



<https://upload.wikimedia.org/wikipedia/commons/5/55/News-media-standards.jpg>



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



Radio Media Products

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

Why we are studying this?

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



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

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



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



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Lesson 1: The history of BBC radio

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

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



BBC Radio logo

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

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

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



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



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



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



What was there on BBC radio for young people?



In your books, and in your own words:

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



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Lesson 1: 'Pirate' Radio

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

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

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



Click image to play



In your books, and in your own words:

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

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



Lesson 1: BBC funding

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

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



In your books, and in your own words:

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





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Lesson 2: Radio 1 line-up

Media Industries: Who were the presenters on launch day?

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

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



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

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

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

In your books, and in your own words:

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

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



Lesson 2: Audience reaction.

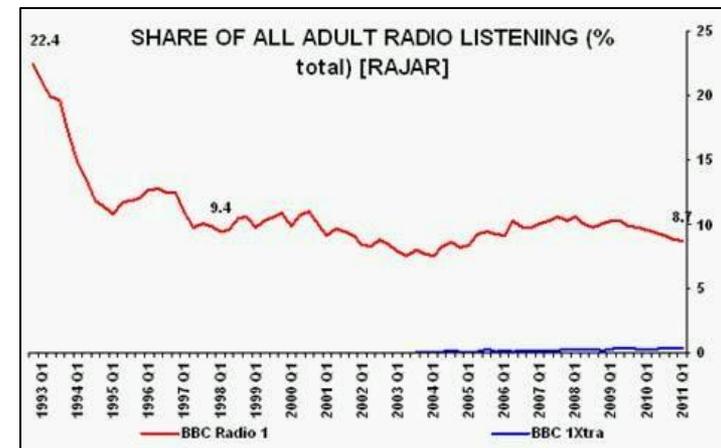
Media Industries: Success or Not? *Longer term success*

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

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

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

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



In your books, and in your own words:

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





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Lesson 2: Audience reaction.

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

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

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



In your books, and in your own words:

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





Lesson 3: BBC reaction.

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

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

<https://www.bbc.com/historyofthebbc/100-voices/radio-reinvented/launch>

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

How the new DJs caused conflict
Click image to play

Why BBC Radio 1 was public service
Click image to play

In your books, and in your own words:

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





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Lesson 3: Audience reaction.

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

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



Tony Blackburn Radio 1 opening show

[Click image to play](#)



In your books, and in your own words:

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

Extension / Homework:
Listen to these montages of the launch show



Lesson 4: Radio consumption

Media Audiences: Access to Radio

1967	Now
<p>Radio had to be consumed at the time of broadcast (i.e. live only).</p> <p>Radio 1 broadcasts were only available from 5.30 am until 2.00 am.</p> <p>Radio was consumed through radios in the home (which tended to be central to the home) or small portable radios with a small aerial to pick up the signal. The signal was not universally available geographically.</p> <p>Music was generally consumed through radio as there was less disposable income to buy vinyl records and equipment was expensive.</p> <div data-bbox="527 1006 774 1192" data-label="Image"> </div> <div data-bbox="803 1006 944 1192" data-label="Image"> </div>	<p>Radio can be consumed in a variety of ways i.e. online/streamed, downloaded, digital, traditional radio frequency.</p> <p>Radio can be consumed live or on catch-up.</p> <p>Radio can often be consumed anywhere in the world i.e. listening to global radio stations from UK.</p> <p>There are thousands (millions?) of radio stations we have access to providing niche products and services.</p> <p>Pirate radio is back with the advent of online broadcasting.</p> <p>Music is now streamable and downloadable to our devices. We do not need radio to listen to music.</p>

In your books, and in your own words:

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





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

Now complete your Personal Learning Checklist for this CSP.