasri (2019) suggest, Radio 1 is likely to be more informal due to its entertainment focus and 'soft news' style, with Radio 4's hard news style being formal (BBC Trust, 2016a; 2016b). The average ratings are shown below in Fig 5.c.

Figure 5.c Average formality ratings of interview participants for each radio clip
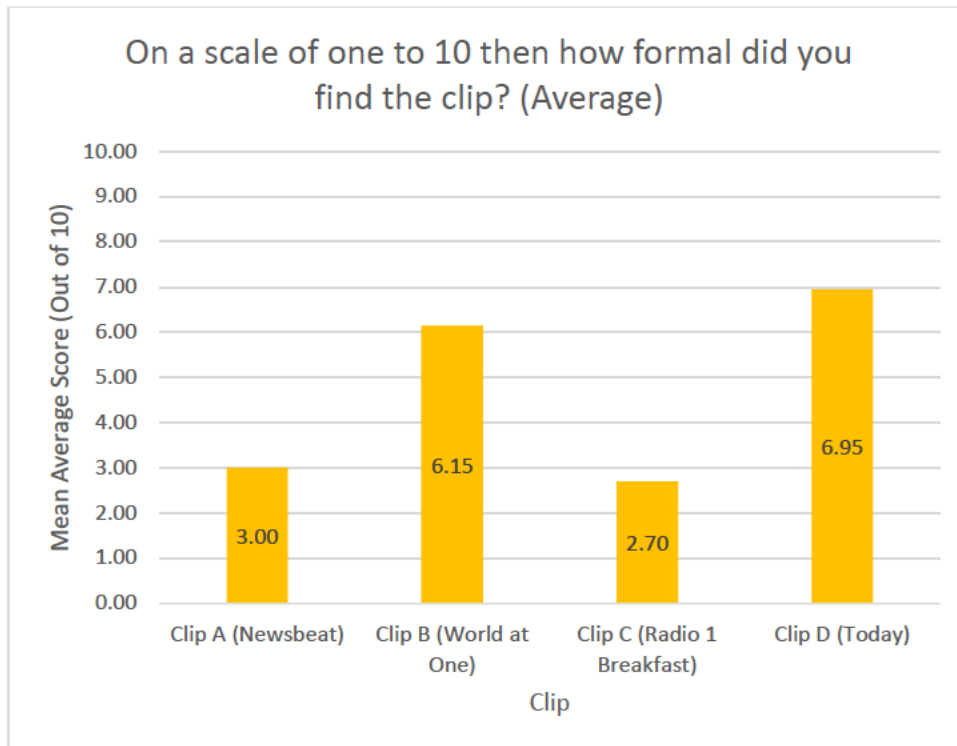
Unpaired t-tests were conducted comparing Clip A with Clip B and Clip C with Clip D. Both tests were statistically significant ($p =< 0.0001$ for both tests). This follows the expectation that the Radio 1 (A and C) clips would be rated as informal and Radio 4 clips as formal (B and D). The standard deviations for each clip are shown below in Table 5.7.

Table 5.7 Standard deviation of interview participant ratings for enjoyment for each radio clip

Clip	Standard Deviation
A	1.17
B	1.63
C	1.49
D	1.47

As discussed above, the higher the SD, the greater the spread, implying there was less agreement from participants on their rating of Clip B (1.63) but the most agreement on their rating of Clip A (1.17). To further understand participant's ratings, their comments will be discussed and analysed in the thematic discussion.

5.3.4 Personal Address

Participants were asked to what extent they found that they were personally addressed by the presenter on a scale of one to ten, with one being not at all and ten being direct address. The aim of this rating was to understand whether participants felt addressed or not, encouraging discussion as to whether the use of personal pronouns like 'you' and 'we' contribute to their address (Robertson, 2013; Landert, 2014). As discussed in the chapter 4, pronoun use can contribute to the personalisation of mass media and can assist in making listeners feel addressed through a simulation of co-presence (Fitzgerald and Housely, 2007 and Landert, 2014).The average results from the interview ratings are shown below in Fig 5.d.
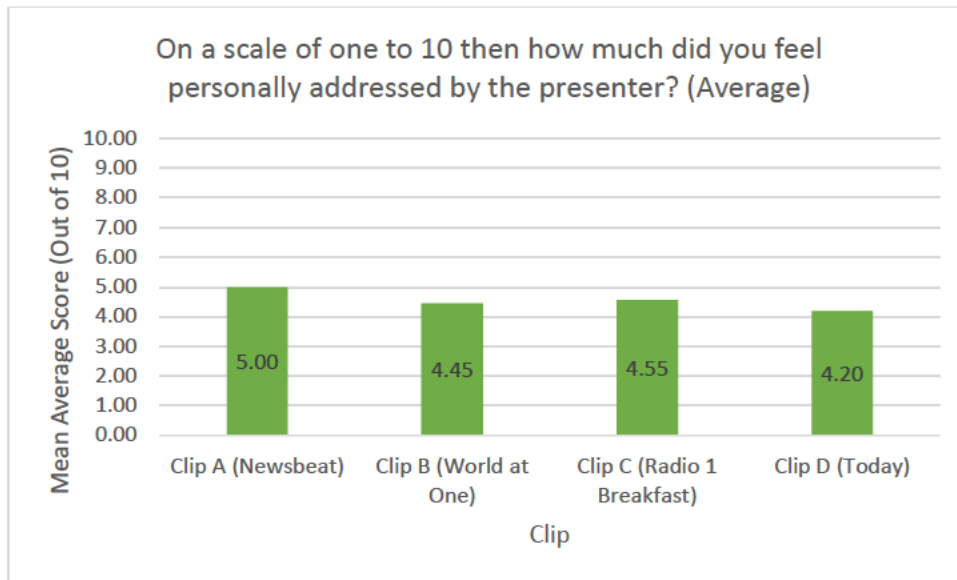
Similar to the data discussed above, unpaired t-tests were conducted comparing Clip A with Clip B and Clip C with Clip D. Both tests show no significance at 5% (p=0.456 and p=0.662 respectively). This suggests that there was no significant difference between the perception of personal address of the Radio 4 and Radio 1 clips. The standard deviations of the clips are shown in Table 5.8.

Table 5.8 Standard deviation of interview participant ratings for personal address for each radio clip

Clip	Standard Deviation
A	2.13
B	2.48
C	2.52
D	2.5

These ratings are much higher than the previous categories, as all are greater than two, implying a greater spread of data. The average ratings of each clip all sit around the centre point (5), which could indicate an indifference to the personal address

within the clips. Despite this, it is still worth considering the data around personal address and exploring why participants gave these ratings and what makes something feel addressed to them in a mass media concept (Jucker, 2003).

5.4 Discussion of Participant Responses by Theme

5.4.1 Enjoyment

Participants were then asked to discuss and explain their reasons for enjoyment and as per the interview plan, were prompted with the question 'what is it about the language that makes you feel that way?'. Participants ratings for enjoyment could be influenced by any of linguistic features discussed in the earlier chapter and there can be multiple devices that contribute to their enjoyment level.

To better understand how participants discussed enjoyment, attitudinal appraisal was annotated throughout their responses to understand how they perceived the presenters and programmes (Martin and White, 2005; Hareli and Hess, 2010). Fig 5.e below shows the distribution between appreciation, affect and judgement.

Figure 5.e Distribution of Attitudinal Appraisal used by interview participants
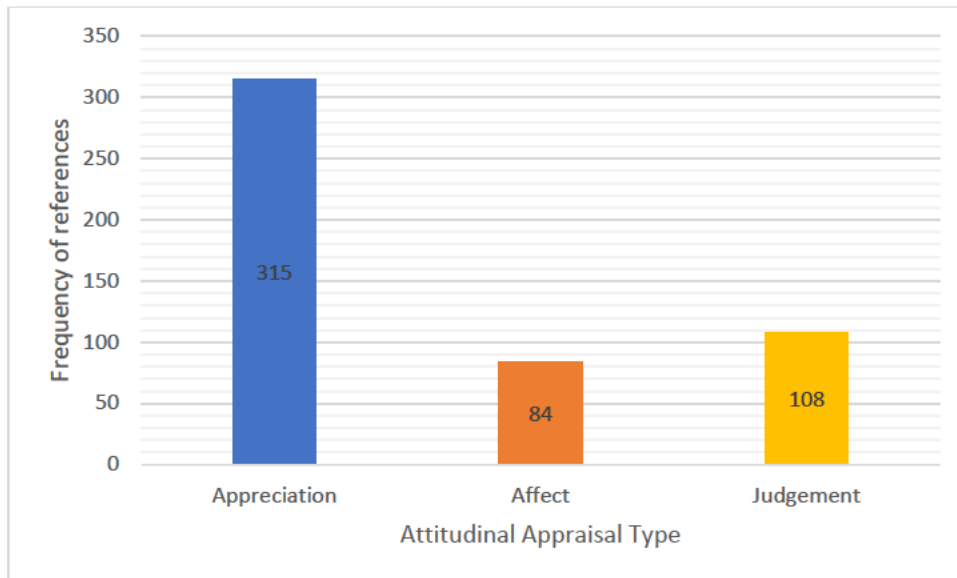
Appreciation is the most frequently occurring appraisal type with 315 occurrences across the twenty responses, with Judgement second most frequent with 108 occurrences, and Affect being the least frequent with 84 occurrences. This is expected as participants have been encouraged to evaluate the clip and the elements within it (Appreciation). Participants also discuss their evaluations of presenters with Judgement and their likes and preferences with Affect (Martin and White, 2005).

5.4.1.a Affect

The Affect branch of attitudinal appraisal is concerned with the expression of emotions and how participants shared their emotions (Martin and White, 2005). Participants used affect to share their emotional responses to the clips, particularly whether they 'like' something or not, which is especially relevant when seeking to explain how enjoyable something is (Martin and White, 2005; van Driel, 2021). Using

the categories suggested by Martin and White (2005), a breakdown of the 84 occurrences of Affect is shown below in Table 5.9. As some questions were not specifically asked in relation to the clips, they are grouped together in a separate category (supplementary).

Table 5.9 Types of Affect used by interview participants in relation to each clip

	Happiness	Unhappiness	Security	Insecurity	Satisfaction	Dissatisfaction	Inclination	Disinclination	Totals
Clip A	12	0	1	0	2	2	0	0	17
Clip B	13	2	0	1	0	1	0	0	17
Clip C	7	3	1	0	0	1	0	0	12
Clip D	14	1	0	0	0	3	0	0	18
Supplementary	17	3	0	0	0	0	0	0	20
Totals	63	9	2	1	2	7	0	0	84

Un/Happiness is the most frequent category accounting for 86% (72 out of 84) of the total occurrences of Affect. Happiness is the most frequent type of affect overall with a 75% (63 out of 84) share. This is expected, as participants were specifically asked questions relating to their likes and dislikes to try and gauge their perception of the clips and radio news broadcasts in general. In addition to this, participants were being asked for their opinions and preferences throughout the stimuli section. This is shown as 64% (54 out 84) of these occurrences use the word 'like' or 'dislike' to describe their feelings toward either the clips or radio stations they already listen to. All of these occurrences are categorised as happiness (like) or unhappiness (dislike). Some examples are shown below (Text box 5.4a).

Text Box 5.4.a Happiness used by Interview Participants

> **Participant 1 – Happiness**
> ***Referring to Clip B (Which elements stood out to you?) – rated clip 5***
> I <u>liked</u> the introduction
>
> **Participant 8 – Happiness**
> ***Referring to Clip B (What did you mean by 'nice voice for radio'?) – rated clip 6***
> I <u>quite liked</u> her accent.
>
> **Participant 9 – Happiness**
> ***Referring to Clip C (Why did you give it that rating) – rated clip 8***
> I <u>liked</u> the conversation

These participants evaluate several different aspects of the broadcast talk with positive affect, explaining which parts of the clips that they 'liked' when listening. These evaluations could be contributing factors to their overall enjoyment and positive perception of the clip. Although participants may express happiness towards one aspect of the clip, there may still be multiple aspects to participants overall enjoyment of the clip. Participant 1, for example, references what they like in Clip B but only rated their enjoyment at five out of ten, suggesting there were other factors than the 'introduction' that influenced how enjoyable the clip was (Thurman and Walters, 2013; Schrøder, 2019).

5.4.1.b Appreciation

As discussed in the previous chapter, Appreciation is the evaluation of things or phenomena (Martin and White, 2005). Across the interviews, participants used appreciation to evaluate the programmes and the content they listened to in the clips. Table 5.10 below shows the categories of appreciation in relation to the clips. As

above, some questions were not specifically asked in relation to the clips and are grouped together as supplementary.

Table 5.10 Types of Appreciation used by interview participants in relation to each clip

	Positive Impact	Negative Impact	Positive Quality	Negative Quality	Positive Balance	Negative Balance	Positive Complexity	Negative Complexity	Positive Valuation	Negative Valuation	Total
Clip A	27	9	14	0	4	5	1	2	2	2	66
Clip B	25	10	18	1	8	0	5	1	3	1	72
Clip C	14	12	18	4	5	0	2	1	2	1	59
Clip D	28	17	13	2	1	0	8	1	3	1	74
Supplementary	13	6	13	0	4	0	3	2	2	1	44
Totals	107	54	76	7	22	5	19	7	12	6	315

As the table shows, positive impact was the most frequent category of appreciation, with 34% (107 out of 315) of the total occurrences of appreciation. Positive impact relates to how engaged a listener felt and how it grabs attention (Martin and White, 2005, p56). Positive quality was the second most frequent category with 24% (76 out of 315). Positive quality is concerned with how much the thing was 'liked' (Martin and White, 2005, p56). Impact and quality are expected to occur frequently, as participants were asked to discuss what they enjoyed and what engaged them. Some example comments of positive impact and quality are shown below (Text box 5.4b).

Text Box 5.4.b Positive Impact used by Interview Participants

Participant 10 – Positive impact
Referring to Clip A (Why did you give it that rating?) – rated clip 8
the commentary was <u>brilliant</u> in it

> **Participant 1 – Positive impact and positive quality**
> *Referring to Clip A (Why did you give it that rating? – informative) – rated clip 7*
> which was <u>interesting</u> and <u>funny</u>
>
> **Participant 16 – Positive impact**
> *Referring to Clip B (Which elements stood out to you?) – rated clip 7*
> they were just both <u>quite interesting</u> stories
>
> **Participant 18 – Positive impact**
> *Referring to Clip D (Which elements stood out to you?) – rated clip 6*
> It was <u>quite interesting</u>

These examples all discuss how the clip grabbed their attention either through the 'brilliant' commentary or the 'interesting' topics. Participant 1 also comments on the 'funny' aspect. Humour is commonly associated with 'soft news' and Robertson (2013) notes how humour can engage listeners in the news by offering entertainment. More frequent occurrences of positive appreciation could imply a higher rating for enjoyment, as participants positively evaluate things. Impact and quality are especially relevant to this as they relate to how engaging and how liked something is (Martin and White, 2005). Despite this, Clip D (Radio 4 Today), has the lowest average rating for enjoyment at 5.45 but the highest amount of positive impact (28 out of 107), suggesting that these participants can find Radio 4 engaging, despite not being the target audience.

In comparison, Negative Impact accounts for 17% (56 out of 315) of the total appreciation. This is where participants felt bored or were not engaged with the clip (Martin and White, 2005, p.56). Some examples are shown in Text Box 5.4c.

Text Box 5.4.c Negative Impact used by Interview Participants

Participant 1 – Negative impact
Referring to Clip B (Was there anything that would have made you switch it off?) – rated clip 5
It was kind of <u>predictable</u>

Participant 10 – Negative impact
Referring to Clip B (Why did you give it that rating?) – rated clip 4
It's just <u>really boring</u>. For like sport content, it's <u>really, really boring.</u>

Participant 9 – Negative impact
Referring to Clip D (Why did you give it that rating?) – rated clip 4
I think it's less engaging was <u>more boring</u>

Participant 2 – Negative impact
Referring to Clip C (Why did you give it that rating?) – rated clip 5
I just felt like it wasn't it <u>didn't feel very interesting</u>

These comments express boredom or a lack of interest and are more in line with the lower enjoyment ratings that participants gave for the clips. Participant 10's comment discusses their expectations for 'sports content' suggesting that the human-interest aspect of purchasing tickets is 'boring' to them. Bell (1991) suggests that human interest can make a news story more interesting and appealing to an audience, but this participant seems to feel that it loses appeal through this choice. As mentioned when discussing affect above, the reasons that participants like something or even listen to radio in the first place can greatly vary. This is shown in the insignificant differences between the clips. Instead, participants may only show preference to certain aspects that suit their overall listening preferences (Wonneberger, Schoenbach and van Meurs, 2011; Schrøder, 2019).

5.4.1.c Judgement

The category of judgement is concerned with the evaluation of people so is useful to this investigation to understand how participants evaluate the presenter and other speakers within the clip (Martin and White, 2005). Whether the presenter is judged positively or negatively could contribute to the level of enjoyment from the participants (Hareli and Hess, 2010). As with appreciation, Martin and White (2005) suggest categories within Judgement. The breakdown is shown below in Table 5.11.

Table 5.11 Types of Judgement used by interview participants in relation to each clip

	Positive Normality	Negative Normality	Positive Capacity	Negative Capacity	Positive Tenacity	Negative Tenacity	Positive Veracity	Negative Veracity	Positive Propriety	Negative Propriety	Total
Clip A	12	3	2	3	1	1	0	0	2	1	25
Clip B	4	2	4	2	2	0	2	0	1	1	18
Clip C	20	3	7	0	0	0	0	0	1	1	32
Clip D	3	2	9	1	0	0	0	0	2	0	17
Supplementary	9	0	4	1	0	0	0	0	2	0	16
Total	48	10	26	7	3	1	2	0	8	3	108

As shown above, positive normality was the most frequently occurring category with 44% (48 out of 108) of the total judgement occurrences. Normality focusses on how special a person is (Martin and White, 2005, p.53), so is expected to occur frequently as participants pass judgement on the presenters as they were asked. Clip C (Radio 1 Breakfast) has the highest frequency with 20 occurrences. One possible explanation could be a preference for the presenter as participants express how 'special' the presenter is. This could be related to the high profile of the presenter, especially among the interview participants. 55% (11 out of 20) of participants all named the

presenter specifically (Greg James), which could suggest a preference that existed before their exposure to the stimulus clip.

The second most frequent category is positive capacity, concerned with a person's capability (Martin and White, 2005, p.53). Clip D (Radio 4, Today) has the highest frequency with 9 occurrences. Followed by Clip C, which may be due to the familiarity of the presenter to the participants so context must be considered. Some examples are shown below.

Text Box 5.4.d Positive Capacity used by Interview Participants

---

Participant 1 – Positive Capacity
Referring to Clip D (Why did you give it that rating?) – rated clip 7
You could tell that they were <u>knowledgeable</u>

Participant 5 – Positive Capacity
Referring to Clip D (Why did you give it that rating?) – rated clip 7
I think that the interviewer knew what he was doing and did a good job

Participant 8 – Positive Capacity
Referring to Clip D ((Why did you give it that rating? – personal address) – rated clip 7
He knows his stuff very well

By evaluating capability, participants focus on how knowledgeable and professional the presenters are, which follows the expectation that as a 'hard news' programme, presenters are viewed in a professional and journalistic manner (Lehman-Wilzig and Seletzky, 2010).

5.4.2 Informativity

As Radio 4 is typically categorised as hard news, and Radio 1, more soft news, it is expected that participants view the Radio 4 clips as more informative (Cameron, 1996; Conboy, 2007). News values are a key part of understanding how participants feel informed as they offer an explanation for each part of the news that can create a newsworthy story (Bell, 1991; Bednarek and Caple, 2014). This section in particular will explore how facticity (Bell, 1991) factors into participant perception alongside the relationships with other linguistic features like informality. When discussing how informed they felt, all 20 participants mentioned the topic and content of the story. The more frequently this recall occurred, the more likely participants were to feel informed, as recall implies they gained some information (Mesbah, 2006 and Conway and Patterson, 2008). Some examples are shown in Text box 5.4e.

Text Box 5.4.e Explanations for informativity ratings

> **Participant 14**
> ***Referring to Clip D (Why did you give it that rating?) – rated clip 8***
> So, they gave like quite a bit of context to what had been happening before they talked about England and the All blacks and how England had beaten the All Blacks now when they hadn't previously beat them. They also referred to specific people.
> ***Referring to Clip C (Why did you give it that rating?) – rated clip 5***
> it wasn't telling me any specific information
>
> **Participant 19**
> ***Referring to Clip D (Why did you give it that rating?) – rated clip 8***
> I think they mentioned different games, different teams, different kind of captains. So, they talked about a lot of content.

> **Participant 3**
> *Referring to Clip B (Why did you give it that rating?) – rated clip 6*
> the top of the clip, they she talks about, like the dates times of who was playing in the final
>
> **Participant 6**
> *Referring to Clip D (Why did you give it that rating?) – rated clip 7*
> It was quite opinion based, which is still, obviously if you're a rugby fan, it's interesting content, but I think they didn't talk about any real facts

Although the topic was consistent across all the programmes, it seems that the value of the contents changed depending on how it was presented (Vinagre and Esteban, 2017). This relates back to the discussion in Chapter 4, where it was suggested that by changing the way the news is delivered, the value of the news can alter and listeners perceive it differently (Feng, 2016; Vinagre and Esteban, 2017).

As discussed in the radio programmes discourse analysis chapter, Bell (1991) proposes news values, which are used to understand how news is presented both in form and content (1991, p.155). From these examples above, it seems that 'Facticity' (Tuchman, 1978; Bell, 1991) is a relevant news value when participants are perceiving how informed they are. Facticity is the level of 'facts and figures' (Bell, 1991, p158) that are used, particularly in hard news reporting. When engaging with a news story, listeners often have expectations of the necessary facts that contribute to making it a news story, like dates and times (Conboy, 2007; Tuchman, 1978). 60% (12 out of 20) of participants mentioned 'facts' when discussing how informative the clip was. Participant 14 notes that Clip C (Radio 1 Breakfast) did not provide any specific information so therefore rated the clip as less informative (5 out of 10). Participant 6 states that the use of opinion makes them feel less informed, highlighting 'real facts'

as an indication of how informative the clip was. The other examples above also reference 'facts' which could suggest that these participants value facticity as particularly relevant to how informative they perceive a news story to be. Some examples of the 'facts' shown in the hard news clips (B and D) are shown below (Text box 5.4f).

Text Box 5.4.f Facticity extracts from Radio 4

Extract 5A
Sarah Montague – Presenter, World at One
Line 766-767
```
Now then it is going to be hh quite a match (.) on Saturday
(.) England playing South Africa
```
Line 770-771
```
some reports there are tickets going for more than eleven
thousand pounds
```

Extract 5B
Justin Webb – Presenter, Today – Line 1018-1020
```
Lewis Moody (0.3) was part of the two thousand and three
rugby world cup (.) winning England side
```

Extract 5C
Lewis Moody – Guest, Today – Line 1026-1029
```
The best side over the last (.) decade ,hh. (0.3) um: having
not lost a game twelve years at the world cup and having won
the last two world cups
```

Baum (2002) also suggests that hard news is traditionally more objective in their news coverage, which can often be shown in their use of journalistic facts. This increase in facts has been noted in participant responses where they then suggest that they feel more informed through objective and factual coverage (Conboy, 2007). In addition to this, participants related how informed they felt in comparison to the level of formality, suggesting that a more informal style made them feel less informed (Askman, 2021).

Some example comments from participants discussing how informed they felt are shown in Text box 5.4g.

Text Box 5.4.g How language influenced informativity ratings

Participant 1
Referring to Clip A (What about the language made you feel like that?) – rated clip 2
he was quite casual in the way that he's very, like quite colloquial, kind of saying, um, and yeah, like my mates, yeah, that's it really

Participant 4
Referring to Clip B (What about the language made you feel like that?) – rated clip 7
I feel like it's just a bit more like formal than the other one [Clip A]

This relates to the ideas suggested in the discourse analysis chapter, where tabloidisation and informalisation of the news means that although the topic may be the same, the way the news item is presented can alter the perception (Feng, 2016; Welbers and Opgenhaffen, 2019). Vinagre and Esteban (2017) suggest that more informalised news can be beneficial to audience engagement, as they are less aware that they are consuming complex news topics. This is further supported by the idea that participants felt less informed the more informal the clip was. Both of these examples above were in response to the question 'Was there anything about the language that made you feel it was more informative?' as per the interview guide, which listed, 'what about the language made you feel this way' as a probing question. Informality can offer a way to engage an audience who may prefer the soft news style of Radio 1 rather than engaging with hard news topics of Radio 4 (Askman 2021). This will be further explored and compared in the following section focussing on formality.

5.4.3 Formality

As expected, the participant ratings suggested that they perceive Radio 1 as more informal in comparison to Radio 4 (Baum, 2002; Lehman-Wilzig and Seletzky, 2010). As the 'soft news' text, Radio 1 is likely to be more informal to suit the style of the genre, and this was shown throughout the radio programme analysis chapter. One description of formality that occurred 20 times across the interviews was 'colloquial'. Participants seem to associate colloquialisms and colloquialisation of the text with a level of informality (Kuo, 2007; Jakic, Wagner and Meyer, 2017). Some example comments are shown below (Text box 5.4h).

Text Box 5.4.h Various responses in relation to formality ratings

---

Participant 1
Referring to Clip A (Why did you give it that rating?) – rated clip 2
he's very, like <u>quite colloquial</u>, kind of saying, um, and yeah, like my mates

Participant 7
Referring to Clip B (What about the language made you feel like that?) – rated clip 5
they were <u>quite colloquial</u>. Like, they were like just having a chat. They weren't calling people like sir or madame or whatever.

Participant 5
Referring to Clip C (What about the language made you feel like that?) – rated clip 7
was kind of informal, but because of the fact that it was professional in the way that was delivered, it felt formal. So that was <u>quite kind of colloquial language</u>.

Here participants label colloquial language with devices similar to those discussed in the informality section of the transcript analysis. Participant 1 notes the use of non-fluencies (um) and informal vocabulary (mates) as markers of informality and their

lower rating of 2 for very informal (Fox Tree, 2001; Robertson, 2005). Participant 7 instead notes the use of titles and names as a marker of formality and as the clip lacked the use of titled names, they felt it was less formal (Steinmann, Mau, and Schramm-Klein 2015). Alternatively, participant 5 notes how the language was colloquial, yet it was delivered in a professional manner, following their expectations for radio news (Conboy, 2007; 2010).

Another notable factor that participants seem to associate with formality is the accent, particularly 'posh' accents. The BBC's output has long had an association with the RP accent, at points even being known as the BBC pronunciation (Pointon, 1988). This can relate to social status and distance, which can mean that the presenters are less relatable (Koppen, Ernestus and van Mulken, 2019). There were 10 occurrences of participants commenting that the presenter was posh. In those instances, the ratings of formality were higher and the enjoyment lower. Some of their comments are shown in Text box 5.4i.

Text Box 5.4.i Explanations relating to formality and enjoyment

---

Participant 10
Referring to Clip B (Why didn't you enjoy the presenter?) – rated clip 4 for enjoyment, 8 for formality
I feel like me <u>not being posh</u> means that I'd rather listen to someone who's like more on my level

Participant 3
Referring to Clip C (You said the host was annoying, what do you mean by that?) – rated clip 2 for enjoyment and 1 for formality
sounding <u>really posh</u>. And that kind of just sort of immediately I was like, a I don't know if we'd get on

---

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Participant 6
***Referring to Clip D (What about the language made you feel like that?) –
rated clip 5 for enjoyment and 8 for formality***
I think it's maybe less about the language and more about the accents. Both the
men had quite kind of standards Received Pronunciation English accents. And
they were both kind of had an under if you think about <u>like a posh tinge</u> to the
way they spoke

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These comments suggest that the RP or 'posh' accents are less relatable to them as

a listener and therefore they are less enjoyable (Mugglestone, 2003; Sepehri, 2010).

In terms of formality, it seems that participants view RP accents as more formal and

representative of the traditional news broadcasts they expect (Pointon, 1988; Conboy

2007). Participant 10, for example, mentions that they would rather listen to a

presenter 'on their level', bringing eliteness into the question, suggesting that if the

presenter is viewed as elite, there is less opportunity to relate to them (Bell, 1991;

Pearce, 2005; Jakic, Wagner and Meyer 2017). In terms of distance, this could imply

that the presenter's social status creates distance between them and the listener and

therefore does not encourage engagement or rapport building (Barcelos, Dantas and

Sénécal, 2017; Koppen, Ernestus and van Mulken, 2019).

A further discussion point for participants was the level of friendliness and formality,

where informality is considered to be more friendly (Pearce, 2005). This was shown

as participants often evaluated presenters as friendly when rating the clip as informal.

Some example responses to the question 'why did you think it was informal' are

shown below (Text box 5.4j).

Text Box 5.4.j Further explanations for informality ratings

> **Participant 1**
> ***Referring to Clip C (What about the language made you feel like that?) –***
> ***rated clip 1***
> [He] was <u>really friendly</u> with the guy
>
> **Participant 16**
> ***Referring to Clip C (Why did you give it that rating?) – rated clip 3***
> it was quite jokey and sort of light hearted, it just sounded like you were listening
> in on a <u>friendly conversation</u>
>
> **Participant 17**
> ***Referring to Clip C (What about the language made you feel like that?) –***
> ***rated clip 2***
> they were <u>quite friendly</u> as they were mates and stuff like that and laughing and
> joking kind of thing

All of these participants mention how friendly the presenter was and also rated the clip as very informal with ratings of 3 or below. This supports the idea from Pearce (2005) that informality allows an institution to feel more friendly. Fitzgerald and Housely (2007), similarly note how friendliness can help presenters build a community with the listener by taking on a different role as opposed to the conventional journalistic role.

As mentioned in the previous section, participants repeatedly related the level of formality and how informed they felt together. A comparison of averages is shown below in Fig 5.f.

Figure 5.f Comparison of average ratings of informativity and formality
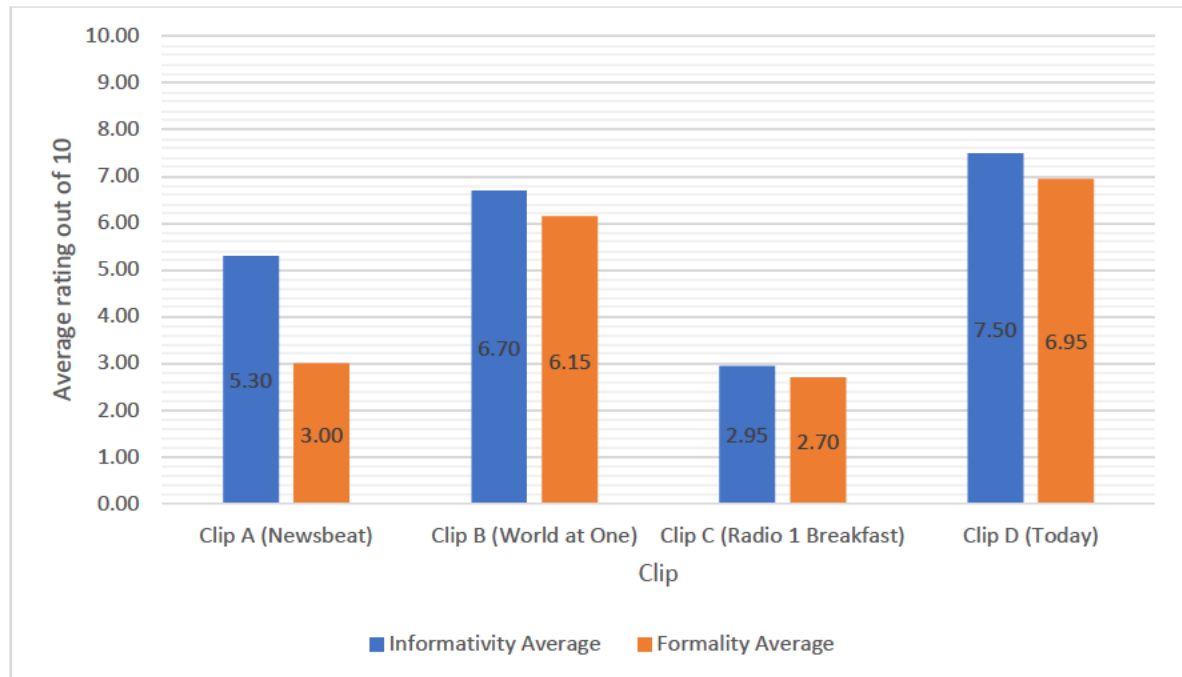
This comparison shows that the trend is similar across the clips with where higher ratings for formality also have higher ratings for the level of information (Askman, 2021). Radio 4 clips (B and D) have the highest ratings of formality and informativity, which is expected due to the 'hard news' style of the clip. Askman (2021) suggests that hard news, is likely to be informative and formal in style, which supports the ratings made by participants. As mentioned in the methodology, the interviews were semi-structured in design to allow emerging ideas to be questioned as well as encourage in depth responses from participants (Kajornboon, 2005; Turner, 2010). This trend between the two factors developed through the interviews and allowed the researcher to discuss this with participants, some responses are shown below (Text box 5.4k).

Text Box 5.4.k Comments relating to informativity and informality

Participant 1 –
You said you felt less informed because it was casual, can you explain what you mean?
felt like it was more of a story rather than facts […] being quite colloquial in his language

Participant 2 –
You said you felt more informed because it was factual, can you explain what you mean?
The language was a lot more like formal. And so, I think that that made it easier to follow and a lot uh that she could get more in

Participant 16 –
What about the language made you feel like that?
I think the way Greg James was speaking was obviously quite upbeat in his language, but also quite colloquial, and not exactly brilliant English, but not noticeably bad but not very formal.

Participant 4 -
What about the language made you feel like that?
I feel like it's just a bit more like formal than the other one in terms of yeah the language

These examples all show how participants linked formality and how informed they felt together, often implying that the more formal they thought the clip was then the more informed they felt or vice versa.

5.4.4 Personal Address

Participant data is useful when trying to understand personal address in a mass media context, testing whether the features discussed in Chapter 4, actually personalise the text and engage the listener (Robertson, 2013; Landert, 2014). It relates back to how linguistic features can alter perception of the radio broadcasts, as it is expected that

the greater number of personalisation features (e.g., pronouns) then the greater engagement and therefore more positive perception (Robertson, 2013).

When coding the interviews, engagement was a parent category which includes pronouns, interaction, audience address, naming and questioning. These devices were considered to offer insight into how listeners discussed personal address. Pronouns as they were discussed in relation to personalisation (Landert, 2014), interaction includes how listeners placed themselves in the broadcast (Bell, 1991 and Lloyd, 2015), Audience address considers how participants discuss whether they felt addressed, whether they felt they were named (e.g., location (Lloyd, 2015; 2019)) and whether questions were addressed to them as a listener (Han, 2002; Lloyd, 2015). A breakdown of the frequencies is shown below in Table 5.12.

Table 5.12 Raw frequencies of the 'Engagement' node codes

	References	Interviews Coded (/20)	Average Reference per item
Interaction	193	20	9.65
Audience Address	185	20	9.25
Pronouns	32	14	2.29
Questioning	10	7	1.43
Naming	2	2	1

As shown in Table 5.12, the most frequent topics are interaction and audience address. All 20 participants mentioned both of these topics at least four times. This does not necessarily mean that participants discuss these topics with a positive outlook or claim that they feel interaction with the presenter, it does instead mark when they discuss these topics. This will be explored throughout this section with use

of participant comments. Some of the comments which reference interaction and audience address positively are shown below (Text box 5.4l).

Text Box 5.4.l Explanations for personal address ratings

> **Participant 1 –**
> ***Referring to Clip A (Why did you give it that rating?) – rated clip 6***
> it was a rhetorical question, but it kind of got you involved
> ***Referring to Clip C (Why did you give it that rating? - enjoyment) – rated clip 1***
> how he kind of speaks to his listeners like they're his friends, he kind of brings personal anecdotes
>
> **Participant 14 –**
> ***Referring to Clip C (Why did you give it that rating?) – rated clip 5***
> I did very much feel as if I was in the room with him.
>
> **Participant 16**
> ***Referring to Clip C (Why did you give it that rating?) – rated clip 6***
> I think at the beginning, there was an attempt to involve the listener.

These examples all show a favourable opinion on the presenter's interaction or address with themselves as listeners or the guests. Participant 1 notes the use of questioning to engage the listener, they describe the question used by the presenter in their introduction as rhetorical (Text box 5.4m).

Text Box 5.4.m Extract from Newsbeat clip (A) opening

> **Extract 5D**
> ***Christian Hewgill – Presenter, Newsbeat – Line 288***
> ```
> how far would you go (.) to get tickets for the illusive
> final
> ```

Although it appears to be a rhetorical question, as there will not be an answer from the hearer (Han, 2002), it could be seen that the presenter is encouraging an imagined

response from listeners, similar to that of a conversation (Thornborrow and Fitzgerald, 2013; Landert, 2014). As discussed in the transcript analysis, presenters should look to open discussions to new listeners at every opportunity, to extend their length of listening (Lloyd, 2015). As the presenter also uses the second person pronoun 'you' in this question, it further reinforces the idea that the presenter is looking to engage the listeners and has successfully engaged participant 1 into the shared community through this questioning and pronoun combination (Horton and Wohl, 2006; Fitzgerald and Housely, 2007). This is similar to the introduction in Clip C (Radio 1 Breakfast), where participant 16 notes an 'attempt to involve the listener' at the beginning, of the clip. The beginning five lines are shown below (Text box 5.4n).

Text Box 5.4.n Extract from Radio 1 Breakfast clip (C) opening

Extract 5E
Greg James – Presenter, Radio 1 Breakfast – Line 643-647
```
Oh man (2.0) good fun though (0.3) and uh by the looks of the
messages and I uh looked at twitter a little bit later on in
the day and read a few bits online about it (1.0) uh it
seemed like it annoyed people in the right way (0.3) because
you r: re: really want that that prize
```

Both Participants 14 and 16, refer to Clip C (Radio 1 Breakfast), and indicate that the presenter involved them in the broadcast to an extent. The concept suggested by Participant 14 to be in the 'room' with the listener is often an aim for a radio presenter (Lloyd, 2015) and relates back to the idea that a presenter should be speaking to an individual and not a mass audience in order to engage them best (Scannell, 1991; Landert, 2014; Lloyd, 2019). Looking to the linguistic features, the total pronoun use across the clips from the overall programmes are shown below in Table 5.13.

Table 5.13 Raw frequencies and percentages of pronoun use per clip

		1st Person (S)	1st Person (P)	2nd Person (S)	2nd Person (P)	3rd Person (S)	3rd Person (P)	Word Count
Clip A (Newsbeat)	Frequency	18	3	11	0	0	6	480
	Proportion	3.8	0.6	2.3	0.0	0.0	1.3	
Clip B (World at One)	Frequency	13	2	12	0	1	1	380
	Proportion	3.4	0.5	3.2	0.0	0.3	0.3	
Clip C (Breakfast)	Frequency	9	3	12	0	0	1	340
	Proportion	2.6	0.9	3.5	0.0	0.0	0.3	
Clip D (Today)	Frequency	3	3	7	0	11	8	428
	Proportion	0.7	0.7	1.6	0.0	2.6	1.9	

The key pronouns used for synthetic personalisation were discussed in the discourse analysis chapter and identified as the second person pronoun 'you' and first person plural pronouns 'we'/'us'/'our' (Loeb, 2016; Beciu, Lazăr and Mădroane, 2018). This table shows that Clip C (Radio 1 Breakfast) has the highest proportion of first person plural (3 out of 340, 0.9%) and also the highest proportion of second person (12 out of 340, 3.5%), as clips were selected to represent the programmes overall, this is expected. This frequency could support the link between the engagement and address felt by participants and the use of these pronouns, showing that synthetic personalisation can positively influence listener engagement. In addition to this, pronouns were specifically discussed by participants about other clips (see Text box 5.4o).

Text Box 5.4.o Discussion of pronouns by interview participant

Participant 2
Referring to Clip B (What about the language made you feel like that?) – rated clip 6
I think she <u>she used we</u> in like and <u>we're now gonna go over to</u>, which I guess is sort of like she's only talking to you, you feel like she sort of addressing you

Both participants in the above examples directly reference the use of pronouns and
suggest that they feel addressed, sometimes as a group of listeners and not just as
an individual, drawing them into a shared community of listeners (Fitzgerald and
Housely, 2007). A total of 14 participants mentioned pronouns, and all of these
occurrences referenced either 'you' or first-person plural pronouns. This could
suggest that participants do relate pronoun use to the extent that they feel personally
addressed. The varied responses do suggest, however, that pronouns are not the only
device that make participants feel addressed. Some further examples are shown
below.

Text Box 5.4.p Discussion of Devices used for personal address

These participants discuss how the tone of the presenter's voice and the welcome of
the clip affected how addressed they felt, although they are not specific to the exact

linguistic devices, it offers another insight into listener engagement. In addition to the positive reactions to audience address and interaction, the average scores (Fig 5.d) clearly indicate that participants did not always feel personally addressed. Some of the explanations from interview participants are shown below.

Text Box 5.4.q Explanations for rating personal address as low

Participant 13
Referring to Clip C (What about the language made you feel like that?) – rated clip 2
Well, again, it was very much a conversation with someone else

Participant 15
Referring to Clip D (Why did you give it that rating?) – rated clip 3
It felt more like I was listening in on an on these twos conversation then being included in it.

Participant 18
Referring to Clip C (Why did you give it that rating?) – rated clip 8
there was no direct language to the listener as much

Participant 10
Referring to Clip A (Why did you give it that rating?) – rated clip 5
I felt I was sort of more involved in the exchange, but I still didn't feel like I was having the conversation.

Participant 4
Referring to Clip D (Why did you give it that rating?) – rated clip 3
I don't feel like there was any sort of connection between me and the presenter in terms of what was going on.

Although presenters do not know if they have an audience and in fact who they are, their speech should still try to accommodate them (Bell, 1991). Bell (1991) notes the differences between the addressed (target audience) and the auditors (expected to listen but not targeted). In this instance where the participants are listening to an interview, they could be considered auditors as they do not feel that they are being

targeted or addressed (ibid). Bell (1991) suggests that audience design should inform a speaker's linguistic choices to appeal and respond to the audience. As some of these comments above refer to Radio 1 clips (A and C), it could suggest that although the participants are the usual target audience, the fact that they feel less addressed places them as an auditor instead of an addressee (Bell, 1991). This could also suggest that the presenter has failed to engage them in the imagined community of the shared audience (Fitzgerald and Housely, 2007).

There is not a clear reason as to what specifically caused this reaction from participants, other than the fact they did not feel addressed or included when the presenter was speaking to a guest or caller. Instead, participants refer to the feeling of listening in on the clip rather than be included in the conversation, something which can be detrimental to listener engagement, especially if they lack interest in the topic (Schrøder, 2019). Participant 18 did note the level of informality from the presenter and suggests that this style made them feel less addressed but this requires further studies in order to make generalisations.

5.5 Survey Results

In addition to the findings in the interviews, the survey data also shows an insight into a wider demographic and allows control of the voice and accent in the clips. This was to better understand how the specific linguistic features may alter listener perception. This half of the chapter will focus on the survey data. It will be set out in a similar way,

first showing the demographic breakdowns, then the ratings of each clip and then the thematic discussions.

5.5.1 Demographic Breakdown

In total, 32 survey responses were collected. Unlike the interviews, there was no criteria to take part regarding age or listening habits. No interview participants were allowed to take part in the survey. The gender and age demographics are shown below in Table 5.14 and 5.15 respectively.

Table 5.14 Gender Identity distribution of survey participants

	Frequency	Percentage
Male	10	31%
Female	22	69%
Non-Binary	0	0%
Prefer Not To Say	0	0%

Table 5.15 Age Group distribution of survey participants

	Frequency	Percentage
18-24	16	50%
25-35	7	22%
36-45	0	0%
46-55	2	6%
56-65	4	12%
66+	3	9%

Similar to the interviews, participants were asked about their current listening preferences, in terms of how frequently they listen to the radio, and which are their top three radio stations. These results are shown below (Tables 5.16 and 5.17).

Table 5.16 Radio listening frequencies of interview participants

	Frequency	Percentage
Daily	14	44%
Weekly	8	25%
Fortnightly	1	3%
Monthly	2	6%
Less than Monthly	5	16%
Never	2	6%

Table 5.17 Preferred Radio Station of interview participants

	Frequency	Percentage
BBC Radio 1	16	18%
BBC Radio 1Xtra	0	0%
BBC Radio 2	10	11%
BBC Radio 3	2	2%
BBC Radio 4	10	11%
BBC Radio 5Live	5	6%
BBC 6Music	1	1%
Capital	4	5%
Heart	9	10%
Smooth	2	2%
Classic FM	4	5%
BBC Local Radio	2	2%
Kiss FM	3	3%
Absolute	2	2%
Talksport	2	2%
Other	15	17%

44% of participants (14 out of 32) listened to the radio on a daily basis, with 25%

listening weekly, which is more often than the interview listeners. This could mean

some participants could be considered 'expert' in terms of their familiarity with the

radio formats (Hirschmann, 1998). As the presenter is controlled across both clips in

the survey, it should reduce the chance of any skew as a result of this listening pattern.

Instead, it is useful as it means these participants are more representative of radio

listeners in the UK (Ofcom, 2018a). Radio 1 is again the most popular station (18%, 16 out of 87) with Radio 2 and Radio 4 the next most popular (11%, 10 out of 87). This is expected as the majority of the participants are in the 18-24 age category which is the Radio 1 demographic, and these three stations are the most listened to in the UK (Statista, 2019).

5.6 Survey Ratings Results

5.6.1 Enjoyment

As discussed in section 5.1, participants were asked to rate their enjoyment of a clip out of 10, in the survey, this was limited to the re-recorded versions of Clip A and Clip B. These average results from the survey are shown below in Fig 5.g.

Figure 5.g Average enjoyment rating of survey participants
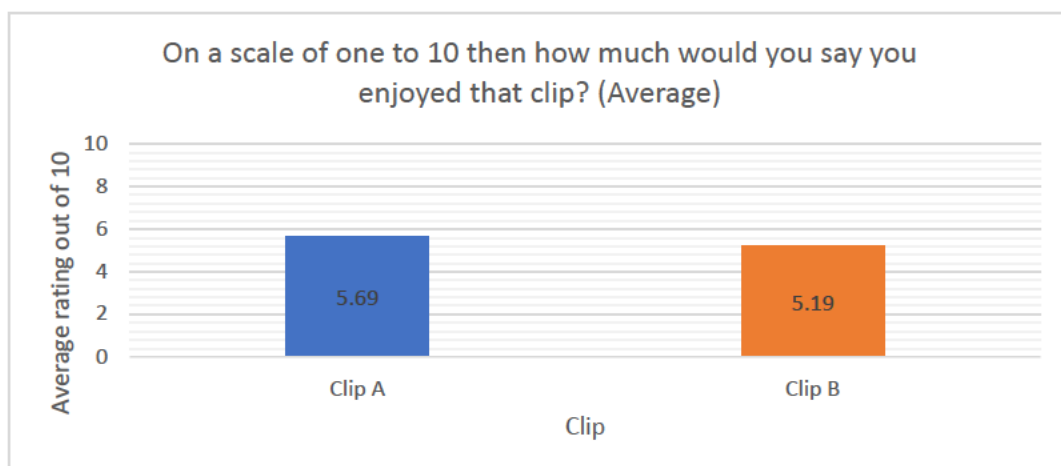
As shown in the figure above, there is little difference in terms of enjoyment levels for participants. The difference between the clips was not significant (p=0.385).

This is similar to the findings in the interviews where the average enjoyment levels were similar between the Radio 1 and Radio 4 clips with Clip B (Radio 4) being rated slightly lower than Clip A (Radio 1). The ratings of the interview clips are compared against the survey in Table 5.18 below.

Table 5.18 Average enjoyment ratings of interview and survey participants

	Clip A Enjoyment Average	Clip B Enjoyment Average
Interview Participants	6.80	6.20
Survey Participants	5.69	5.19

As shown here, the trend between Clip A and Clip B across both interviews and survey ratings is similar. In the survey, the presenter was the same across both clips to control voice and accent, which could suggest that although interview participants noted accent and voice on occasion, this is not a key factor in determining how participants enjoy the news broadcasts (Sethi et al, 2020). The difference between interviews and surveys could also be explained by the different demographic who may have differing purposes and expectations listening to radio, particularly their own listening habits (McClung, Pompper and Kinnally, 2007; Schrøder, 2019).

For example, an older survey participant (SP24, 66+) who enjoys speech radio (Radio 4 and Radio 5Live) rates the clips differently (Clip A, 2 and Clip B, 6) to a younger participant (SP6, 18-24) who likes Radio 1 (Clip A, 9 and Clip B, 5).

Standard deviation can be considered as a way of understanding the distribution, where a higher SD suggests participants rated the clips more randomly. The standard deviations are shown below (Table 5.19).

Table 5.19 Standard Deviations of enjoyment ratings of interview and survey participants

	Clip A Standard Deviation	Clip B Standard Deviation
Interview Participants	1.54	1.28
Survey Participants	2.43	2.13

The interview participants have smaller standard deviations, suggesting a more uniform rating than the survey participants, which is expected due to the more diverse demographics of the survey participants (McClung, Pompper and Kinnally, 2007). The breakdown of average ratings per age group is shown in Table 5.20 below.

Table 5.20 Average enjoyment ratings of survey participants by age group

		Clip A	Clip B
18-24	Average	5.13	4.38
	Standard Deviation	2.78	2.42
25-35	Average	6.43	5.43
	Standard Deviation	2.15	1.27
36-45	Average	N/A	N/A
	Standard Deviation	N/A	N/A
46-55	Average	6.00	6.00
	Standard Deviation	1.41	2.83
56-65	Average	7.25	7.25
	Standard Deviation	0.96	0.50
66+	Average	4.67	5.67
	Standard Deviation	2.52	1.53

Looking specifically to the 18-24 category, the trend is similar to that of the interviews, where Clip A is rated as more enjoyable. This is expected as Clip A is the re-recording

of Radio 1 Newsbeat, and the younger demographic are a part of the target audience (BBC Trust, 2016a). At the other end of the scale, the 66+ averages are the opposite of the trend, showing greater enjoyment for the re-recording of the Radio 4 clips, again in line with the expectation as they are not the target audience for Radio 1 (BBC Marketing and Audiences, 2017). All of the 66+ participants listened to Radio 4 (3 out of 3), so this could suggest that their preference may be related to their previous understanding and enjoyment of the station (Hirschmann, 1998).

5.6.2 Informativity

Similar to the interview questions, survey participants were asked to rate how informative they found each clip on a scale of one to ten, one being not informative at all and ten being very informative. The average ratings for both interview and survey participants are shown below in Fig 5.h.

Figure 5.h Average informativity ratings of interview and survey participants
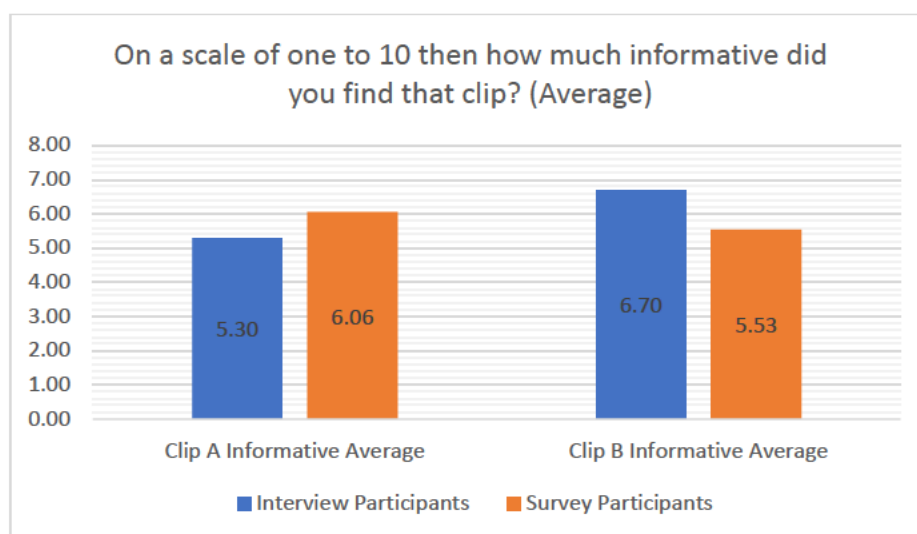
An unpaired t-test found that the survey results were not significant ($p=0.342$). As shown in Fig 5.h, the survey results do not follow the pattern of the interview results, where it is expected that the Radio 4 clip (Clip B), being hard news, would be rated as more informative (Thomson, White and Kitley, 2008).

As with the enjoyment ratings, participants were not asked to expand on their reason for giving the ratings, so the reasoning behind their decision cannot be speculated on. As shown in the figure above, the survey average ratings are the opposite trend of the interview participants. This could be due to the demographic characteristics, particularly as the survey participants have a wider range of ages (18-66+) than the interviews (18-24), and therefore participants perceive the level of information differently. This can be seen in the spread of the data, where survey participants have a higher standard deviation (Table 5.21), suggesting more variety within the ratings, which could be as a result of the broad demographics (McClung, Pompper and Kinnally, 2007).

Table 5.21 Standard Deviations of informativity ratings of interview and survey participants

	Clip A Informative Standard Deviation	Clip B Informative Standard Deviation
Interview Participants	2.08	1.63
Survey Participants	2.21	2.23

This could also relate to the topic, as although Clip B is more representative of 'hard news' the topic of sports is sometimes considered less important in the genre of news (Lehman-Wilzig and Seletzky, 2010). This requires further investigation to be able to

draw robust conclusions. To better understand how age factored into this rating, the averages are broken down by age category in Table 5.22 below.

Table 5.22 Average informativity ratings of survey participants by age group

		Clip A	Clip B
	Average	5.81	5.06
18-24	Standard Deviation	2.43	2.49
	Average	5.71	5.71
25-35	Standard Deviation	2.06	2.69
	Average	N/A	N/A
36-45	Standard Deviation	N/A	N/A
	Average	7.00	5.00
46-55	Standard Deviation	2.83	1.41
	Average	6.75	6.25
56-65	Standard Deviation	2.50	0.96
	Average	6.67	7.00
66+	Standard Deviation	1.53	0

Looking again to the 18-24 category for comparison with the interviews, the data does not follow the expected trend where Clip B would be considered the more informative, due to the hard news style of Radio 4 (Thomson, White and Kitley, 2008; Robertson, 2013). The trend is however reflected in the 66+ category where Clip B is rated as more informative, but this is the only group to follow this trend in the ratings.

5.6.3 Formality

As with all the ratings so far, participants were asked to rate the level of formality of the clips out of ten, with one being very informal and ten being very formal. The findings of the transcript analysis, show that soft news (Radio 1, Clip A) is likely to be

more informal than hard news (Radio 4, Clip B) (Patterson, 2000; Conboy, 2007; Askman, 2021). This trend was also shown in the interview results where Clips A and C (Radio 1) were rated significantly less formal than their Radio 4 counterparts. The average formality ratings from the survey participants are shown below in Fig 5.i.

Figure 5.i Average formality rating of survey participants
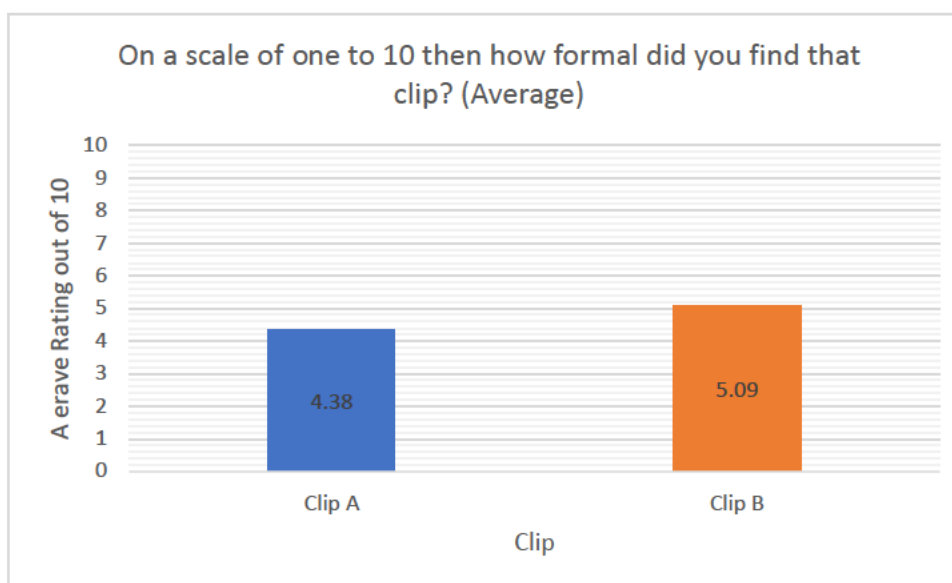
An unpaired t-test showed that the results were not significant (p=0.219). Despite this, the data does follow the expected trend that Clip B would be rated as more formal than Clip A, as it is more representative of hard news content and Radio 4 is traditionally more formal (Conboy, 2007; Askman, 2021). The ratings of the interview clips can be compared against the survey responses and are shown below in Table 5.23.

Table 5.23 Average formality ratings of interview and survey participants

	Clip A Informality Average	Clip B Informality Average
Interview Participants	3.00	6.15
Survey Participants	4.38	5.09

The above table shows that the survey ratings followed a similar trend to the interviews, where Clip A was rated as more informal but the difference between Clip A and B is not significant in the survey, unlike the interview. Due to the variety of demographic backgrounds, this difference is to be expected (McClung, Pompper and Kinnally, 2007; Schrøder, 2019). This is supported as the survey results have greater standard deviations, implying a greater spread (See Table 5.24 below).

Table 5.24 Standard Deviation of formality ratings of interview and survey participants

	Clip A Informality Standard Deviation	Clip B Informality Standard Deviation
Interview Participants	1.17	1.63
Survey Participants	2.31	2.32

The higher SD (2.31 and 2.32) for both clips in the survey show that there was a greater spread and less agreement between participants. To better understand this, each age category can be averaged to see if this is a determining factor in informality. Table 5.25 below shows the average rating for informality for each age range.

Table 5.25 Average formality ratings of survey participants by age group

		Clip A	Clip B
18-24	Average	4.75	5.19
	Standard Deviation	2.46	2.69
25-35	Average	4.00	5.00
	Standard Deviation	2.31	1.73
36-45	Average	N/A	N/A
	Standard Deviation	N/A	N/A
46-55	Average	3.00	6.00
	Standard Deviation	1.41	2.83
56-65	Average	4.50	5.75
	Standard Deviation	3.00	1.50
66+	Average	4.00	3.33
	Standard Deviation	1.73	2.52

This table shows that actually the 18-24 year old category does not have the same divide as the interview would imply, with a similar average rating to the overall survey averages and a high SD for both clips (2.46 and 2.69). This could suggest that the language itself does not make listeners perceive it as informal (Ytreberg, 2004; Robertson, 2013). Participant explanations will be discussed in the thematic discussion section (5.7).

5.6.4 Personal Address

To further explore what listeners may perceive as personal address and whether the presenters in the clips addressed them, the survey data can be considered. Fig 5.j below shows the average ratings for personal address in the survey.

Figure 5.j Average personal address rating of survey participants
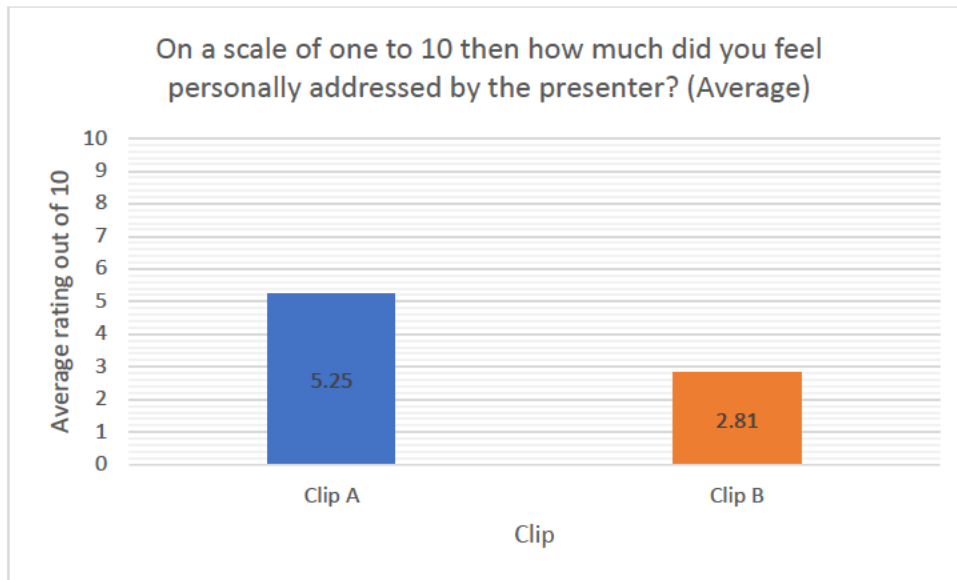
Overall, it seems that the participants tended to feel more personally addressed by the presenter in Clip A (Newsbeat) than Clip B (World at One). An unpaired t-test showed that this data was not significant (p=0.596). In comparison, the interview data did not have the same distinct trend that the survey participants did. The averages are compared below in Table 5.26.

Table 5.26 Average personal address ratings of interview and survey participants

	Clip A Personal Address Average	Clip B Personal Address Average
Interview Participants	5.00	4.45
Survey Participants	5.25	2.81

The expected trend is that Clip A would use more personal address as soft news than Clip B so would therefore be rated more highly (Baum, 2002; Barcelos, Dantas and Sénécal, 2017). As Clip A is classified as 'soft news' it is more likely to be personalised (Robertson, 2013; Barcelos, Dantas and Sénécal, 2017). The interview data does

show this trend but with only a difference of 0.55, in comparison to the survey where the divide is greater at 2.44. Although neither set of results is significant, the expected trend is more clearly shown in the surveys. To further compare, the standard deviations are shown below in Table 5.27.

Table 5.27 Standard Deviation of personal address ratings of interview and survey participants

	Clip A Personal Address Standard Deviation	Clip B Personal Address Standard Deviation
Interview Participants	2.13	2.48
Survey Participants	2.81	2.33

This shows that both the interviews and surveys had a large spread of data and that there may be a lack of agreement between how participants feel personally addressed. The breakdown by age group is shown in Table 5.28 below.

Table 5.28 Average personal address ratings of survey participants by age group

		Clip A	Clip B
18-24	Average	5.13	4.25
	Standard Deviation	2.99	2.11
25-35	Average	4.43	4.57
	Standard Deviation	2.07	1.99
36-45	Average	N/A	N/A
	Standard Deviation	N/A	N/A
46-55	Average	6.00	3.50
	Standard Deviation	2.83	3.54
56-65	Average	6.75	7.00
	Standard Deviation	2.63	1.41
66+	Average	5.33	7.33
	Standard Deviation	4.51	2.52

Comparing the 18-24 category with the interviews, the averages follow the same trend where they felt more addressed in Clip A than Clip B. This is expected as they are the addressees for Radio 1, being the target audience (BBC Trust, 2016a). The trend alters in the higher age groups of 56-65 and 66+ where they feel more addressed by Clip B (Radio 4), and although there is no specific target audience age for Radio 4, the average age of Radio 4's audience is 56, so again this trend is expected (BBC Marketing and Audiences, 2017). Participants were asked to explain their survey rating, and this will be discussed in the next section.

5.7 Discussion of Survey Participant Responses by Theme

5.7.1 Enjoyment and Informativity

As mentioned in the methodology, to ensure the survey was a suitable length, not every rating was followed with an explanation style question like the interviews (Krosnick and Presser, 2010). Enjoyment and informativity ratings were not followed by any question regarding why. It is therefore inaccurate to speculate participants reasoning behind their ratings any further than the quantitative data discussed in sections 5.5.1 and 5.5.2 above.

5.7.2 Formality

Survey participants were asked to explain the reason behind their rating for formality, with particular reference to the language that was used. Some of their comments are shown below (Text boxes 5.7a and 5.7b).

Text Box 5.7.a Comments about formality in Clip A

> **Clip A**
>
> ***SP 10 – rating 1***
> Colloquial language and chatty tone
>
> ***SP 14 – rating 2***
> The questions she was asking sounded scripted
>
> ***SP 30 – rating 10***
> Standard question and answer, interviewer was prepared

Text Box 5.7.b Comments about formality in Clip B

> **Clip B**
>
> ***SP 1 – rating 3***
> slight stumble of words
>
> ***SP 16 – rating 1***
> They tripped over their words quite a lot
>
> ***SP 31 – rating 8***
> Felt more like two interviews than conversations

These responses give some insight into the reasons behind participants ratings. Looking to the responses for Clip A, SP14 and SP30 mention how prepared or scripted the clip was, this may be because the clips were re-recorded from the original transcript, so became scripted speech even if the real life programmes were not. Additionally, the survey responses are limited as they do not allow opportunities for

the researcher to follow up on the questions so comments are less detailed, exploring what 'colloquial language' SP10 may be referring to (Brace, 2008).

Clip B has similar issues in that participants mention the stumble of words (see extract 5F below, error highlighted in bold). This was included from the original programme to ensure the language presented to participants was the same. Interview participants did not refer to the stumble of words, but the survey participants view this stumble similar to a non-fluency in that it makes the presenter seem less capable and impacts the formality of the clip (Fox Tree, 2007).

Text Box 5.7.c Extract from the World at One showing speech errors

Extract 5F
Sarah Montague – Presenter, World at One – Line 771-772
```
Uh joining me (.) are two England flan (.) fans (.) who are
,hh. Uh well tr trying to source some tickets
```

5.7.3 Personal Address

To understand the ratings for personal address, the survey participants were asked to explain their ratings which can be analysed like the informality comments above. The key factor that made survey participants feel addressed was when the guest or caller was not present or interacting with the presenter. Some comments from participants relating to address are shown below (Text boxes 5.7d and 5.7e).

Text Box 5.7.d Comments about personal address in Clip A

Clip A

SP 6 – rating 3
The presenter at the beginning and end of the sound clip did directly address the listener. For example, (..) the presenter clearly addresses the viewer advising them to only pay money like this if you know the tickets are genuine.

SP 28 – rating 10
The presenter addressed the listener directly at the end of the clip

SP9 – rating 5
The atmosphere of the game brought me into the topic immediately. The advice at the end was the next time I felt "directed at".

Text Box 5.7.e Comments about personal address in Clip B

Clip B

SP 1 – rating 6
At the beginning the rhetorical question felt like a direct addressing to the audience before they answer it with the phone calls

SP 9 – rating 8
The intro to the clip was very "you, you, how far would you go"... as if it were asking my opinion. It then went on to an interview with a pair of other people.

SP 8 – rating 3
they were talking more to the interviewees than to me

SP 6 – rating 3
This clip was mostly just of the interviews with the two callers and unlike the last clip. The presenter didn't address the listeners in response to anything brought up.

As shown above in section 5.5.4, there was a broad distribution of ratings across both clips which could be in part due to the broad demographics of the participants (McClung, Pompper and Kinnally, 2007; Mooney, 2010).

The responses for Clip A all reference specific sections of the clip that participants felt was a direct address, particularly the disclaimer advice comment from the presenter at the end. This is shown below.

Text Box 5.7.f Extract from Newsbeat Clip Ending

Clip Extract 5G –
Christian Hewgill – Presenter, Newsbeat - Lines 334 – 336
```
Oh kay I think we're must say at this point (0.3) that it is
recommended that before you transfer people money you know
that they are a genuine real deal
```

This again uses the pronoun 'you' to directly engage with the audience and ensure they hear this important piece of advice, which was clearly noted by listeners, and they considered themselves a part of the shared community of the mass audience being address (Fitzgerald and Housely, 2007; Landert, 2014). Similar to the interview responses, the comments from Clip B show that participants felt addressed by the opening of the clip (Text box 5.7g).

Text Box 5.7.g Extract from the World at One Clip Opening

Clip Extract 5H –
Sarah Montague – Presenter, World at One - Lines 766 – 769
```
Now then it is going to be hh quite a match (.) on Saturday
(.) England playing South Africa to establish which is the
best rugby team in the world ,hh. So could you still get
tickets and how much would you pay: (.) to watch it
```

This clip introduction was mentioned by both interview and survey participants who felt more addressed, particularly by the phrase 'could you still get tickets and how much would you pay', where the use of 'you' contributes to the synthetic

personalisation and direct address of a mass media audience (Fairclough, 1989; Landert, 2014).

Despite this, survey participant comments showed that they felt less addressed when the presenter began speaking to the two guests, as if their position in the interaction had shifted from addressee to the auditor listening in to the conversation (Bell, 1991). This seems to be a common theme across the participant responses of both surveys and interviews, where listeners are unsure of their place in the interaction once the presenter begins the conversation with the interview participants (Lloyd, 2015). Although this is only a response to a sample clip, this could suggest that an effective method to address listeners and potentially engage them could be through topic introductions (as above), especially by including 'you' to directly address the listener, and presenters should have awareness of their listeners position in the interaction (Fitzgerald and Housely, 2007; Lloyd, 2015).

5.7.4 Continued Listening

The survey was structured so that at the end of the questions relating to a clip, participants were asked how likely they were to continue listening to the clip on a scale of 1 to 5. Lloyd (2015; 2019) notes that while it is important to grab a listener's attention, the next step is to keep them listening to you. This rating option was included to indicate what is popular among listeners, particular which clip engaged

them and encouraged them to keep listening. The average ratings per age group are shown below (Table, 5.29).

Table 5.29 Average continued listening ratings of survey participants by age group

		Clip A	Clip B
18-24	Average	2.5	2.1
	Standard Deviation	1.7	1.1
24-35	Average	2.3	2.3
	Standard Deviation	1.0	1.1
36-45	Average	N/A	N/A
	Standard Deviation	N/A	N/A
46-55	Average	3.5	3.5
	Standard Deviation	0.7	0.7
56-65	Average	3	3.3
	Standard Deviation	0.82	0.5
66+	Average	2.7	2.7
	Standard Deviation	1.5	1.5

The expectation would be that young people (18-24 or 24-35) would be likely to want to continue listening to Clip A (Radio 1) as they are the target audience (BBC Trust, 2016a; Izza, Mujiyanto and Yuliasri, 2019). As shown here, there is no great difference between the clips, with many age groups average rating for both clips being the same.

Participants were also asked the question, 'In what ways do you think the language that presenters use makes a difference to how much you preferred one clip rather than another?'. Participants expressed a wide range of reasons that keep them engaged. Some examples of participant comments are shown below (Text box 5.7h).

Text Box 5.7.h Comments on continued listening from survey participants

SP 1
both used simple language, which is accessible to lots of people listening. if too much technical terms used it would put people off. I enjoyed both clips the same really.

SP 14
I think in terms of language just sounding like you're having a real conversation with someone is the thing that would keep me most tuned in if I had to listen to a radio show, but also language which is appropriate for the context, so if it was a scientific or academic show or debate then more formal and complex language would be appropriate.

SP 22
I preferred clip two as I found the language used in the first clip a little too colloquial for me and perhaps this language would be better suited to a younger audience.

Here the participants discuss which aspects of 'language' as a whole concept engage them or not. SP22, notes how the colloquial language of Clip A does not appeal to them. This follows the expectation as SP22 is in the 56-65 category, so would not be a part of the target audience for Clip A, instead, better suited to Clip B, which is reflected in their choice to continue listening to Clip A (2) and Clip B (4) (BBC Trust, 2016a; 2016b).

It seems from the wide range of responses to this question, that survey participants all have different purposes and needs when listening to the radio which is reflected in the large spread of the data.

5.8 Discussion

This chapter has presented the results from the participant data, providing a listener-response style analysis, looking at how participants evaluate and rate samples of programmes from Radio 1 and Radio 4. By comparing the results, it has allowed for better understanding as to what appeals to listeners, particularly young people and how they react to the news broadcasting options of Radio 1 and Radio 4. The data from the interviews suggests a link between listener perception of formality and how informative a clip was perceived to be. This divide was shown clearly between the stations as well, with Radio 4 being more formal and informative and Radio 1 being the more informal and less informative. This is in line with the expectation that informality is often more common in soft news, and is usually less informative as a result, with hard news being formal and informative (Baum, 2002; Pearce, 2005; Ahmadian, Azarshahi and Paulhus, 2017).

The interviews seemed to show a trend that young people (18-24) may prefer informality in their news broadcasts as the presenter is perceived as more relatable (Pearce, 2005). This did not exclude them from relating to the Radio 4 clips, as participants found that some aspects of the Radio 4 clips were informal, and the ratings reflected this. Although there was no clear significance for personal address, some participants felt addressed when the presenter was informal and used personal pronouns.

The interview data generally supported the findings from the discourse analysis that by being informal, and using pronouns, participants perceived the radio clip more positively. There was no significant difference in enjoyment levels of one station over another, suggesting that young people can enjoy hard news topics even if they are not the target audience of the programmes (BBC Trust, 2016b).

The analysis of enjoyment across both the interview and survey datasets was complicated because the level of enjoyment can be related to multiple factors, often dependent on individual listening habits and purpose when listening to the news (Wonneberger, Schoenbach and van Meurs, 2011; Schrøder, 2019).

The survey data was also limited as the comments did not provide such in depth answers and explanations for ratings, in comparison to the interviews, where participants had the researcher present to encourage more in-depth responses (Kajornboon, 2004; Brace, 2008). Instead, the survey data was helpful to generalise the ratings across a wider age range and demographic. The lack of significance shows a wide spread of data across the ratings, reinforcing the idea that language may not be the sole influence on listener perception but that their background and listening purposes will influence their perception and expectations.

Chapter 6 Conclusion

This chapter will set out the key findings from this dissertation and work to show how the discourse analysis of radio news broadcasts and participant data analysis relate. It will discuss the limitations of the investigation, propose ideas for further research and discuss the real-world implications of the research.

6.1 Summary of Findings

The research questions for this investigation were:

RQ 1: Does the language used in radio news broadcasts influence listener perception of radio news broadcasts?

RQ 2: How does the linguistic style of broadcasters vary between radio news broadcasting on Radio 1 and Radio 4?

RQ 3: How do young people perceive radio news broadcasts?

This section will address how each of these questions have been answered.

6.1.1 Does the language used in radio news broadcasts influence listener perception of radio news broadcasts?

The overall findings showed that language does have some influence on listener perception of the selected radio news broadcasts. Pronoun use impacted how

addressed listeners perceive themselves to be and in turn how they engage with the programme, suggesting that synthetic personalisation through pronoun choice is a useful tool in engaging listeners in radio broadcasts as expected (Landert, 2014; Beciu, Lazăr and Mădroane, 2018). Despite this, programmes that use less pronoun and are less personalised (Radio 4) are not necessarily limited in terms of listener engagement as participants suggested that they would still engage with and listen to a programme which is not personalised, especially news programmes. The findings of the appraisal analysis show that affect is the most useful type of evaluation in engaging a younger audience by making the presenter more open and relatable (Sepehri, 2010; Jakic, Wagner and Meyer, 2017; Koppen, Ernestus and van Mulken, 2019). Affect was more frequently used on the soft news programmes (Radio 1) adding emotion to the same news stories reported by the hard news counterparts (Radio 4) so therefore presenting the story in a new way (Baum, 2002; Alba-Juez, 2017). Informality was also shown to influence listener perception, particularly noting that the more informal the programme is, the less informed the listener feels, even though the same content is being presented (Askman, 2021). The markers of informality also provided an accessible way for young people to engage in the news (Hollander, 2005).

6.1.2 How does the linguistic style of broadcasters vary between radio news broadcasting on Radio 1 and Radio 4?

The discourse analysis of the selected news programmes showed clear differences between the two stations, in line with the expectations of Radio 4 as hard news and Radio 1 as soft news (White, 1997 and Baum, 2002). Radio 1 used more devices in line with soft news, particularly a greater amount of personalisation, informality and affect. This was especially true of Radio 1 Breakfast which was the most prototypical of a soft news format, with the presenter encouraging engagement with the programme through synthetic personalisation (Fairclough, 1989) and markers of informality including first names, contractions, and informal vocabulary (Baum, 2002; Askman, 2021).

In the hard news programmes (Radio 4), the second person pronoun 'you' was the most frequently used. This initially would suggest an attempt of synthetic personalisation but considering the contexts of these pronouns showed that 'you' was more likely to be used on both Today and World at One to address a specific guest or caller, treating the audience as the auditor instead (Bell, 1991 and Landert, 2014). The use of fillers and non-fluencies were more frequent on both Radio 4 programmes than expected due to the hard news style of both Today and the World at One (Fox Tree, 2001 and Ahmadian, Azarshahi and Paulhus, 2017). Non-fluencies were used more by the guests of both programmes as opposed to the presenter, which actually supports the expected hard news style. In addition to this, both Radio

4 programmes had a higher frequency of active voice, which is supported by the work of Smith (2020) who suggested that over time Radio 4 has undergone informalisation in order to appeal to a new audience.

6.1.3 How do young people perceive radio news broadcasts?

The interview data showed that young people tended to perceive radio news broadcasts based on their listening purposes, which then influenced how enjoyable a broadcast was for them. Both Radio 1 programmes (Breakfast and Newsbeat) proved to be the most popular for young people and they commented on how the informality made it more enjoyable as they were being entertained as well as being informed (Hollander, 2005) . This is in line with the expectations as the participants (18-24) are within the Radio 1 target audience (BBC Trust, 2016a). Participants also noted that the pronoun 'you' was likely to have the greatest impact on how addressed they felt but that personal address was not a necessary factor in their engagement. The findings show that although young people are not necessarily the target audience, they will actually engage with hard news and more formal content, particularly if their aim is to listen to something more informative (Askman, 2021).

6.2 Limitations and Further Study

This study is limited in its investigation, and this must be addressed. A key limitation of this study was participant numbers. A total of 50 participants offered some insight

but it is not enough to make generalisations about how listeners perceive radio. Further study could work to include more participants to increase the opportunity to make generalisations about the data; the current sample size is not adequate for this (Sealey, 2010). Future studies could utilise different collection methods, for example multiple short form surveys to engage a greater number of participants. Despite this, Malterud, Siersma and Guassora (2016) suggest that 'information power' should guide sampling, focussing on the quality of the data over large sample sizes yielding less detailed response. Participants were also limited to age 18 and above to adhere to the ethical guidelines so do not align with the statistics of either RAJAR (2018) or Ofcom (2021) who collect data from 15 years old and 5 years old respectively. Future work could include this age group which would allow for a more direct comparison with current listening data and be more representative of the target audience for Radio 1 and Radio 4.

A further limitation was the amount of radio programmes. In this investigation, four programmes from the two stations were used. Future studies would be suited to compile a larger corpus to better represent the output of the station (Kehoe and Gee, 2012 and Askman, 2021). This would be useful in understanding how language variation is realised across different genres, programmes, and stations. It would be interesting to compare programmes on BBC stations with commercial and independent radio station counterparts in terms of the language used. Some work has already been done comparing UK radio with other languages and countries, showing variation and similarities (Sepehri, 2010 and Izza, Mujiyanto and Yuliasri,

2019). This could be investigated further, comparing UK radio stations and programmes together, as well as internationally, using similar methods as this investigation.

Another limitation to this study was the lack of input from the text producers. As Fairclough (1992) suggests that CDA should consider the text but with the production and interpretation. This study considered the text and the interpretation, but a further step could be to include the production process. This could be through interviews and consultation with both presenters and producers of the selected programmes (ibid).

6.3 Implications

6.3.1 Use in Industry

This research could be useful to the radio industry, who are constantly seeking new ways to engage their audiences (Lloyd, 2015). There have already been schedule changes, including the departure of several long term, high profile presenters as well as new programmes on both the Radio 1 and Radio 4 since this investigation began. While the schedules may have altered, the four programmes analysed in this investigation have not changed and the presenters are still working on these programmes (BBC Radio 1, 2021 and BBC Radio 4, 2021). This investigation showed that young people will engage with both hard and soft news programmes, but they

consider soft news, like Radio 1, to be entertaining and informal and therefore less informative. Although Radio 4 does not set a target audience, Ofcom (2021b) has urged the BBC to improve its appeal to younger audiences who are reported to be unsatisfied with the BBC output. The BBC is always looking to engage new audiences and particularly capture younger demographics (Ofcom, 2021b). This study may offer language as a changing point to engage young people in BBC content, particularly using informality and personalisation, which were most successful at increasing enjoyment and create a positive perception.

6.3.2 Implications in Discourse Analysis

This investigation contributes to the field of Discourse Analysis both methodologically and theoretically. The method for this investigation draws together work across personalisation, appraisal, and informality, offering a greater insight by utilising different features of the language across both Radio 1 and Radio 4 programmes. The method is broad and offers insight into different fields of linguistics and how they are realised through the same text.

This dissertation shows that markers of informality can be used to create 'friendliness', which is more likely to engage young people in news content, by changing the way it is presented to them (Pearce, 2005 and Marchionni, 2013). Additionally, personalisation is shown to be effective in simulating direct address to the mass audience, using 'you' to engage the audience and make listeners feel they

are being addressed and included in the programme (Landert, 2014 and Loeb, 2016). In particular, this work contributes to the field on (in)formality, supporting the expected trends of soft news (Radio 1) as more informal and as a result being perceived as more friendly (Fairclough, 2000; Pearce, 2005).

6.3.3 Implications in Broadcast Talk

This study shows that broadcast talk can simulate a two way interaction between a presenter and a listener, particularly through the use of personalisation and informality as mentioned above to engage listeners. While Montgomery (1986; 1991) notes that broadcast talk can appear to be a monologue, this study has showed that listeners do not view the news broadcasts in this way, instead they are either listening in on an interview as an auditor or are clearly addressed as the target audience (Bell, 1984). This investigation has highlighted the benefits of analysing broadcast talk and media discourse as a data source due to the broad range of methodologies that can be applied to the text (Scannell, 1991). This was then furthered with the reader response to programmes to further understand how broadcast talk is interpreted and perceived by listeners.

It is important to note from this that while this study has shown broadcast talk can be manipulated to appeal to a younger audience, there should be an awareness of the current audiences. In a personal interview, Jeremy Howe (2019), the editor of Radio 4 drama, The Archers, suggested that broadcast talk should not necessarily be tailored

to a younger audience, particularly as the audiences have expectations of the programmes. Any language changes on Radio 4 programmes should work to expand overall listenership among younger listeners and should avoid alienating the current listenership.

Chapter 7 Appendices

Appendix 1 Radio Programming

1.A Radio 1 Weekend Schedule

Weekday Schedule

	Monday	**Tuesday**	**Wednesday**	**Thursday**
01:00	Radio 1 Residency	Drum and Bass	Annie Nightingale	Benji B
02:00	Radio 1 Residency	Anthems	Unexpected Fluids	The Reality Tea
03:00	Radio 1 Residency	Anthems	Radio 1 and 1Xtra Stories	Workout Anthems
04:00	Adele Roberts	Adele Roberts	Adele Roberts	Adele Roberts
06:33	Radio 1 Breakfast with Greg James	Radio 1 Breakfast with Greg James	Radio 1 Breakfast with Greg James	Radio 1 Breakfast with Greg James
10:00	Clara Amfo	Clara Amfo	Clara Amfo	Clara Amfo
12:45	Newsbeat	Newsbeat	Newsbeat	Newsbeat
13:00	Scott Mills	Scott Mills	Scott Mills	Scott Mills
16:00	Nick Grimshaw	Nick Grimshaw	Nick Grimshaw	Nick Grimshaw
17:45	Newsbeat	Newsbeat	Newsbeat	Newsbeat
18:00	Nick Grimshaw	Nick Grimshaw	Nick Grimshaw	Nick Grimshaw
19:00	Future Sounds with Annie Mac	Future Sounds with Annie Mac	Future Sounds with Annie Mac	Future Sounds with Annie Mac
20:00	Radio 1 Power Down Playlist with Annie Mac	Radio 1 Power Down Playlist with Annie Mac	Radio 1 Power Down Playlist with Annie Mac	Radio 1 Power Down Playlist with Annie Mac
21:02	Rickie, Melvin and Charlie	Rickie, Melvin and Charlie	Rickie, Melvin and Charlie	Rickie, Melvin and Charlie
23:00	Radio 1 Indie Show with Jack Saunders	Radio 1 Indie Show with Jack Saunders	Radio 1 Indie Show with Jack Saunders	Radio 1 Indie Show with Jack Saunders

1.B Radio 1 Weekend Schedule

Weekend Schedule

	Friday	**Saturday**	**Sunday**
01:00	Toddla T Soundsystem	Essential Mix	Asian Beats
03:00	Chill Mix	Drum and Bass Mix	Danny Howard Mix
03:30	Gemma Collins Podcast	Annie Mac in the Mix	Danny Howard Mix
04:00	Radio 1's Weekend Early Breakfast with Arielle Free	Radio 1 Wind Down	Chillout Anthems
05:00	Radio 1's Weekend Early Breakfast with Arielle Free	Radio 1's Weekend Early Breakfast with Arielle Free	Radio 1's Weekend Early Breakfast with Arielle Free
06:00	Best New Pop	Radio 1's Weekend Early Breakfast with Arielle Free	Radio 1's Weekend Early Breakfast with Arielle Free
06:30	Matt and Mollie	Radio 1's Weekend Early Breakfast with Arielle Free	Radio 1's Weekend Early Breakfast with Arielle Free
07:00	Matt and Mollie	Matt and Mollie	Matt and Mollie
10:00	Radio 1 Anthems with Maya Jama	Radio 1 Anthems with Maya Jama	Radio 1 Anthems with Jordan North
11:00	Maya Jama	Maya Jama	Jordan North
12:45	Newsbeat	Newsbeat	Jordan North
13:00	Dev and Alice	Dev and Alice	Dev and Alice
16:00	Official Chart with Scott Mills	Radio 1 Dance Anthems with MistaJam	Radio 1 Life Hacks
17:45	Newsbeat	Radio 1 Dance Anthems with MistaJam	Radio 1 Life Hacks
18:00	Radio 1's Party Anthems	Radio 1 Dance Anthems with MistaJam	Radio 1 Life Hacks
19:00	Radio 1 Dance Party with Annie Mac	1Xtra Takeover	Radio 1's Chillest Show with Phil Taggart
21:00	Pete Tong	1Xtra Rap Show with Tiffany Calver	Radio 1 Rock Show with Daniel P Carter
23:00	Danny Howard	Diplo and Friends	BBC Introducing with Huw Stephens

1.a.i

1.C Radio 4 Weekday Schedule

Weekday Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
00:00	Midnight News	Midnight News	Midnight News	Midnight News	Midnight News
00:15	Am I Too Old to Drive	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone
00:45	Bells on Sunday	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone
00:48	Shipping Forecast	Shipping Forecast	Shipping Forecast	Shipping Forecast	Shipping Forecast
01:00	World Service Programmes	World Service Programmes	World Service Programmes	World Service Programmes	World Service Programmes
05:20	Shipping Forecast	Shipping Forecast	Shipping Forecast	Shipping Forecast	Shipping Forecast
05:30	News Briefing	News Briefing	News Briefing	News Briefing	News Briefing
05:43	Prayer of the Day	Prayer of the Day	Prayer of the Day	Prayer of the Day	Prayer of the Day
05:45	Farming Today	Farming Today	Farming Today	Farming Today	Farming Today
05:56	Weather	Weather	Weather	Weather	Weather
05:58	Tweet of the Day	Tweet of the Day	Tweet of the Day	Tweet of the Day	Tweet of the Day
06:00	Today	Today	Today	Today	Today
09:00	Start of the Week	The Life Scientific	The Sound Odyssey	In Our Time	Desert Island Discs
09:30	Start of the Week	One to One	Four Thought	In Our Time	Desert Island Discs
09:45	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone	Margaret Thatcher: Herself Alone
10:00	Woman's Hour	Woman's Hour	Woman's Hour	Woman's Hour	Woman's Hour
10:41	Woman's Hour	Woman's Hour	Cry Babies	Woman's Hour	Woman's Hour
10:45	Cry Babies	Cry Babies	Cry Babies	Cry Babies	Cry Babies
10:55	Cry Babies	Cry Babies	The Listening Project	Cry Babies	Cry Babies
11:00	Muslim Pride	Degrees of Love	Generation Z and the art of self maintenance	From Our Own Correspondant	The Corrections
11:30	Loose Ends	Mary Portas: On Style	Between Ourselves with Marian Keyes	Art of Now	Quiz Nite!
12:00	News Summary	News Summary	News Summary	News Summary	News Summary
12:04	The Testaments	The Testaments	The Testaments	The Testaments	The Testaments
12:18	You and Yours	You and Yours	You and Yours	You and Yours	You and Yours
12:57	Weather	Weather	Weather	Weather	Weather
13:00	World at One	World at One	World at One	World at One	World at One
13:45	The Art of Innovation	The Art of Innovation	The Art of Innovation	The Art of Innovation	The Art of Innovation
14:00	The Archers	The Archers	The Archers	The Archers	The Archers
14:15	Drama	Drama	Drama	Drama	Drama
15:00	Counterpoint	The Kitchen Cabinet	Money Box	Ramblings	Gardeners Question Time
15:27	Counterpoint	The Kitchen Cabinet	Money Box	The Radio 4 Appeal	Gardeners Question Time
15:30	The Food Programme	Costing the Earth	Inside Health	Open Book	Gardeners Question Time
15:45	The Food Programme	Costing the Earth	Inside Health	Open Book	Short Works
16:00	Kapow!	Out of Office	Thinking Allowed	The Film Programme	Last Word
16:30	The Infinite Monkey Cage	A Good Read	The Media Show	BBC Inside Science	More or Less
16:55	The Infinite Monkey Cage	A Good Read	The Media Show	BBC Inside Science	The Listening Project
17:00	PM	PM	PM	PM	PM
18:00	Six O'Clock News	Six O'Clock News	Six O'Clock News	Six O'Clock News	Six O'Clock News
18:30	The Museum of Curiousity	Clare in the Community	The Quanderhorn Xperimentations	Alexei Sayle's Imaginary Sandwich Bar	The News Quiz
19:00	The Archers	The Archers	The Archers	The Archers	The Archers
19:15	Front Row	Front Row	Front Row	Front Row	Front Row
19:45	Cry Babies	Cry Babies	Cry Babies	Cry Babies	Cry Babies
20:00	Generation Z and the art of self maintenance	File On 4	Moral Maze	The Briefing Room	Any Questions
20:30	Analysis	File On 4	Moral Maze	In Business	Any Questions
20:40	Analysis	In Touch	Moral Maze	In Business	Any Questions
20:45	Analysis	In Touch	Four Thought	In Business	Any Questions
20:50	Analysis	In Touch	Four Thought	In Business	A Point of View
21:00	The Science of Addiction	Inside Health	Costing the Earth	BBC Inside Science	The Art of Innovation
21:30	Start of the Week	The Life Scientific	The Sound Odyssey	In Our Time	The Art of Innovation
22:00	The World Tonight	The World Tonight	The World Tonight	The World Tonight	The World Tonight
22:45	The Testaments	The Testaments	The Testaments	The Testaments	The Testaments
23:00	Have you heard George's Podcast	The Infinite Monkey Cage	Monty Python at 50	Agendum	A Good Read
23:15	Have you heard George's Podcast	The Infinite Monkey Cage	Bunk Bed	Agendum	A Good Read
23:30	Today in Parliment	Today in Parliment	Today in Parliment	Today in Parliment	Today in Parliment
23:55	Today in Parliment	Today in Parliment	Today in Parliment	Today in Parliment	The Listening Project

1.D Radio 4 Weekend Schedule

Weekend Schedule

	Saturday	Sunday
00:00	Midnight News	Midnight News
00:15	Margaret Thatcher: Herself Alone	Midnight News
00:30	Margaret Thatcher: Herself Alone	Short Works
00:45	Margaret Thatcher: Herself Alone	Short Works
00:48	Shipping Forecast	Shipping Forecast
01:00	World Service Programmes	World Service Programmes
05:20	Shipping Forecast	Shipping Forecast
05:30	News Briefing	News Briefing
05:43	Prayer of the Day	Bells On Sunday
05:45	Four Thought	Profile
06:00	News and Papers	News Headlines
06:05	News and Papers	Something Understood
06:07	Ramblings	Something Understood
06:30	Farming Today	Something Understood
06:35	Farming Today	Living World
06:57	Weather	Weather
07:00	Today	News and Papers
07:10	Today	Sunday
07:54	Today	The Radio 4 Appeal
07:57	Today	Weather
08:00	Today	News and Papers
08:10	Today	Sunday Worship
08:48	Today	A Point of View
08:58	Today	Tweet of the Day
09:00	Saturday Live	Broadcasting House
10:00	Saturday Live	Archers Omnibus
10:30	The Kitchen Cabinett	Archers Omnibus
11:00	The Week In Westminster	Archers Omnibus
11:15	The Week In Westminster	Desert Island Discs
11:30	From Our Own Correspondent	Desert Island Discs
12:00	News Summary	News Summary
12:04	Money Box	The Museum of Curiosity
12:30	The News Quiz	The News Quiz
12:57	Weather	Weather
13:00	News	The World this Weekend
13:10	Any Questions	The World this Weekend
13:30	Any Questions	Evidently Art
14:00	Any Answers	Gardener's Question Time
14:30	Saturday Drama	Gardener's Question Time
14:45	Saturday Drama	The Listening Project
15:00	Saturday Drama	Drama
16:00	Woman's Hour	Bookclub
16:30	Woman's Hour	Poetry Please
17:00	PM	File on 4
17:30	The Inquiry	File on 4
17:40	The Inquiry	Profile
17:54	Shipping Forecast	Shipping Forecast
17:57	Weather	Weather
18:00	Six O'Clock News	Six O'Clock News
18:15	Loose Ends	Pick of the Week
19:00	Profile	The Archers
19:15	Saturday Review	Stand Up Specials
19:45	Saturday Review	Stillicide
20:00	Archive on 4	More or Less
20:30	Archive on 4	Last Word
21:00	Marcel Proust's In Search of Lost Time	Money Box
21:25	Marcel Proust's In Search of Lost Time	Radio 4 Appeal
21:30	Marcel Proust's In Search of Lost Time	Analysis
22:00	News and Weather	Westminster Hour
22:15	Moral Maze	Westminster Hour
23:00	Counterpoint	The Film Programme
23:30	Art of Now	Hearing Homelessness

1.E The World at One Clip Transcript:

Line Number	Time	Speaker	Transcript
766	39.5	SM	(0.5) ,hh. Now then it <u>is</u> going to be hh quite a match (.) on
767	39.54	SM	Saturday (.) England playing South Africa to establish which is
768	39.57	SM	the <u>best</u> rugby team in the world ,hh. So <u>could</u> you still get
769	40	SM	tickets and how much would <u>you</u> <u>pay:</u> (.) to watch it (.) according
770	40.04	SM	to some reports there are tickets going for more than e<u>leven</u>
771	40.06	SM	thousand pounds ,hh. Uh joining me (.) are <u>two</u> England flan (.)
772	40.1	SM	fans (.) who <u>are</u> ,hh. Uh well <u>tr</u> trying to source <u>some</u> tickets
773	40.14	SM	(.) Laura Carmichael is in Qatar (.) Adam Powell is in Japan ,hh.
774	40.18	SM	Hello to you both (.) now l lets start with you Adam cos you (.)
775	40.21	SM	you have got <u>two</u> tickets haven't you
776	40.23	AP	That's right (.) yeah (.) a mishap over half term dates (.) meant
777	40.27	AP	that when I finally did get on the world cup ticketing <u>sites</u>
778	40.31	AP	(0.3) I:: uh <u>couldn</u>'t remember the dates of half term so I ended
779	40.34	AP	up getting two one for my wife (0.3) ,hh. One for myself but we
780	40.37	AP	need <u>one</u> more (0.3) for:: my daughter (.) actually for my wife
781	40.42	AP	really but y: you you take the point (.) I <u>messed</u> up and now I'm
782	40.45	AP	on a (0.3) <u>desperate</u> search to <u>find</u> ,hh. a ticket (.) otherwise
783	40.49	AP	my wife has a (0.3) well she's a threatened dire consequences
784	40.52	AP	shall we say [[(0.5)]] so uh yeah
785	40.53	SM	[{laughs}] Laura Carmichael what about <u>you</u>
786	40.56	LC	,hh. Um so I just came back from Japan on <u>Tuesday</u> (.) and I've
787	41	LC	been tryna (0.3) ask for and look on the websites (0.3) um it's
788	41.04	LC	it's a no go on a lot of them and then some of them you don't
789	41.06	LC	know if its (0.3) uh: (.) its a ticket or if it's a scam ,hh.
790	41.1	SM	right (.) so (0.3) so what you've fou: (.) you can <u>find</u> (.) what
791	41.13	SM	you <u>think</u> are tickets but you're nervous about (0.3) <u>buying</u> them
792	41.17	SM	[in case they're not]
793	41.17	LC	[yeah there's] (0.3) this one guy ii: it didn't look legit (.)
794	41.2	LC	so:: its one of them things if you pay you know (.) I I <u>will</u> go
795	41.23	LC	up to five thousand
796	41.24	SM	(0.5) WOW (0.5) be[cause]
797	41.27	LC	[I'm a] big <u>big</u> rugby fan (0.3) I just love I
798	41.3	LC	just love rugby (0.3) I been to the last um: three world cups (.)
799	41.33	LC	n the lions tour and you know to see my team get to the final
800	41.36	LC	(0.3) and I you know I just think it's gonna be incredible and I
801	41.38	LC	do think they're gonna win it ,hh. And to be <u>there</u> will just be
802	41.4	LC	something that you will always remember

1.F The Today Programme Clip Transcript:

1012	52.35	JW	,hh. The time (.) eight minutes to seven we talked uh <u>briefly</u>
1013	52.38	JW	with our sports editor a few moments ago about Wales' uh (.)
1014	52.4	JW	disap<u>pointing</u> (.) exit from: (.) the rugby world cup but still an
1015	52.44	JW	exit that they can feel very proud (.) about (.) because they got
1016	52.47	JW	as far as they <u>did</u> and did so with considerable injuries (.)
1017	52.5	JW	England of course now go into ,hh. (0.3) rugby world cup <u>final</u>
1018	52.54	JW	(.) on Saturday (.) pretty much as favourites to win and <u>Lewis</u>
1019	52.57	JW	Moody (0.3) was part of the two thousand and <u>three</u> rugby world
1020	52.59	JW	cup (.) <u>winning</u> England side and he's on the line (.) morning to
1021	53.02	JW	you
1022	53.03	LM	Good morning
1023	53.04	JW	Thats right isn't it (.) they are favourites now
1024	53.06	LM	,hh. (0.5) well they have to be (.) I mean it was <u>such</u> a dominant
1025	53.09	LM	performance (.) by England against the all blacks you know we've
1026	53.12	LM	have to remember that the all blacks ,hh. (.) <u>are</u> (.) hh the best
1027	53.15	LM	side over the last (.) <u>decade</u> ,hh. (0.3) um: having not lost a
1028	53.19	LM	game twelve years at the world cup and having won the last <u>two</u>
1029	53.22	LM	world cups ,hh. (0.3) um and they came into into the match
1030	53.25	LM	yesterday as out an out favourites but England just blew them
1031	53.27	LM	away in every department ,hh. Um it was remarkable it really was
1032	53.31	LM	a remarkable performance and they <u>have</u> to go in to the final
1033	53.34	LM	now ,hh. Against South Africa (.) ag against South Africa as as
1034	53.38	LM	favourites [for sure]
1035	53.39	JW	[and um its] worth looking back (.) not that far back
1036	53.41	JW	(.) isn't it Lewis (.) at at <u>C</u>riticism at Owen Farrell (.) he was
1037	53.44	JW	thought to be maybe not quite up to it as (.) as captain and yet
1038	53.48	JW	<u>now</u> his kind of (.) ii: indispensability even when he's slightly
1039	53.51	JW	injured he'll stay on the field
1040	53.53	LM	,hh. Well people always look for what is (.) what is the one
1041	53.55	LM	thing (.) how have they turned things around how are they so good
1042	53.58	LM	now and uh for <u>me</u> it's the collective experiences and you're right
1043	54.01	LM	(.) Owen got (.) took a lot of criticism ,hh. (.) um for his
1044	54.04	LM	leadership early on (.) but he's <u>still</u> a young man uh ,hh. And
1045	54.06	LM	you have to (.) you know really the only way of learning is
1046	54.09	LM	to ,hh. to put yourself in positions to make decisions and
1047	54.12	LM	sometimes you know you get them wrong and uh ,hh. off the back of
1048	54.15	LM	maybe a disappointing six nations that England had last year ,hh.
1049	54.19	LM	Um:: (0.3) and some of his decision making was questioned (.) I
1050	54.23	LM	think actually all of sudden ,hh. (0.3) he's he's learnt he's
1051	54.26	LM	galvanised himself um ,hh. (.) and he comes into this tournament
1052	54.3	LM	you know just a (0.3) just a wonderful talisman for the team and
1053	54.33	LM	the <u>tenacity</u> and ferocity [(.) with] which he plays from fly half
1054	54.35	JW	[yeah]
1055	54.36	LM	off centre is is just brilliant

1.G Newsbeat Clip Transcript:

286	13	CH	hhyes a GUTting world cup defeat for Wales at the rugby but a
287	13.05	CH	historic NINEteen seven win for England over the all blacks (0.3)
288	13.09	CH	so how far would you go (.) to get tickets for the illusive final
289	13.13	CH	(0.3) rob from Surreys been on the case since Saturday morning
290	13.16	CO	We are seconds away from one of the biggest games (0.3) in in:
291	13.2	CO	recent times
292	13.21	R	I dunno (0.3) I couldn't quite believe it (0.3) we just we jus
293	13.23	R	kept playing so well
294	13.25	CO	ENGLAND KICK A GOAL again and they score round the fringe and
295	13.28	CO	ITS MANU TO ALANGY
296	13.3	R	couldn't believe it
297	13.31	CH	When the full time whistle went (.) and it was like right this is
298	13.33	CH	happening (0.5) describe your emotions
299	13.35	R	(laughs) hh its: I dunno everyone just got up and roared it was
300	13.39	R	superb
301	13.4	CO	And ENGLAND MEN AND WOMEN (0.3) all around the yukahara
302	13.43	CO	international stadium (0.3) RISE to celebrate
303	13.46	R	Uh: I bought flights pretty much straight away (0.3) and all my
304	13.49	R	mates were saying (0.3) oh you're not going to tokyo and I was
305	13.52	R	like yeah I will (0.3) so I managed to find pretty de:cent
306	13.55	R	flights with air france uh: and and the tickets are booked (.) I
307	13.59	R	fly tomorrow
308	14	CH	how much did those flights cost you
309	14.02	R	Uh: six fifty return
310	14.04	CH	awo::: so that's a chunk out ya wallet then
311	14.06	R	Yeh a crack out my credit card mate yeah
312	14.08	CH	(laughs)(0.5) what have you been trying to get tickets
313	14.12	R	I basically just started on twittah (0.3) just went just went on
314	14.14	R	the hashtag rugby world tickets (0.3) I went on the si::te (0.3)
315	14.17	R	I've had a few contacts (.) a few hospitality people have offered
316	14.2	R	tickets (.) but they're like four gra:nd so that's out my price
317	14.23	R	range (0.3) I had a knee operation last week so I'm on crutches
318	14.26	R	(0.3) so I'm gonna be like crutching around tokyo (0.3) I went on
319	14.29	R	twittah and then a: a:: local paper got in touch and run a story
320	14.32	R	about me uh: (.) especially the bit about the crutches and uh
321	14.36	R	this got put about (.) and retweeted and then someone (0.3) I
322	14.4	R	woke up and someone on twitter had been in touch saying they
323	14.43	R	can't go to the game (.) and they have uh they have two tickets
324	14.46	R	which they're willing to sell at face value but they're in
325	14.48	R	Lincolnshire and (0.3) I may have to drive up to Lincolnshire
326	14.5	R	tonight to go and get them
327	14.51	CH	So how much have you paid this guy (.) for the face value tickets
328	14.55	R	i've bought two (0.3) so I've sent I've sent a grand over and I'm
329	14.59	R	waiting for the payment to go hh (laughs) through (0.5) so it'll
330	15.01	R	be a six hour round trip (.) tonight jus to get tickets
331	15.04	CH	And you've paid a guy of twitter (0.5) a thousand pounds (0.3) do
332	15.07	CH	You know these tickets are real rob
333	15.09	R	no
334	15.1	CH	.hhhh, oh kay I think we're must say at this point (0.3) that it
335	15.13	CH	is recommended that before you transfer people money you know
336	15.16	CH	that they're a genuine real deal but rob it sounds like you're
337	15.18	CH	[jus::t]

1.H Radio 1 Breakfast Clip Transcript:

643	1.09.42	GJ	Oh man (2.0m) good fun though (0.3) and uh by the looks of the
644	1.09.49	GJ	messages and I uh looked at twitter a little bit later on in the
645	1.09.52	GJ	day and read a few bits online about it (1.0m) uh it seemed like
646	1.09.58	GJ	it annoyed people in the right way (0.3) because you r: re:
647	1.10.02	GJ	really want that that prize it was a brilliant brilliant prize
648	1.10.05	GJ	(0.5) James welcome back to the show
649	1.10.08	J	Hello:: (.) hello
650	1.10.10	GJ	Our winner (.) how are you
651	1.10.12	J	I'm absolutely fantastic thank you very much
652	1.10.14	GJ	My god (.) I mean you probably had a bit of an up and down
653	1.10.16	GJ	weekend what with Wales and the Rugby but we'll gloss over that a
654	1.10.18	GJ	little bit but um::
655	1.10.20	J	Yeah yeah not great
656	1.10.21	GJ	Yeah you was rr:obbed yesterday at the last minute I thought
657	1.10.24	GJ	anyway um
658	1.10.24	J	Hopefully beaten by the winners
659	1.10.26	GJ	Ah alright I was trying to be nice to you (0.3) shove it I'm glad
660	1.10.31	GJ	that you lost (0.3) umm no I'm not actually I love Wales and the
661	1.10.33	GJ	Rugby team (0.3) anyway James congratulations what a brilliant
662	1.10.36	GJ	brilliant day for you on on Thursday has it has it sunk in yet
663	1.10.40	GJ	that you're summer of twenty twenty is basically sorted now
664	1.10.43	J	uhh no to be honest it hasn't (0.3) I've been on such a high the
665	1.10.46	J	entire weekend (0.5) so yeah it's not really sunk in that summer
666	1.10.50	J	twenty twenty is literally festivals it's [(0.3) incredible]
667	1.10.53	GJ	[and uh how] many
668	1.10.55	GJ	uh creeps have been on to you (0.3) how many friends have come
669	1.10.57	GJ	out the woodwork being like hey mate you know I always have
670	1.11.00	GJ	wanted to go to uh: [[laughs] go to uh] Glastonbury
671	1.11.02	J	[yeah hh huh huh] there's been a
672	1.11.04	J	few of them a few of them a couple of them huh
673	1.11.06	GJ	So James tell us a bit about you so we were in in all the
674	1.11.08	GJ	excitement over the weekend we uh on Thursday we didn't really
675	1.11.11	GJ	get to know you very well (0.3) so what do you do and where where
676	1.11.13	GJ	are you actually based
677	1.11.14	J	uh: so I live in Cardiff (.) thirty two uh: work in banking bit
678	1.11.18	J	of finance

Appendix 2 Data Collection Methods

2.A Interview Guide

Interview Guide

Consent will be obtained using a JotForm consent form where the participant must sign.
https://form.jotform.com/200893726822056

Once this has been obtained, they will be asked to fill out the demographic form also using a JotForm.
https://form.jotform.com/200893945021050

https://www.dropbox.com/sh/5i9kddsnoi6rqt9/AABi0tsj9s22TkLonKLADJ3qa?dl=0

Then the interview will begin.

Initial Briefing:

Thank you for taking part in my research, it focusses on how language influences the relationship people have with radio.

Please read the participant sheet.

There will be 3 sections to the interview.
    1st – gauge radio listening habits
    2nd- Respond to clips
    3rd – Round up questions

There is no right answer, you are not going to be tested on your linguistic knowledge but I want to hear your opinion.

Do you have any questions before I start the recording?

I am about to start the recording, it will record video, but this will be deleted, I am only interested in the audio. You can ask me to stop recording at any time or ask questions at any time throughout the interview.

Interview begins.

Section One:

Designed to understand general listening habits and encourage the participant to talk freely ahead of Section 2 which requires more detail.

• How often do you listen to radio and what are the kinds of way you listen to the radio?
• When do you listen to the radio?
• What programmes have you listened to in the last week?
• Have your listening habits changed in the past few weeks as a result of the current lockdown situation?

• Why do you listen to the radio?

• What is your preferred radio station?

• Why do you choose to listen to a particular radio station?

Section Two:

Explanation of section:
In this section, I will play the participant a total of 4 clips and ask for their feedback on them.
All of the clips reference the rugby world cup. The order that the clips are played in will vary between participants, ensuring half hear Radio 1 first and half hear Radio 4 first.
Participants will be asked to discuss what they liked about the clip and encouraged to talk about the language specifically as well as rating the clip, on scales. The same questions will be asked in response to each clip.

Explanation to give participants:
In this section, I will play you 4 clips and ask for your feedback on them.
All of the clips are in reference to the rugby world cup.
You'll be asked to rate the clips on a variety of scales and explain these answers.
Feel free to take notes if this helps you respond in more detail.
You are welcome to ask questions throughout as always.

If you have difficulty hearing the clips then please let me know immediately.

The clips are as follows:

Clip from Radio 4 - World at One - 39.50 - 41.40 (Lines 766-802)
Clip from the lunchtime news about securing tickets for the world cup final

Clip from Radio 1 - Newsbeat - 13.00 - 15.18 (Lines 286-337)
Clip from the lunchtime bulletin programme about securing tickets for the world cup final

Clip from Radio 1 - Breakfast - 1.09.42 - 1.11.18 (Lines 643-678)
Clip where the presenter discusses the rugby result and has a conversation with a listener

Clip from Radio 4 - Today - 52.35 - 54.35 (Lines 1012-1054)
A clip where the presenter speaks to a rugby player about the world cup

After listening to the clip, participants will be asked:
Highlight bold when asked.

What is it about the language they use that makes you feel that way?

- On a scale of 1 to 10, how much did you enjoy that clip, 1 being not at all and 10 being very enjoyable.
- What did you enjoy about it?

- What was there about the clip that might have made you want to switch the programme off?

- What elements of the clip stood out to you?

- On a scale of 1 to 10, to what extent did you find the clip informative, 1 being not at all and 10 being very informative.

- On a scale of 1 to 10, to what extent did you find that you were personally addressed by the presenter, 1 being not at all and 10 being directly addressed?

  - What was it that made you feel like the presenter was speaking directly to you?
    - Do you feel you can identify with the presenter?

- On a scale of 1 to 10, to what extent did you find the clip formal, 1 being very informal and 10 being very formal.
- Why

Supplementary questions will be used to encourage further explanation of answers or to clarify points made by the participants. This is a rough guide as the interview is following

the format of Turner's (2010) General Interview Guide where the interview will be semi-structured, allowing the participant to share more information about their answers when prompted and encourage their discussion.

Supplementary Questions:

• Can you explain your answer in more depth?

• What do you mean by this?

• So you're saying… so you mean…

• What is it about the language they use that makes you feel that way?

Section 3: Concluding questions

Transition to next section:

No more clips. I will be asking for your general feedback. Again as much detail as possible would be great.

• In what ways do you think the language that presenters use makes a difference to how much you preferred one clip rather than another?
• Why
• How important do you think that the language used by presenters is in your choice of radio station?
• Why

Then thanks will be given and the opportunity for the participants to ask any questions will be offered after the recording has been stopped.

UNIVERSITY OF BIRMINGHAM

Section 1: Data and Radio Preferences

For the purpose of monitoring, please fill out this information.

Please provide your Email *

example@example.com

Which gender do you identify as? *

○ Male

○ Female

○ Non-Binary

○ Prefer Not to Say

○

How old are you? *

○ 18-24

○ 24-35

○ 36-45

○ 46-55

○ 56-65

○ 66+

How often do you listen to the radio? *

○ Daily

○ Weekly

○ Fortnightly

○ Monthly

○ Less than Monthly

○ Never

What is the main reason that you listen to the radio? *

○ For Entertainment

○ For the News

○

○

○ [_____]
For the music

If you answered 'to listen to a particular programme' please list them here.

[   ]

Please write your top 3 radio stations in order. *

[   ]

Which are your favourite radio programmes. *

[   ]

Why do you listen to those particular radio stations? *

[   ]

Section 2: Listening to Radio Clips

IMPORTANT - You will only be able to listen to the clips once and will then be asked a series of questions about each clip. You are not being tested on your recall but it is important to pay attention to each clip

On a scale of 1 to 10, how much did you enjoy that clip? *

	1	2	3	4	5	6	7	8	9	10	
Not at All	○	○	○	○	○	○	○	○	○	○	Very Enjoyable

On a scale of 1 to 10, to what extent did you find the clip informative? *

	1	2	3	4	5	6	7	8	9	10	
Not at all	○	○	○	○	○	○	○	○	○	○	Very Informative

On a scale of 1 to 10, to what extent did you feel you were personally addressed by the presenter? *

	1	2	3	4	5	6	7	8	9	10	
Not at all	○	○	○	○	○	○	○	○	○	○	Direct Address

What was it about the clip that made you feel that about being addressed? *

On a scale of 1 to 10, to what extent did you feel the clip was formal? *

	1	2	3	4	5	6	7	8	9	10	
Very Informal	○	○	○	○	○	○	○	○	○	○	Very Formal

What was it about the clip that made you feel you that *

How likely are you to continue listening beyond the clip? *

	1	2	3	4	5	
Very unlikely	○	○	○	○	○	Very likely

On a scale of 1 to 10, how much did you enjoy that clip, 1 being not at all and 10 being enjoyable? *

	1	2	3	4	5	6	7	8	9	10	
Not at all	○	○	○	○	○	○	○	○	○	○	Very Enjoyable

On a scale of 1 to 10, to what extent did you find the clip informative? *

	1	2	3	4	5	6	7	8	9	10	
Not at all	○	○	○	○	○	○	○	○	○	○	Very Informative

On a scale of 1 to 10, to what extent did you feel you were personally addressed by the presenter? *

	1	2	3	4	5	6	7	8	9	10	
Not at all	○	○	○	○	○	○	○	○	○	○	Direct Address

What was it about the clip that made you feel that about being addressed? *

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On a scale of 1 to 10, to what extent did you feel the clip was formal? *

	1	2	3	4	5	6	7	8	9	10	
Very Informal	○	○	○	○	○	○	○	○	○	○	Very Formal

What was it about the clip that made you feel that? *

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How likely are you to continue listening beyond the clip? *

	1	2	3	4	5	
Very unlikely	○	○	○	○	○	Very likely

Section 3: Concluding Questions

In what ways do you think the language that presenters use makes a difference to how much you preferred one clip rather than another? *

Would you like to be kept up to date with the results of this investigation? *

○YES
○NO

Appendix 3 Ethics

3.A Interview Consent Form

University of Birmingham
College of Arts and Law
Department of English Language & Applied Linguistics
Information and Consent Form

I am a Postgraduate student working towards a Postgraduate Research degree in English Language. As part of that degree I am taking a module that requires me to conduct research in the field of Discourse Analysis.

The information which you supply or which may be collected as part of this research project will only be accessed by the student involved in the project. No identifiable personal data will be published.

You have the right to withdraw your data up until June 31st 2020. To withdraw, please immediately email ▇▇▇▇▇▇▇▇▇ with your name.

Statements of Understanding/Consent

- I confirm that I have read and understand the participant information for this study. I have had the opportunity to ask questions if necessary and have had these answered satisfactorily.

- I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. If I withdraw, my data will be removed from the study and will be destroyed.

- I understand that my personal data will be processed for the purposes detailed above, in accordance with the Data Protection Act 1998.

- Based upon the above, I agree to take part in this study.

Name of participant: Date: Signature:

Name of student researcher: Date: Signature:

3.B Interview briefing sheet

University of Birmingham
College of Arts and Law
Department of English Language & Applied Linguistics

Participant Information Sheet

This interview will be recorded and used as data for a research project focussing on listener relationships with radio. There is no right answer, so please just answer in as much detail as possible in response to the questions.

If you require clarity when asked a question then please do not hesitate to ask.

You are able to withdraw your data from this study at any time up until June 31st 2020. To withdraw, please immediately email ████████████████████ with your name.

The Interview will be split into two sections. The first section will about your radio listening habits and in the second section you will be asked questions in response to hearing clips from radio broadcasts.

At the end of the interview, you will be offered the chance to ask any questions regarding the interview you have undertaken and how this will be used in the research project. The recording will be stopped for this.

If at any time you wish to stop the interview you may. If you wish to stop the recording please notify the researcher immediately.

If you have any questions before the interview begins regarding the format, process or consent, please ask now.

Appendix 4 Word Lists

4.A Fillers and Non-Fluencies

Filler and Non-Fluency Word List

This may not include every word but offers clear guidance for coding of the four chosen radio programmes for this investigation.

Fillers

So:
Like
A:nd
Well
I mean

Non-Fluencies

Um
Uh
Ah
Mm
Oo

NB: Colon's indicate word lengthening.

4.B Informal Vocabulary

Informal Vocabulary Word List

This may not include every word but offers clear guidance for coding of the four chosen radio programmes for this investigation.

Adjectives

Great
Amazing
Sad
Thick
Big
Silly
Loads
Nice
Crazy
Wicked
Cool
Chilly
Good
Cranky

Nouns

Brekky
Goodies
Stuff
Guys

Other

Cheers
Basically
Obviously
Alright
Hey
Wow
Hi

Appendix 5 Miscellaneous

5.A

5.B Artist and Ident Counts

		Ident	Artist
World at One	Frequency	0	0
	Percentage	0.0	0.0
Newsbeat	Frequency	0	0
	Percentage	0.0	0.0
Breakfast	Frequency	19	109
	Percentage	0.1	0.7
Today	Frequency	0	14
	Percentage	0.0	0.0

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