The Media Representation of Formula One as ‘spectacle’:
Constructing Sport as a Live Mediated Event

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SUMMARY

Using data from the 2008 Formula One motor racing World Championship, this thesis theorises live, televised sports events as discursively constructed ‘spectacles’. The two key aims of the study are; (1) to contribute to our understanding of the organising principles and broadcast values in televisual representations of sports; and (2) to demonstrate how ‘spectacle’ is created as a textual accomplishment.

Data includes verbal commentaries, interviews, video footage, and onscreen graphics. The analysis is primarily informed by the notion of the ‘activity types’ concept (Levinson, 1979), ‘recontextualisation’ (Linell, 1998), and follows broadly the principles of grounded theory (Strauss and Corbin, 1998) and multimodal discourse analysis (Kress and van Leeuwen, 2006; Machin, 2007). The broadcasts are shown to be constructed as a sports-magazine that consists of a variety of mediated activities and the study examines the mediated event in relation to the organising principles of these activities. The study also explores three intrinsic elements found in live televised broadcasts, namely ‘liveness’, ‘domain’ and ‘bimodality’. These refer to the interplay between the ‘live’ and ‘non-live’ segments of the coverage; shifts across the ‘physical’ and ‘mediatised’ domains; and the relationship between the ‘visual’ and ‘verbal’ tracks respectively. Overall the thesis demonstrates how the sports-magazine format allows the programmes to introduce thematic diversity, while retaining coherence.

Furthermore, the centrality of liveness is found to be problematic in the broadcasts due to live motor sport’s potential to turn into tragedy, should a life-threatening or fatal crash occur. However, the analysis reveals that the broadcasters manage moments of great tension by foregrounding the notion of ‘safe-danger’ throughout the programmes, and when an accident does take place; they use a number of reporting strategies to compensate for the lack of information during the live event.
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TRANSCRIPT CONVENTIONS

Audio/Verbal

(VO) Voiceover
(COM) Commentary
(RAD) Team Radio – can be either driver or member of team (usually driver’s engineer)
(...)

Non-verbal, paralinguistic, prosodic and contextual information, including unintelligible or uncertain transcription

Word
Additional stress or emphasis

WORD Perceived increase in volume

"word" Perceived decrease in volume

[ Overlapping talk by one speaker

[[ Simultaneous utterances or overlaps by two or more speakers

= Continuous utterances

(.) Short pause (half a second or less)

(2) Timed pause in seconds

<snow> Perceived decrease in speed of utterance – spoken more slowly than surrounding utterances

>fast< Perceived increase in speed of utterance – spoken more quickly than surrounding utterances

: Elongated vowel sound

? Rising intonation

Visual

CU Close-up – traditionally showing heads or hands, or detailed view of object

MCU Medium close-up – human figure framed from shoulders up

MS Medium Shot – human figure framed from waist up

LS Long Shot – general view of landscape, where cars and people are restricted

CAM Participant addressing the camera

HELI Shot from above – usually from a helicopter camera

TILT Vertically scanning space

SPAN Panorama – horizontally scanning space

SPIN Camera/ cameraman spins 180 degrees

MONT Montage – series of clips or replays shown in succession; details given in transcripts (does not include type of shot (e.g. LS/MS))

REP Replay – previous clip

SLOW Slow motion replay

OB On-board

GFS Graphic full screen

GPS Graphic partial screen – usually name and title at bottom of the screen

OTH Other – as stated

(nis) Not-in-shot – indicates that the latter person referred to is not-in-shot (e.g. SR facing MkB (nis) means that Mark Blundell is not in shot)
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1. INTRODUCTION

1.1. The Paradox of Live Television Sport

One of the main appeals of modern televised sports is that they are broadcast live. In this study of Formula One motor racing I am interested in two aspects of such live events. First, the ‘essence of liveness’ in terms of the live moment itself and second, the production of live television in terms of how broadcasters transmit live moments to the viewers.

To some degree all television programmes are live because they are experienced at the same time by everyone who is watching. For example, the transmission of a sports event and a soap opera are similarly live because the transmission coincides with the moment of reception. Viewers may not share the same physical space as others who are watching, but they are participating in a form of live communal viewing because others are watching at the same time. Anyone who is watching will be equally unaware whether a Formula One driver will overtake their main competitor or whether a character in their favourite soap will leave their abusive partner. However, sport differs from a television genre like soaps because live sport is neither pre-recorded nor pre-determined. Unlike the plot of a soap (which will be known to the actors and the production team), when watching live sport no one has a more privileged position than any other person in being able to know the result or what happens next in the action. Live sport has a ‘true essence of liveness’ because ‘the time of the event, the time of the television creation and the time of transmission and reception are one and the same’ (Heath and Skirrow, 1977: 53). People cannot time travel into the future to find out who has won and, even though the winner may be predicted, anything could happen\(^1\) during a live sport.

The aim of this study is to investigate the way in which live sport is constructed for television because programmes do not merely deliver the action when it happens. The television creation delivers ‘liveness’ in such a way to ensure that the meaning and relevance of the action does not go unnoticed. In 2008, the year that the data for this study is based on, live Formula One was broadcast by ITV and their production partners North One Television and the main live visual feed of the Formula One race was (and still is) provided by Formula One Management [FOM]. The television institutions broadcasting the event (i.e. ITV in 2008)

\(^1\) A phrase frequently used by the former Formula One commentator Murray Walker.
have little control over what is being shown during the main race coverage as the live visual feed and any replays shown are provided by FOM. Some of the audio is also provided by FOM because the soundscape of the race can be heard by the viewers (e.g. the noise of the engines) and FOM often transmit delayed radio communications between a driver and their engineer (see Section 5.4.4/Extract 5.13). However, it is predominantly ITV who provide the audio track of the main race coverage and, in line with the established definitions of live commentary (discussed further in Chapter 2), during a Formula One race commentators talk their way through events that they and the viewers are experiencing for the first time as an unfolding reality. Commentators describe and explain the action as it plays out, but they also provide opinion, evaluation and other information that adds ‘colour’ to the event (e.g. Billings, 2008: 55; Comisky, Bryant and Zillmann, 1977: 150) to help put the live action into context.

Observations about the visual and audio representations of live sport have led to debates about the impact that television has had on sport, especially with regards to what it means to experience a live event. Some researchers, including Ellis (2002) and Whannel (1992), argue that television does not provide a legitimate nor equal experience to the physical event (as experienced by those who attend the event in person). Live television broadcasters ‘select’ different aspects of the event to report and then use a ‘wide range of processes of visual and narrative representation’ to convey the event to viewers (Gruneau, 1989: 134–135). These representations are often either hyper-real (e.g. using thermal image cameras) or not real enough (e.g. the absence of sounds and smells of the physical event). Conversely, theorists like Scannell (2001) argue that the television event is an alternative experience that replaces what Peters (2001: 720) calls the ‘paradigm’ experience of being physically present at an event. In fact as early as 1953 Lang and Lang found that viewers who had been promised a ‘spectacle’ of an event broadcast on television felt that their expectations had been met due to the way that the event in question had been televised (Lang and Lang, 1953: 6–7). The current research supports the latter view of the live television event and further develops the processes of reporting on live events to the wider programme structure. Despite the emphasis that is placed on liveness in sports, live events like Formula One often contain pre-recorded and pre-planned material that is included as part of what is known as the ‘sports-magazine’ (Marriott, 1997; Whannel, 1992).
Unlike the main race coverage, the producers of the broadcast (i.e. ITV and North One Productions) have far more control over what is included in the remainder of the sports-magazine. First, much of the material found in the pre- and post-race shows of the 2008 Formula One broadcasts is written and edited by ITV/North One Productions. Second, although FOM still provide visual footage in the form of replays from qualifying sessions or previous races, the ITV broadcasters can select material to include and, more importantly, decide when and how it should be shown. For example, in Chapter 5 I discuss how race footage and original race commentary appears to have been modified by the ITV broadcasters in order to emphasise the dramatic action of a race for a subsequent Programme Opening (see Extracts 5.17 and 5.18 in Section 5.4.5). FOM also provide the feed for the drivers’ Press Conference in the post-race show, but the broadcasters have the ability to choose when and how the Press Conference footage is shown within the programmes (i.e. the ‘live’ Press Conference can be delayed in the coverage, shortened, or not shown at all; see Section 3.3.4).

As the above examples suggest, the selective processes of television not only occur at the level of live commentary, but extend to the wider packaging of the broadcast. The ‘sports-magazine’ format of sports broadcasting therefore leads one to question the definition of a ‘live’ sports broadcast because much of the content shown has been pre-recorded or at least agreed upon and planned in advance. Moreover, if the appeal of sport is its liveness, then there must be a reason for packaging the event as a ‘sports-magazine’.

1.2. Proposition 1: The ‘discourse of spectacle’

These questions lead to the first proposition of the thesis, which is that the spectacle of the live television event appears to be definable, paradoxically one could argue, in relation to the sports-magazine format of the programme and because the event is unfolding in real time.

Spectacle is synonymous with live television, media events and many televised sports contests, but even though scholars regularly refer to sport in association with ‘spectacle’
², it is convoluted and rarely defined across publications as explicitly as case studies on media events and examples of live television. Discourse analysis is a useful theoretical approach to help define ‘spectacle’ because it allows one to distinguish between the sporting spectacle as

² For example, authors including Gruneau (1989), Horne and Manzenreiter (2006) and Tomlinson and Young (2006) all use the term ‘sporting spectacle’ without clarifying what it really means (further discussed in Chapter 2).
a complex-cultural phenomenon and a tangible text. Paul Gee’s ‘big “D” Discourses’ and ‘little “d” discourses’ are particularly valuable because they distinguish between discourse as ‘socially constructed versions of reality’ (the big ‘D’ Discourses) or tangible and analysable texts (the little ‘d’ discourses) (Gee, 2005: 26). Based on Gee’s definition there appears to be a conceptual overlap at the level of little ‘d’ discourses and the question arises as to whether big ‘D’ and little ‘d’ discourses are manifested through texts (Discourse/discourse > text) or whether it is just little ‘d’ discourses, which are equivalent to texts as Gee implies (Discourse > discourse/text)? This distinction is important to the current study because it relates to the approach that I adopt towards spectacle. I agree that both big ‘D’ Discourses and little ‘d’ discourses are manifested through text, but my analytical approach to spectacle aligns the little ‘d’ discourse with text. Adopting the upper and lower case lettering used by Gee, the ‘Discourse of Spectacle’ is responsible for and represented in the live event, but it is the live television event itself as a discourse/text, which is equated with spectacle in this thesis.

As I develop further in Chapter 2 I use the term ‘big “S” Spectacle’ to refer to the wider processes that influence a sport’s existence and use the term ‘little “s” spectacle’ as an alternative term for the mediatised event (i.e. spectacle is the textual accomplishment of sport as a live televised sports-magazine). The little ‘s’ spectacle relates to the whole programme and not just the race itself. One could argue that it is only the race that is ‘spectacle’; where the pre- and post-race content of the sports-magazine frames the main racing action, but as these sections of the programme function in a similar way to the visual and verbal resources used to report the main race event, the spectacle of live sport must relate to the whole mediatised event. The aim of this study is to extend our understanding of live media sports events from the live reporting of the main action to the overall structure of the programme format.

The relationship between D/discourses (and later S/spectacle) therefore also informs my decision to use the term ‘mediatised event’ to describe the Formula One broadcast (instead of the more familiar term ‘media event’ often used by theorists researching this topic). ‘The media do more than mediate in the sense of “getting in between”’ (Livingstone, 2009: x) and along with commercial investment, television has considerably affected the way in which the Formula One event has come to be packaged on television for its audience. The term mediatised event therefore refers to the tangible artefact being analysed and encompasses the complex processes that lie behind the existence and sustainability of modern televised sports
in the first place. I will explore this distinction further in Chapter 2 when I discuss the relationship between big ‘S’ and little ‘s’ spectacles in more detail.

1.3. Activity Types and Grounded Theory

Even though the current study incorporates an analysis of what could be described as the ‘sports-magazine genre’ of a live sporting spectacle, it does not utilise what might be regarded as a traditional genre analysis. The initial aim of this study was to investigate live television using data from a sports broadcast which is universally defined as live. Knowing that the live broadcasts of Formula One often contained pre-recorded material (as part of an established format commonly referred to as a ‘sports-magazine’), I wanted to explore the notion of ‘liveness’ and the ‘live television event’ further. The approach to data in this study is therefore a grounded theory method (Glaser and Strauss, 1967; Strauss and Corbin, 1998) since the data collection, its management and the analysis are interwoven procedures (Strauss and Corbin, 1998: 280) (discussed in detail in Chapter 3). Rather than taking a top down approach to the notion of a ‘live mediatised spectacle’, I take a bottom up approach to the live ‘sports-magazine’ data, which draws on the concept of ‘activity types’ (Levinson, 1979).

As I explain in Chapter 3, Levinson’s notion of activity types enables one to identify the structural form of a given type of text. Levinson (1979: 369) proposes that activity types are defined by their structural organisation and that the meaning potential of these activities are dependent on the interaction of the individual parts (a similar argument is proposed by multimodal discourse analysts, which I also discuss in Chapter 3). Such a structure occurs in the live Formula One broadcasts as the programmes have a recognisable format known as the sports-magazine. I identify the sports-magazine as being made up of mediatised activities, which are the generic DNA or the building blocks of the live mediatised spectacle and it is these components, which are the analytical scope of this study.

1.4. Time and Recountextualisation (Representing Risk)

The sports-magazine structure of the broadcast is also associated to the two complementary time frames of the live television event. First there is ‘liveness’, which no one has any control over. Time progresses linearly and whether the emerging moment is paused, replayed or not shown at all within the broadcast, the event continues to move forward in time. The linearity of time is reflected in the overarching structure of the programme, which is divided into three main sections: the pre-race show, the race and the post-race show. The build-up to
the race cannot come after the race and the post-race analysis can only occur once the race has taken place.

When explaining the pre-, main and post-elements of a football game Stiehler and Marr compare them to the research process and describe the pre-event game as the hypothesis formation, commentary and mainplay as the field research and the post-event as the result interpretation phase that ‘can find its way into future forecasts’ (2003: 162). The live action and outcome of the race becomes the basis for framing future live events so, even though the future is always unknowable, it already fits within an established structure.

Consequently there is a second complementary time frame in the live event because the material in the sports-magazine (both live and non-live) does not always present the current moment. Marriott observes a similar phenomenon occurring in the live commentary during replays as she describes the ways in which

the commentator, perceptually poised on the edge of the new, shifts in turn from the anticipation of what is to come to the delineation of what is transpiring at the now of the speech and then on to the retrospective examination of what has taken place, before potentially beginning the cycle again. (1997: 194)

This is not something that is restricted to the main sports commentary. It is relevant to understanding how the entire live television event (and thus the little ‘s’ spectacle of Formula One) is constructed. The broadcast must always convey a sense of liveness, but this is achieved by embedding liveness within the sports-magazine, which frequently utilises the unpredictability of the future and the knowledge of past events.

Drawing on work from cognitive psychology (e.g. Brewer, 1985), in his work on print news narratives, Allan Bell proposes that there is a difference ‘between the order in which events actually happened and the order in which they are told in a story’ (Bell, 1998: 94). He refers to these two situations as the ‘event’ and ‘discourse structure’ respectively. Bell argues that an event structure can be, and usually is, altered within print news stories to produce a discourse structure that will render the best possible telling of a story (1998: 78). There is only ever one event structure, but there are multiple potential discourse structures that equate to the various possible tellings of the story; especially if the times of the happenings in the
event are altered. This understanding of news is applicable to live Formula One events. The event structure relates to ‘liveness’ whereas the discourse structure refers to the sports-magazine ‘structure’ of the mediatised event.

However, it is important to note the theoretical differences between Bell’s ‘structures’ and my own view of ‘structure’ in the current thesis. As I mentioned above, the event and discourse structures found in print news map onto what I call liveness and structure respectively, but the term structure in this thesis is not equivalent to Bell’s notion of discourse structure. That is because, unlike news stories that have already happened, the event structure of Formula One is coming into being as it is represented. Consequently, liveness is a key element of the underlying discourse structure as well. The discourse structure of the live Formula One event (i.e. the sports-magazine) encompasses both liveness and structure, and more importantly the interaction between the two.

The two complementary time frames of event structure and discourse structure also map loosely on to what I refer to as ‘sequential’ and ‘relational recontextualisation’. Broadly defined, recontextualisation refers to the movement of a discourse/text from one domain to another (Linell, 1998: 144–145). As I discuss further in Chapter 5, a discourse/text can be purposely altered during the decontextualisation process, but even if the discourse/text is not changed its meaning will always alter (and thus it becomes recontextualised) because it exists in a new context. However, based on previous definitions of recontextualisation, it is not conceptually clear whether all discourses/texts are recontextualised rather than a select few. I therefore wanted a way to distinguish between different types of recontextualisation. In the current study I use the term ‘sequential recontextualisation’ to refer to the way in which specific discourses/texts are transformed between different contexts and ‘relational recontextualisation’ to refer to the view that all discourses/texts are recontextualised.

Sequential recontextualisation is closely related to liveness and the event structure because there is a clear linear order to the physical and mediatised events. In Chapters 3 and 4 for example, I show that there is a linear order to both the micro-level (e.g. the order of the link-outs/link-ins and internal content of activities and episodes) and macro-level of the broadcast (e.g. the order of the pre-race, race and post-race shows). The components used to make up the sports-magazine are what give the programme (and thus the live physical event they are representing) coherence. However, the sports-magazine leads to a second complementary
time frame being present in the coverage. Relational recontextualisation is therefore also useful to our understanding of how the mediatised spectacle is constructed because it provides us with a way of understanding how the producers of live events package and give meaning to ‘live happenings’ before and as they happen as part of the sports-magazine. For example, when analysing the representation of the ‘risk of rain’ in a single broadcast in Chapter 5, I show that even though no one knows what can/will happen next, when ‘it’ does happen ‘it’ already has a place within an established structure that is dependent on the conventions of wider D/discourses and programme types associated with sports reporting. Essentially ‘liveness’, which comprises of the unplanned and unpredictable aspects of a live event (like ‘the risk of rain’), ‘already occup[ies] a place in time’ and thus it fits easily into the structural framework that exists (Abbott, 2005: 534). This knowledge is utilised by the broadcasters in order to create anticipation and dramatic tension surrounding the race.

1.5. Proposition 2: Dealing with Danger

The way in which the spectacle of the event is constructed from the interaction between liveness and structure leads on to the second dimension of the thesis, which I discuss in Chapter 6. The feature of liveness that usually makes the event exciting is also the same feature that makes live motor racing highly problematic. Even though the ‘liveness’ of live motor sport provides the broadcasters with the material to help construct and enhance spectacle, live motor sport has the potential to turn from a sporting spectacle into a tragedy.

‘Danger’ is frequently used in the live coverage to build the anticipation for the forthcoming live race. That is because the broadcasters draw on what I refer to as ‘safe-dangerous’ crashes, in order to represent the positive outcomes of previous multiple crashes. The number of crashes in Formula One that have never resulted in death nor even injury are testament to the safety of the sport and the skill of the driver and this is something that the viewers are often reminded of throughout the programme. I am not suggesting that serious injury or death in motor sport is (or used as) part of the ‘spectacle’ of the event (and the broadcasters do not suggest that it is either), but the producers of the television event do use ‘safe-danger’ to construct the event as challenging and unpredictable and they are only able to do so with reference to (the outcomes of) previous crashes.

However, high-speed crashes where a driver is not able to exit the car and where their condition remains unknown for a period of time present a very emotive situation that the
broadcasters have to deal with. Viewers and commentators jointly experience the unfolding footage of the crash and crash site unaware of what the outcome will be. With limited information available, commentators must provide a description of what is happening, with added embellishments based on their knowledge and expertise of the sport. The commentary incorporates the established repertoire of commenting on dangerous crashes (including pauses, explanation of the safety procedures and comparisons to other crashes) in order to contextualise the current accident. The commentators convey the unpredictability of the current moment and even if not intended, add to the tension of the scenario, whilst also trying to reassure the viewers about a possible positive outcome. The way in which the broadcasters deal with danger confirms that it is the interaction between liveness and structure, which is key to the construction of the mediatised event.

1.6. Outline of Thesis

After a detailed presentation of key definitions and methodological frameworks in Chapters 2 and 3, in Chapter 3 I also explain how the structure of the programme can be described as a sports-magazine. I map out the mediatised activities that make up the coverage and discuss the relationship that these activities have to both the macro- and micro-organisation of the mediatised event.

In Chapter 4, I analyse four mediatised activities in detail (live Programme Links, live Sport Analyses, live Grid Walk interviews and non-live/live Programme Openings) to show how structural components found in the sports magazine are used to construct and enhance the mediatised spectacle. I also consider how coherence is created within the programme, which is a topic I develop further in Chapter 5.

In Chapter 5, I start with a detailed explanation of ‘recontextualisation’, which also accounts for the ways in which the material in the broadcast is organised. In this chapter I discuss the broader discursive structure of the broadcast by analysing ‘the risk of rain in Formula One’, which is frequently used by the broadcasters to help construct the spectacle of the event.

In Chapter 6, I return to the question of why the relationship between structure and liveness is both useful and problematic to understanding the spectacle of the live Formula One event. First I discuss how the broadcasters use the notion of ‘safe-danger’ in the production of the event and then I analyse how the broadcasters ‘deal with danger’ during a live race. The
analysis will show that the construction of the live mediatised event is dependent on the relationship between ‘liveness’ and ‘structure’. I summarise this argument and discuss the implications of the current research on the modern media climate in Chapter 7.
2. LIVE TELEVISION, MEDIA EVENTS AND SPECTACLE

2.1. Introduction

Before the invention of the necessary recording technologies television was a completely live medium (Auslander, 1999: 12). The time of the transmission of the broadcast always coincided with its inception. However, televisual broadcasting practices quickly evolved and live television became a ‘niche-dependent phenomenon’ associated with ceremonial occasions, catastrophes and sport (Marriott, 2007: 41). These live television programmes are similar to what Dayan and Katz call the ‘contests, conquests and coronations’ of ‘media events’ (1994: 1). As stated in Chapter 1, I use the term ‘mediatised event’ rather than ‘media event’ to describe the live Formula One broadcasts because it incorporates the processes that lie behind why and how sports are televised in the first place (discussed further in Sections 2.4.2 and 2.4.3), but other than that Formula One broadcasts represent an example of what other researchers have considered to be live media events.

Like many modern sports Formula One broadcasts are live, but they also have other features identified as being present in media events, which I discuss in Section 2.2.1. I then return to the importance and implications of ‘liveness’ to televised events in Section 2.2.2. The impetus to analyse Formula One as a live event originated from the previous research on live television and media events but, after consulting the literature, it soon became apparent that the notion of ‘spectacle’ was as equally as relevant to the current research. I discuss the relationship between live television/media events and spectacle, and outline the definition of spectacle that I use in this thesis in Section 2.4.

2.2. Live Television and Media Events

2.2.1. Live Media Events

Dayan and Katz define media events as events that demand our specific attention, where we take a break from the routines of our everyday lives and where the usual television schedule is interrupted (1994: 1). They propose that media events are different from routine viewing because they are live and unpredictable, but they are nevertheless pre-planned (see Dayan and Katz, 1994: 5–7). This is one of the reasons why sports like Formula One are an example of a media event. They are live and action is delivered as it occurs, but they are pre-planned and packaged as a ‘sports-magazine’ (a point I develop further in Chapter 3).
Despite including sport in their list of examples, Dayan and Katz give ‘little emphasis to sports’ (Alabarces, Tomlinson and Young, 2001: 547) and by their own admission they focus instead on events that are celebrations and/or which have a ceremonial style (Dayan and Katz, 1994: 7). In addition to contests, they exemplify media events as conquests and coronations, and argue that some media events can contain all three characteristics simultaneously (Dayan and Katz, 1994: 27). Televised sports like Formula One have this tripartite criterion in abundance. Sports are great contests because they are ‘rule-governed battles of champions’ (Dayan and Katz, 1994: 26), but they also contain ceremonial features due to the ‘ritual presentation of trophies’ (Alabarces et al., 2001: 547–548). In Formula One this happens after the race during the live podium presentation as the top three finishers in the race are presented with their trophies. Finally, sports events are conquests because someone must always win and the reporting of success usually focuses on discourses of conquest and defeat1.

Dayan and Katz’s seminal work on media events set the benchmark for a variety of later research in the area including; ‘media disaster marathons’ (Cottle, 2006; Katz and Liebes, 2007; Liebes, 1998); the potential for media events to have both monetary and symbolic value (Kramer, 2008; Krotz, 2010); and a reconsideration of the impact and status of media events in the global age (cf. Couldry, Hepp and Krotz, 2010). In the latter edited volume in particular, the authors discuss issues such as; the historical perspective of media events (Kellner, 2010; Wilke, 2010); the symbolic and capital power of national holidays (Krotz, 2010) and how the transmission of a global media event can affect the image of the host-destination on display2 (Rivenburgh, 2010). Since Dayan and Katz presented their definition, research has shown that media events are far more diverse and complex than they originally proposed. However research continues to support the many different ways that modern Formula One may be conceptualised as a media event.

1 ‘Traditional sports commentary frequently ‘underscores the rivalry between the competing sides’ (Dayan and Katz, 1994: 38). Commentators ‘depict the competitors as if they don’t like each other’ (Puijk, 2000: 320); often through what Jaworski and Coupland (2005) define as ‘othering’ [of athletes/teams from different nations]. For example, in his analysis of the Olympic Games, Puijk argues that commentators inevitably identify with national participants, often using ‘we’ [and ‘us’] terminology to refer to their own country’s participants (2000: 321) and Rivenburgh identifies ‘domestication and national bias’ as a variable of the reporting of global media events (2010: 195).

2 Rivenburgh identifies five critical variables that are ‘consistently found to make a difference in the visibility, valence and quality of the host image in international media’ (2010: 188). These are; host organisation and treatment of the media; media as national and cultural actor; media resources and financial constraints; media routines for reporting; and intervening news events, some of which I refer to in this chapter.
For example, although not comparable to the scale of ‘disaster marathons’ that are indicative of terrorist atrocities or natural disasters (e.g. Katz and Liebes, 2007\(^3\)), live Formula One does have the potential to produce moments of great tragedy should a fatal accident occur. This is a topic I discuss in more detail in Chapter 6 and it was a catalyst for thinking about Formula One as a media event when I first began this study. In addition to meeting many of the criteria of media events proposed by Dayan and Katz (as well as later researchers including Rivenburgh, 2010), there is evidence in the sport’s history that suggests Formula One could become a very different type of media event if a fatality were to occur. In 1994, after the death of Roland Ratzenberger in qualifying, Ayrton Senna was killed at the Italian Grand Prix in Imola. The live media coverage of a Formula One race ceased to be simple live sports coverage and the ‘media event’ did not stop when news broke that Senna’s injuries had been fatal: Senna’s body was returned to Brazil, where three days of national mourning were declared and his funeral became a national event (Star-News Associated Press, 1994).

Recent events in Formula One have also shown how modern sports can become emblematic of political movements\(^4\), which are another example of a global media event. Sport can be bound to governments as well as big business in complex ways (see Section 2.3.2) and it is such associations that lead to Kramer’s assessment that media events have both symbolic and cultural value (2008). Media events, especially sporting ones, not only provide revenue, they provide status and standing on a global scale (cf. Horne and Manzenreiter, 2006). However, recent events in Bahrain have shown that the association between sport and nation is not always a positive one. In 2011/2012 Formula One in Bahrain was a target for political protest due to the direct links the sport has with the ruling family, who financially support the circuit and the race. In 2011 the Bahrain Grand Prix was cancelled following the events of the Arab Spring and in 2012 continued unrest in the country led to global coverage of the sport and debates as to the role of sport in political matters. In her discussion of media events as political communication, Rivenburgh identifies this type of ‘news surrounding the event’, which she says Daniel Dayan refers to as ‘stealing attention’, as one of the variables that may overshadow the image of the host city (2010: 199).

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\(^3\) In their 2007 paper Katz and Liebes discuss how ‘disaster, terror and war have upstaged [traditional] media events’ and this paper was republished as part of Couldry, Hepp and Krotz’s assessment of media events in the global age in 2010.

\(^4\) One of the most overt political statements in sport occurred at the 1968 Olympic Games, when the African-American athletes Tommie Smith and Jon Carlos made a raised fist gesture in a salute for ‘human rights’. The ‘black power’ salute, which Carlos later called a ‘human rights salute’, was made in protest of the treatment of ‘black Americans’ and made news headlines around the world.
The examples of political occurrences and fatalities in motorsport referred to above show that sports’ status as a media event is not only related to the sporting feats themselves, but to wider issues that regularly affect modern sport. In Section 2.3.2 I will continue to discuss the notion of the Formula One media event in relation to the broader institutions and stakeholders that influence its existence, but this is preceded by a discussion of the implications of one of the most important features of media events, which is liveness.

2.2.2. Time, Space and Interactivity of Live Events
The type of events that Dayan and Katz had in mind when they first introduced the notion of media events include examples of what might otherwise be discussed as live television events. The ‘contests, conquests and coronations’ of ‘media events’ (1994: 1) are synonymous with the live ceremonies, catastrophes and sport proposed by Stephanie Marriott in her work on live television (2007: 41). Unlike research on media events, which has tended to investigate different types of media events, Marriott’s work focuses on the affordances of live television itself.

In her 2007 book *Live Television: Time, Space and The Broadcast Event*, Marriott develops her previous research in the area (1995, 1996, 1997, 2001) and discusses liveness in relation to the impact that technology has had on time, space and interactivity. She suggests that the ‘enchantment’ of live television lies in the capability of media technologies because they deliver the ‘everywhere simultaneous and everywhere articulated’ into a viewer’s immediate vicinity (2007: 4). When watching sport as a live event, live television provides viewers with the opportunity to experience sport in real time and as a communal viewing experience. Auslander similarly argues that viewers get a sense of ‘community’ from television (1999: 46) and Scannell explains that

> every viewer knows and understands that what they are watching and experiencing as it unfolds in real time is available in just the same way for every other viewer. (2001: 409)

Despite not being present in the same physical place of either the sports event or the reception of that event, viewers of live sport occupy a simultaneous *space* defined by the emergent now of the mediatised event.
Marriott explains that in face-to-face interaction space maps onto place because the set of relations between relevant objects and individuals (i.e. the space) is directly linked to the area in which these relations are structured (i.e. place). In mediatised interaction though ‘spatial relations can no longer be contained within a single bounded area’ (Marriott, 2007: 10–11). They are instead entwined via the live technological medium. A live broadcast such as a mediatised sports event is an intersection between the multiple places of reception and its production. Each live Formula One event takes place at a different worldwide venue approximately every fortnight during the season and for each race there is a worldwide television audience who consume broadcasts as individuals or small groups in each of their homes. Each race is broadcast by multiple international media outlets, including television channels who buy the rights from FOM to broadcast the live race action. However, television is not the only technological medium that offers an intersection between domains. There are live internet feeds and live radio broadcasts that vary in time zones and locations. Like each of the television broadcasts, these differ based on the technological medium in question (e.g. there are no visual resources for the audience in radio). Despite where and how the audience may receive a live transmission, what they all have in common is co-temporality and simultaneity.

Electronic forms of communication that render the live possible are near-instantaneous and have the character of simultaneity, which is defined by Marriott as ‘all elsewheres are at once’ (2007: 27). Heath and Skirrow explain that this type of ‘co-temporality’ is realised whenever the broadcast is ‘live’ in the full sense that ‘the time of the event, the time of the television creation and the time of transmission and reception are one and the same’ (1977: 53). Whether watching a Formula One event live via a British television channel or reading about the race via a live internet feed in Australia for example, each person will be experiencing the unfolding moments of the race at the same time as everyone else who is following the action.

When viewers watch a live event (whether in person or via television and regardless of the global time-zone that they occupy), they are placed in a position that is different to those who ‘encounter it at a later date’ (Marriott, 2007: 111). Sport differs from many other television

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5 Instantaneous, fully live transmissions refer to when the transmission coincides with the moment in which it comes into being. However, it is more correct to refer to this as near-instantaneous due to the time lags associated with transmissions.
genres because it provides the answer to the question ‘who will win?’ *in real time* (Ellis, 2002: 121; Whannel, 1986: 136; Whannel, 1992: 62). Unlike a genre of broadcasting such as a soap whose storyline has been pre-determined and pre-recorded, when watching live sport no one has a more privileged position than any other person in being able to know the result. The appeal of live sport not only comes from not knowing the outcome; it comes from knowing that the outcome has not yet been decided.

In his work on ‘witnessing’ Peters’ summarises the impact that liveness has on events like sport by suggesting that to ‘see the big moment with even a slight delay is to be placed in a derivative role, a hearer of a report rather than a witness to an event’ (2001: 719). Similarly to Marriott’s description of the spaces/places of live television (2007: 10–11), Peters argues that live television exists within a spectrum of liveness and he proposes that

> to be there, present at the event in space and time is the paradigm case. To be present in time but removed in space is the condition of liveness, simultaneity across space. To be present in space but removed in time is the condition of historical representation: here is the possibility of simultaneity across time, a witness that laps the ages. To be absent in both space and time but still have access to an event via its traces is the condition of recording. (Peters, 2001: 720)

The spectrum of liveness extends from the ‘paradigm case’ of being present in place and time (what I refer to as the physical event of Formula One), to being completely removed in time and place and experiencing the event through a recording. This spectrum of liveness can be summarised as follows (Figure 2.1):

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6 I use the term ‘place’ instead of ‘space’ (as used by Peters) because, even when viewers are not *physically present in the (same) place of the event*, they share a simultaneous *space*. 

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<table>
<thead>
<tr>
<th>Place [Space]</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Event</td>
<td>Present</td>
</tr>
<tr>
<td>Liveness</td>
<td>Not Present</td>
</tr>
<tr>
<td>Historical Representation</td>
<td>Present</td>
</tr>
<tr>
<td>Recording</td>
<td>Not Present</td>
</tr>
</tbody>
</table>

Figure 2.1: Summary of Peters’ (2001) conditions for witnessing

According to Peters, ‘liveness’ is considered to be one step removed from the paradigm case of experiencing an event in person and this is supported by many theorists who argue that television simply cannot compensate for the mood and atmosphere of being at a physical event in person (e.g. Auslander, 1999: 55; Dayan and Katz, 1994: 100; Ellis, 2002: 11; Whannel, 1992: 98). Being present in the place and time of an event is said to provide the ‘fullest possible sensory access to it’ (Marriott, 2007: 7) and this is when ‘witnessing’ usually takes place.

Peters describes a witness as someone who is ‘authorised to speak by having been present at an occurrence…words can be exchanged but experiences cannot’ (2001: 710). In his work on storytelling and entitlement Sacks describes how an individual can experience a car accident and then pass that information onto a friend (1972/1992, Vol.2: 243–244). In such a scenario the friend does not share in an experience, they only have knowledge of the event. Peters’ definition of witnessing therefore raises the question as to whether viewers can legitimately experience or ‘witness’ events via live television because they come into contact with a version of the event that has been selected and produced by the broadcasters.

What viewers come to witness is a type of ‘report’ packaged by the media. Wenner describes how

the fan at home is aided and abetted in interpreting the [sporting] contest by the television camera, which focuses on action deemed important. Announcers add to this focus, as their commentary reinforces and heightens the significance of the contest and the players. (Wenner, 1989: 15)

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7 The dimension of historical representation is not relevant to this discussion of Formula One because it refers to occasions such as historical re-enactments or displays found at ‘shrines, memorials and museums’ (Peters, 2001: 721).
Just as a friend gives a particular view of a car crash based on how they retell it, the broadcasters of live Formula One provide a particular version of a live event based on the way that it is constructed for television. It is the reporting of a live event that has led researchers to question the type of experience that is available through live television because it has been argued that television only ever offers a representation of the world and not the world itself (Marriott, 2007: 14). However, Scannell alternatively describes the live media event as a ‘new’ experience (2001: 410). Even though viewers may not be physically present in place at each of the Formula One races, they share the same space of the event via live technological mediums. The live footage of an event marks the intersection between the place of its production and the different places of reception and it is how the viewers become ‘witnesses’ to the events that are happening.

As early as 1953, based on background investigations into collective behaviour, Lang and Lang suggested that the ‘spectacle’ of an event was constructed via television. Lang and Lang set out to investigate the differing perceptions of individuals who were present at MacArthur Day Parade in Chicago and those who watched the event on television. They concluded that the television event ‘overshadow[ed] the “true” picture of the event’ due to the way in which the event was covered by the media (1953: 3). Prior to the event, spectators had been promised a spectacle of General Douglas MacArthur during the welcome parade, but whereas the crowd who were physically present only caught a glimpse of him from the one vantage point they were standing in, viewers watching on television felt that their expectations had been fully met (Lang and Lang, 1953: 6–7).

Lang and Lang’s findings therefore contradict theorists such as Peters (2001), who argue that the archetypal experience is offered by the physical event (see above). Some theorists will always maintain that television will never compensate for the mood and atmosphere of being there in person (e.g. Auslander, 1999: 55; Dayan and Katz, 1994: 100; Ellis, 2002: 11 and Whannel, 1992: 98), but other theorists agree with the findings of Lang and Lang. The physical event does not necessarily provide the archetypal experience of the event because there are alternative and often more detailed experiences available via television (e.g. Ellis, 2002: 9; Frosh, 2006: 266 and Scannell, 2001: 41). In the following section I discuss some of the ways these experiences may be made available to viewers during the main coverage of a Formula One race.
2.3. Live Formula One Race Coverage

2.3.1. Overview

In this section, using some illustrative data examples and drawing on previous research that has examined the commentary and camera angles of live television, I consider some of the ways that a live Formula One race is presented via television.

As a live media event, the main live visual feed of Formula One is provided by Formula One Management [FOM] and as such the television institution broadcasting the event (which in 2008 was ITV and their production partners North One Television) has no control of what is being shown. In line with the established definitions of live commentary (defined in Section 2.3.3), the commentators talk their way through events that they and the viewers are experiencing for the first time. However, commentators not only describe and explain the action; they also provide opinion, evaluation and other information that adds ‘colour’ to the event.

2.3.2. Visual Footage

Formula One is a ‘diffused sport’ (Birrell and Loy, 1979; Marriott, 1996: 74) that is visually complex to cover because the main race event plays out in the garages, on the pit wall, in the paddock and at team factories that can be located thousands of miles away from the race venue; all of which may or may not feature in the mediatised event. The main race coverage usually focuses on the live happenings on the track and the pit lane, but in 2008 there were up to 18 cars on the race track at any given one time and thus the live footage of the race cannot possibly show every car at once in the live visual feed. Sturm explains,

[Formula One is] like other forms of live televised sport, [where the] viewing experience is “contemporaneous” (a presence that is simultaneously the present), yet while viewers know 20 (or 22) drivers are circulating in the race, many are absent/or unseen despite clearly also being present and actively competing in the race. (2009: 20)

The FOM producers controlling the live feed must choose to broadcast what they deem the most important aspects of the race (In doing so they may miss other relevant live action,

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8 The discrepancy between the number of cars in the race is because the number of drivers/cars competing in a race varies from year to year and may differ from race to race in a season if a driver is unable or not permitted to race.
which then may be shown as a replay later in the coverage if it is considered significant enough).

The limitations of covering a live sport like Formula One mean that viewers are constrained by the angle of the camera (Auslander, 1999: 19). Due to the choice and number of camera angles used throughout the race it is clear that the event is being mediatised and that a particular version of the action is presented to the viewer at home (Comisky, Bryant and Zillmann, 1977: 150). However, and significantly for the argument proposed in this study, some researchers have argued that the visual footage in sports like Formula One can actually improve the event.

For example, television can give the appearance of ‘being everywhere’ at the same time (Marriott, 2001: 726). Even though only one part of the race track can be shown at a time, television does capture multiple places simultaneously, which can then be shown as part of the broadcast. In comparison, when attending a race in person, people are restricted by the vantage point that they choose and have few alternative viewing positions available to them. Additionally, some camera angles heighten the experience of the event because they represent angles not possible for the human eye. These include crane shots, aerial shots, low angle shots and the use of on-board and thermal imaging cameras (Marriott, 2001: 727; Sturm, 2009: 214–227). As Figure 2.2 below shows, there is also supplementary graphical material embedded within the main visual footage, which identifies particular drivers, their respective positions and lap-timing information:

![Figure 2.2: Safety car, yellow-flag lap and race positions graphic](image)

Advances in technology have led to channels offering viewers a choice of different camera angles and options during the race. For example, the BBC and Sky introduced the ‘driver tracker’ feature as part of their online/interactive content. This allows viewers to choose a dynamic digital graphic that shows where each of the drivers are at any given one time on the track and there are also options to follow the race from on-board car cameras.
For a highly technical sport that takes place over an extended period of time and across vast expanses of space, graphical material is essential to understanding the complexities of the race. It is an extra resource for both the viewers and the commentators, which usually provides a recap of driver positions (i.e. on the left hand side of the screen) and how many laps are left in the race (i.e. in the top middle of the screen). These features of the visual track are all part of the FOM packaging of the event, whereas it is usually the ITV commentators who audibly frame the live race.

2.3.3. Live Commentary

‘Characteristically, commentators restrict themselves to talking through what is visibly shared with the viewers at home’ (Marriott, 2007: 86), which means referring to either the visual footage or the supplementary graphics that are shown. However, in his research on reporters in situ of live events Raymond argues that the ‘superior status’ of reporters could be questioned because of this shared visual reference (2000: 357). Viewers can witness the mistakes and inaccuracies of the commentator if they make them and, similarly to the observations of the multiple hyper-real camera angles used in sports, viewers may ‘be reminded of the transformative nature of television’ (Boyle and Haynes, 2000: 82). However, Raymond also observes that reporters continue to establish their credentials as ‘expert’ or ‘analyst’ by providing information about events not on screen (2000: 359). Commentators can ‘make reference to their own unmediated view of the scene...’ (Marriott, 1996: 74; also Hilton, 2001b: 100; Rath, 1988: 35–36) and a similar thing happens during live events like Formula One. The commentators have alternative views of the event that they can refer to as a result of their positioning in the commentary box 10.

Additionally Raymond suggests that news reporters ‘treat the images visible on the screen as requiring description over and above what is transparently available to viewers’ (2000: 359) and the same is true of sports commentary. In keeping with established definitions of sports reporting, the commentary that generally accompanies the main Formula One race is ‘the oral presenting of an ongoing activity, combined with provision of background information and interpretation’ (Ferguson, 1983: 155–156). Crystal and Davy propose a similar definition to

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10 They have multiple screens at their disposal and will usually be able to see some aspect of the track/pit lane, which they can additionally refer to in their commentary.
Ferguson, but they clarify that the presence of a shared visual reference is crucial to a live sports event:

Commentary is a spoken account of events which are actually taking place, given for the benefit of listeners who cannot see them. There are of course many occasions where both commentator and listener are looking at the same event – notably on television – but here the activity is usually self-evident and most commentators are mercifully aware of the absurdity, or even impertinence, of reporting that the ball is in the net, the stumps are spread-eagled or the parade commander has fallen off his horse. In other words, the television commentator’s most useful function is to provide background information or explain any bits of activity that do not explain themselves. (1969: 125)

Crystal and Davy’s description of television commentary reflects the distinction between the minute-by-minute accounts of the action as it plays out on screen and the additional frames that are used to give meaning to what is occurring.

The dichotomy in commentary styles is commonly referred to as play-by-play and colour commentary (e.g. Billings, 2008: 55; Comisky, Bryant and Zillmann, 1977: 150; Morse, 1983; Schultz 2005: 136), which originate from commentary that was produced by two individuals, ‘where one commentator calls the play-by-play and the other provides comments when the game is interrupted’ (Kuiper, 1996: 10) 11. Play-by-play commentary is associated with a description of the action as it unfolds and is therefore closely linked to the live shared visual reference. However, even during commentary of the ‘actuality’ of the live event (Whannel, 1992: 92), sports commentators embellish and ‘dramatise’ the action (Bryant, Comisky and Zillmann, 1977). They provide ‘colour commentary’ in the form of background information and elaboration, and it is this which helps to put the event into perspective and thus is part of the construction of the mediatised spectacle.

11 Because these styles of commentary are associated with American sportscasting it has been argued that it may be difficult to ‘export’ these labels and roles onto British commentators (Kaplan, 1983), especially as there is an overlap between what is referred to as ‘commentary’ in Britain and ‘announcing’ in America (Ferguson, 1983; based on Crystal and Davy, 1969: 138).
2.3.4. Summary

Whether top-down (prescribed by institutions) or bottom-up (influenced by the idiosyncrasies of commentators), time and associated technological advances have brought about numerous changes and developments in sports reporting (both visual and verbal), but as I have briefly explained in this section, sports reporting has become a conventionalised and routine practice (see also Rader 1984: 37; Whannel 1986: 132 and Whannel 1992: 63–65 for relevant summaries).

When examining the way that sport is represented on television, Whannel observes that the ‘roots’ of sports reporting lie in the broadcasting of the ‘actuality’ of the main event, but ‘the structure of its programmes [and] its modes of representation’ are ‘shaped by the conventions of entertainment’ (1992: 92). If Whannel’s examination of sport on television is to be taken literally then there is a balance in the event between the realism of the main sporting action and the entertainment based packaging of the broadcast. However, in his research on the Olympic Games, Billings questions the prominence given to the balance proposed by Whannel, suggesting that sports broadcasts are dominated by the more dramatic and entertaining aspects of sports. According to Billings, even the main sporting action is ‘mediated increasingly through discourses of high emotion-excitement [and] suspense [making them] more like a pre-packaged reality show’ (Billings, 2008: 15).

First, my aim in this study is to extend the analysis of the presentation of sport on television from the main sporting action to the broader discourse structure of the televised-sporting programme. In the above sections I have briefly explained how the visual and verbal resources of the broadcast are used as part of the construction of the live mediatised event and the overall structure of the sports-magazine has a similar function. In particular, just as ‘colour commentary’ and hyper-real camera angles can improve and give meaning to the action of the race, the content and structure of the pre- and post-race shows frame the main race coverage in a similar way. Second therefore, as I will outline further in the following section, sports events are spectacles (what I define as little ‘s’ spectacles) precisely because they are a television event, which packages liveness in a very particular way as part of the sports-magazine presentation of the television event.
2.4. ‘Spectacle to spectacle’: Formula One as a Live Mediatised Event

2.4.1. Overview: S/spectacle as D/discourse

The definition of ‘S/spectacle’ adopted in this study is based on Paul Gee’s distinction between ‘big “D”’ and little “d” discourses’ (2005: 26). Big ‘D’ discourses refer to ‘socially constructed versions of reality’ and little ‘d’ discourses to tangible and analysable texts, where an analysis of the latter will lead to an understanding of the former. As I explained in Chapter 1, based on Gee’s definition of D/discourse there appears to be a conceptual overlap at the level of little ‘d’ discourses. The question arises as to whether big ‘D’ and little ‘d’ discourses are manifested through texts (Discourse/discourse > text) or whether little ‘d’ discourses are equivalent to texts as Gee implies (Discourse > discourse/text)? This distinction is important to the current study because I agree that both big ‘D’ Discourses and little ‘d’ discourses are manifested through text, but my analytical approach to spectacle in this thesis aligns the little ‘d’ discourse with text. In line with Gee’s definition I adopt the use of small case lettering to refer to the textual form of the broadcast as ‘the little “s” spectacle’, and reserve the use of capitalisation (‘the big “S” Spectacle’) for the ideological framework that influences Formula One at its broadest levels, which I will first discuss in the following section.

2.4.2. The Sporting Spectacle as a ‘Big “D” Discourse’: Sport, Sponsorship and Television

Manzenreiter argues that ‘as a term, “spectacle” is more often used as part of a cultural critique or as a descriptive term rather than as an analytical category’ (2006: 148) and it is most commonly associated with Guy Debord’s *Society of the Spectacle* (1995). Debord claims that modern living is devoid of true meaning because ‘authenticity’ has been replaced by ‘representation’ (1995: 12). Baudrillard (1994) similarly proposes that modernity represents a ‘hyper-reality’ that consists of ‘Simulacra and Simulation’, which is literally defined as copies and imitations. Debord emphasises a related point because he argues that ‘spectacle is not a collection of images; [but rather] a social relationship between people that is mediated by images’ (1995: 12; my italics). A direct link can thus be made between these definitions of spectacle and live media events because live media events are said to only ever offer a representation of the world through a broadcast rather than the world itself (Marriott, 2007: 14).

Debord’s and Baudrillard’s definitions are also similar to the etymological origins of the word ‘spectacle’ as a ‘prepared display’ or ‘object exhibited’ (OED, 1996). Displays do not
exist independently and there is action behind the eventual product, so spectacle cannot be understood without considering the way in which it has been prepared or the reasons why it has been exhibited (in that particular way) in the first place. A modern sporting spectacle like Formula One is bound to the notion of the big ‘S’ Spectacle because it cannot be disassociated with the wider capitalist system and commercial processes that have led to its sustainability and continual development. To understand Formula One as a televised spectacle one must first consider the reason for its existence and sustainability because this has a profound impact on the actual form of the mediatised event.

2.4.3. Formula One’s ‘Unholy Alliance’
In line with what I define as the big ‘S’ Spectacle of sport, Formula One exists in an interrelated relationship with commercial stakeholders who invest as sponsors in the sport alongside the media companies who buy the rights to broadcast it. Although sports were once considered a form of ‘play’, they are now recognised as large, socio-economic activities and ‘commercialised spectacles’ (Bourdieu, 1999; Debord, 1995; Horne, 2006; Kellner, 2003, 2010). What distinguishes modern sporting spectacles from ancient ‘spectacles’ like Roman gladiatorial fights and the Ancient Olympics is that they are closely bound up with commercial and media interests (Kellner, 2010; Schirato, 2007). Formula One motor racing epitomises modern sport because it relies heavily on television revenue and related sponsorship money.

The relationship between the stakeholders in modern sport has led scholars to debate the exact degree of influence that each of the institutions have on one another. For example, the view that sport exists in a ‘symbiotic relationship’ with television (Parente, 1977: 128) can be criticised in light of the reliance that sports have on the revenue that comes from television and sponsorship (Bellamy, 1989: 120; Boyle and Haynes, 2000: 48; Noble and Hughes, 2004: 16; Tremayne and Hughes, 1998: 236). Like many sports, Formula One existed prior to being televised, but the subsequent revenue produced by the various contractual arrangements in Formula One makes it difficult to comprehend how the sport could continue to exist in its present form without the involvement of the media and corporate sponsorship. This situation is found in many sports and may explain why the relationship between sport, media and sponsorship has been referred to as an ‘unholy alliance’ (McCormack, 1984; Whannel, 1986). Some theorists argue that sports have been altered in a way to suit commercial interests, usually at the expense of the sports in question, and some even claim that the media now
control sport completely (Burstyn, 1999: 112). However, support remains for the mutual
dependence and benefits arising from the association. That is to say that although sports
might not exist in their present form without the media, the media merely help to ‘construct
what is meant by sport’ (Horne, 2006: 40) in order to make it a ‘more marketable commodity

Before providing an overview of Formula One’s ‘unholy alliance’ to show how the sport
came to be televised in its present form, two important factors need to be addressed because
they also affect the media representation of Formula One that the viewers come into contact
with. First, the number of stakeholders that can influence the sport (and how it is televised)
and second, how the union between sport and television has been affected by technological
advancements.

Alternative Influences: Multiple Stakeholders and Technology

The major institutions involved with sport consist of various individuals and groups who
have vested interests (often economical ones) in the decisions that are made, but many studies
do not usually consider the implications of different types of stakeholders. However, Boyle
and Haynes refer to the group representing sport in the sport-media-sponsorship relationship
as ‘sports’ governing bodies’ (Boyle and Haynes, 2000: 47). They do not clarify this term
any further, but their terminology indicates that ‘sport’ is influenced and controlled by
multiple stakeholders. One of the responsibilities these bodies have is controlling the
commercial associations with sport and therefore Boyle and Haynes’ lexical choice is
significant to understanding the importance of how sports are televised. It is particularly
relevant to Formula One because the sport is commercially governed by Formula One
Management [FOM], whilst the Federation de l’Automobile [FIA] controls the sporting and
technical regulations. Additionally each of the media institutions that broadcast Formula
One worldwide, the various companies who have invested in the sport at multiple levels, and
governments and associated public bodies, may all at some stage influence the sport and how
it is televised. Throughout the thesis the description of the major institutions in Formula One
as sport (Formula One as a broad category), the media broadcasters (ITV and North One
Productions for the 2008 British broadcasts of Formula One) and the various big businesses

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12 In 2008 there were other organisations associated with Formula One, including the Grand Prix Drivers’
Association [GPDA] and the Formula One Teams’ Association [FOTA]. Then subsequently, in 2010, Formula
One sponsors announced they were setting up their own representative body (Leggett, 2010) and since 2010 a
series of ‘FOTA Fan Forums’ have been held to discuss the sport directly with fans (Benson, 2010).
who are involved with sponsorship in Formula One (which will not be discussed in any detail in this study) will suffice. However, one must be aware that there are multiple pressures that influence Formula One, and thus what viewers come into contact with when they watch via live television, and this continually evolves. In the following section I discuss the evolution of Formula One from its inaugural races to its present mediatised form.

Additionally, the relationship between sport and the media has been influenced and often led by technological change. Live global Formula One broadcasts and the ability to produce extensive and extravagant coverage is only possible because of the technical infrastructure that exists. For example, developments in technology initially led to features like action replays, slow motion replays and graphical content (see Whannel, 2002: 292). Advancements such as these allowed live sports to be broken down into manageable sections that commentators could more easily analyse and explain thus bringing explanation, rather than mere description to the forefront of live commentary practices (e.g. Schirato, 2007: 128; Whannel, 1992: 31). More recent developments such as high definition television, multi-channel technologies, the internet and social networking have also influenced the way in which Formula One is broadcast. These trends are likely to continue and I will return to this issue in Chapter 7 when I discuss live television’s position in the current media climate.

A Brief History of Formula One: Sponsorship and Television

Despite the multiple influences on the sport, the professionalisation and commercialisation of Formula One is usually attributed to the efforts of Bernie Ecclestone, who in the 1970s encouraged Formula One teams to work together to negotiate financial contracts with racing circuits (Bower, 2011; Hughes, 2005). The sport earned considerable revenue from circuits, event organisers and television companies and developments simultaneously helped to increase safety provision at the tracks and in the sport more generally. However, Formula One can be traced back to the inaugural races of the 1950s and prior to this to the turn of the twentieth century when the initial motor racing series was held.

‘The Gordon Bennett Cup’ comprised of five national teams competing against one another in their national colours, but in a bid to overcome the three car restriction imposed on the teams and wanting to increase their racing pedigree, France staged their own race in 1906 at what is now the historic Le Mans track (Rendall, 2000: 21). This is effectively classified as the first Grand Prix where manufacturers officially competed against one another instead of
countries. Following the success of this venture other countries soon began staging their own national Grands Prix and races continued throughout the next 20 years despite the Great Wars and global economic problems. By the 1940s there were so many separate events across Europe that the governing body outlined ‘premier’ races, which they combined during the 1950s into a central Championship. At first it was only for drivers, but in 1958 the Constructor’s Championship was introduced (Rendall, 2000: 69) and thus Formula One in its present format had begun.

The details and developments in the years which led to it being televised are too complex to cover in any detail, but the main transformation in Formula One during the 1950s until the end of the 1960s consisted of a ‘technical revolution’ (Rendall, 2000: 18). The sport had originally been dominated by large car manufacturers, but by the end of the 1950s many teams were taken over by specialist car producers. Whereas in the early years of the Formula One Championship teams were free to pursue extreme technological advancement (and even though technology remains central to the sport to the present day), design specifications and budgets became increasingly controlled by the FIA. More importantly for the context of this study, as Formula One automotive technology evolved, during the 1960s and 1970s the sport faced a ‘commercial revolution’ when sponsorship and television coverage expanded (Rendall, 2000: 18).

Up until the late 1960s sponsorship in Formula One was mainly ‘invisible’ (Tremayne and Hughes, 1998: 238) because the governing body had restricted sponsorship to track hoardings or minor logos on the cars (Hilton, 2005: 285; Hughes, 2005: 16–17). The ban on commercial sponsorship of cars was not lifted until 1968 and shortly afterwards Colin Chapman’s Lotus team secured a sponsorship deal with Gold Leaf Cigarettes. The deal paved the way for a long relationship between cigarette sponsorship and Formula One, which initially flourished following the ban on cigarette advertising on television in 1965. For the first time cars raced in the livery of a sponsor (i.e. the red and gold of Gold Leaf Cigarettes) rather than in national colours, which had up until then been the norm (see Couldwell, 2003; Hotten, 1998 and Rendall, 2000 for detailed discussions on the relationship between tobacco sponsorship and Formula One). Cigarette companies were restricted in what and how they could advertise on television, but sponsoring sports like Formula One allowed tobacco companies to reach potential consumers on a global scale until cigarette advertising was
banned completely following the 2005 European Union Tobacco Advertising Directive (Grant-Braham and Britton, 2011).

Like all forms of sponsorship, brands and businesses choose to sponsor sports because they increase the public profile of the company and they increase the public’s awareness of the product/service being provided (Boyle and Haynes, 2000: 50; Whannel, 1986: 133). However, Grant-Braham and Britton summarise how

[tobacco sponsorship in Formula One] had no obvious link with the sport itself [and] was a landmark development, demonstrating “the recognition by commercial organisations that at the international level the spectacle of a Grand Prix, could be used for promotional and advertising purposes”. (2011: 2; quoting Foxall and Johnstone, 1991; my italics)13

Sponsorship in Formula One exemplifies Marshall McLuhan’s ‘the medium is the message’ (1964) because ‘the message content of a sponsorship is inextricably bound up with the personality attributes which an event or activity possess in the mind of the audience’ (Meenaghan and Shipley, 1999: 334). Formula One’s ‘glamorous, exciting, colourful, dangerous and youthful’ image appeals to sponsors who want to create a similar image for their brand (Meenaghan and Shipley, 1999: 334).

More importantly, sponsors are attracted to Formula One because it works well as a ‘television concept’. Televised Formula One provides a particularly useful platform for sponsors to show off their brands and logos; especially during the podium and press conference where visibility is heightened (Noble and Hughes, 2004: 41–42). Through global telecasts a company’s brand can be seen by an international audience and it has been claimed that sports like Formula One have the potential to attract large young-male audiences who are otherwise a difficult demographic to reach (Rendall, 2000: 234); especially in the modern ‘fragmented multi-channel environment’ (Boyle and Haynes, 2000: 68). Many sports audiences are relatively small, but live, global sporting occasions such as the Olympic Games

13 Sports like Formula One also offer corporate hospitality at events and this can be an added bonus for companies wishing to invest in the glamorous and expensive world of Formula One (Boyle and Haynes, 2000: 50; Horne, 2006: 20; Whannel, 1992: 179).
or the World Cup do offer a large audience potential (Whannel, 2002: 292, 296) and Formula One appears to be of a similar calibre\(^{14}\).

As discussed above, the success of Formula One as a television sport was related to tobacco sponsorship and the efforts of Bernie Ecclestone who saw the potential that the sport had. Prior to that, according to Rendall, it was the movie *Grand Prix*, released in 1966, that demonstrated how good Formula One looked on television and confirmed that the sport was becoming a part of ‘popular culture’ (Rendall, 2000: 103). In Britain in the 1960s the ‘media spotlight’ began to focus on sporting personalities, including British Formula One drivers like Jackie Stewart and ‘flamboyant characters such as British playboy James Hunt’ (Couldwell, 2003: 7). But despite gaining in popularity during the late 1960s, until 1976 the BBC only regularly broadcast the British Grand Prix and sometimes the Monaco Grand Prix live, whilst the other Championship races were shown as televised highlights (Rendall, 2000: 141). However, in 1976 the BBC decided to broadcast the Japanese Grand Prix, which was the final race of the season that would decide the Drivers’ Championship. Previously in the season, Austrian driver Niki Lauda suffered critical lung damage and facial burns following a fiery crash at the German Grand Prix and although he was read his last rites in hospital, Lauda came back only two races later to finish fourth in the race and then continued to vie with James Hunt for the Championship title. Due to the general public interest in Hunt, the physical condition of his rival Lauda, and the prospect of a British World Champion, the BBC decided to broadcast the entire Japanese race live (Rendall, 2000: 144).\(^{15}\)

Following the 1976 season the BBC began negotiations to broadcast Formula One more regularly and despite eventually only broadcasting some races as highlights programmes due to the technical quality of the international race feeds, by 1978 they had finally agreed to broadcast the Formula One season in its entirety (Rendall, 2000: 139). The BBC held the rights to broadcast Formula One for over two decades, but in 1997 ITV reportedly paid

\(^{14}\) Formula One has an estimated worldwide audience of 300 million viewers per race (Couldwell, 2003:88; Noble and Hughes, 2004: 9), which reportedly rose to 527 million viewers in 2010 (Anonymous, January 2011). However, the accuracy of the viewing figures has been questioned by authors including Bower (2011), Hotten (1998) and Turner (2005), especially in light of the measuring apparatus used.

\(^{15}\) The relationship between Formula One and other aspects of popular culture can also be highlighted by more recent movies. The *Senna* documentary (2010) recently won the most ever awards for a cinematic documentary, and Ron Howard’s eagerly anticipated Formula One movie *Rush*, which charts the battle between Lauda and Hunt in 1976, is due for release in 2013.
£65–70 million to broadcast the sport (Rendall, 2000: 228). It is ITV’s 2008 coverage which provides the data for this study.

The 2008 Formula One season is the last season that ITV broadcast because in 2008 it was announced that the live coverage would return to the BBC in 200916. Since I began this study the British live coverage not only moved back to the BBC (2009–2011), it later moved to Sky Sports. Since 2012 Sky Sports have broadcast the entire Formula One season in full as part of a new F1HD Channel, whilst the BBC continued to screen a selected 10 races live and the remaining races as highlights (BBC, 2011). The recent changes in British Formula One broadcasting confirm that the sport continually evolves and is considerably affected by commercial and wider economical pressures and I discuss some of the implications of these developments on the current study in Chapter 7.

To summarise, even though Formula One has retained the characteristics of a traditional sporting contest, it is clearly a modern sport dependent on wider commercial practices. In addition to it being considered as either an ‘ unholy alliance’ (McCormack, 1984 and Whannel, 1986) or in a ‘symbiotic relationship’ with its media and commercial partners (Parente, 1977: 128), Formula One’s association with the media and sponsorship clearly has had a ‘snowball effect’. Regardless of external pressures and in light/spite of constant development, Formula One continues to gather momentum as a global, modern sporting ‘Spectacle’, whose status relies on [capitalising on how] this spectacle can be harnessed by television to create a virtuous commercial circle: greater sponsor interest, spinning off into greater publicity in other media, driving up TV audiences, making Formula One richer and more closely aligned with international popular culture, which in turn leads to greater demand for national Grands Prix from countries which want to be a part of that culture. (Rendall, 2000: 243; my italics)

16 In 1997 the BBC’s loss of Formula One was said to be related to the ‘reluctance to divert licence money away from other programmes’ (Boyle and Haynes, 2000: 70) and one can understand that the commercial channel ITV had more opportunity to develop the coverage than the publically funded BBC. Therefore, the 1997 transfer to ITV from the BBC is an interesting one considering that the BBC regained the rights to broadcast Formula One in 2009.
The success of the sport is partly related to how it is ‘harnessed’ by television, and thus one comes to see the relevance of understanding the processes that lie behind televising Formula One. However, in this study I move away from the reasons why Formula One is televised as a live sport (i.e. the big ‘S’ Spectacle of the sport), to understand the way in which Formula One is discursively constructed as a televised sport (i.e. as a live mediatised little ‘s’ spectacle).

2.4.4. Spectacle as a ‘little “d” discourse’: Televising Sport as a Sports-Magazine

Despite the relevance of the big ‘S’ Spectacle to live television and Formula One, the idea that ‘spectacle’ broadly represents the modern-commercialised era is of limited use because it effectively equates every aspect of modern society with ‘spectacle’. For example, Debord’s notion of spectacle (as discussed above) is ‘rather generalized and abstract’ (Kellner, 2010: 77) and lacks a clear framework to investigate specific examples of what one would refer to as a tangible example of a spectacle. Due to the lack of clarity in previous research, in this study I endeavoured to approach spectacle as an entity that could be analysed discursively; hence the link to Gee’s work on D/discourse that I outlined above.

Douglas Kellner’s definition of spectacle appeared to be a useful starting point for the analytical focus of this study as Kellner explains that he moves away from Debord’s theoretical framework to ‘[engage with] specific examples of media spectacle and how they are produced, constructed, circulated and function in the present era’ (2010: 77). However, he too says very little about their actual constitution and describes them as

increasingly commercialized, vulgar, glitzy, [which refer to] technologically mediated events, in which media forms such as broadcasting, print media, or the Internet process events in a spectacular form.. (2010: 76)

Such a tautological definition appears to be no clearer than Debord’s and Kellner continues to demarcate ‘spectacle’ as modern society’s fixation with media production and consumption. When discussing the limitations of ‘spectacle’ as an ‘analytical category’, Manzenreiter is similarly critical of an earlier definition of spectacle by Kellner, which equates spectacle with major sporting events like the Football World Cup and The Super Bowl and ‘cultural rituals
that “celebrate society’s deepest values”” (Manzenreiter, 2006: 148; citing Kellner, 2003: 6). Manzenreiter argues that

the concatenation of spectacle, event and ritual in one paragraph is quite indicative of the terminological distortion, though it may also hint at the “unspectacular” within contemporary events. [He concludes that] if events were basically the late modern forms of the festival, or if spectacles are events, or cultural rituals, we could identify spectacles as being unspectacular in so far as they use elements from ritual and festival for communal and social objections. (Manzenreiter, 2006: 148; my italics)

Although he does not identify any specific criteria, Kellner does align spectacle to the more established notion of ‘media events’ because he associates it with particular media forms and thus his approach begins to emphasise the relationship between live media events and what I define as the little ‘s’ spectacle. And as Manzenreiter suggests, these types of events can be viewed as ‘unspectacular’ as well as ‘spectacular’ in form.

In 2010 Daniel Dayan observed that since his initial contribution to the work on media events, a key shift had occurred in our understanding of what media events now constitute in the ‘global age’ (cf. Couldry, Hepp and Krotz, 2010). Dayan (2010: 28) argues that due to vast commercialisation truly ‘spectacular’ events ‘have lost a large part of their enchantment’, whilst ordinary and private experiences have been transformed into specialist television events, such as reality TV shows like Big Brother. Marriott similarly discusses how the live broadcasting of Millennium Eve may have been ‘destined to disenchant’ because, even though the presentation of ‘multiple midnights’ was designed to show Millennium midnight from multiple vantage points, it actually led to a ‘depreciation of the value’ of what the event was trying to achieve (Marriott, 2007: 3).

Similar criticisms have been levelled at sport. First, due to the proliferation of sport on television and the tendency for people to watch sport through the medium, sports may no longer be considered a ‘special occasion’, but an ‘everyday experience’ (Rader, 1984:

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17 For example, ‘spectacle’ has become pervasive across many broadcast genres including ‘Reality TV’ (Bondebjerg, 2002) and television talk shows (Tolson, 2001), where ‘public displays’ like confrontation (Hutchby, 2001) and personal disclosure (Haarman, 2001) are encouraged as a form of entertainment,
Second, there are various ways that the main sporting action is presented on television (see Section 2.3) and it is such reporting techniques, which has led some researchers to question the experience viewers can have via a live television event (e.g. Peters, 2001). In fact, nearly thirty years before Dayan made his comments about the disenchantment of media events, Clarke and Clarke had already suggested that the organisation and style of sports reporting causes a tension between conveying the spectacular and creating the mundane because:

[the] modes of presentation themselves become routinised, predictable and unexciting – like the clichés of the commentators themselves. [But] to counter this risk of repetitiveness, the media treatment of sport is always in search of something new, something different to supplement the established favourites. (Clarke and Clarke, 1982: 75)

Clarke and Clarke qualify that even though broadcasters continuously use established reporting techniques, they must somehow keep the broadcast original. Similarly, in their application of media events criteria to mega-sporting events, Alabarces et al. (2001: 547) suggest that Dayan and Katz’s (1994) media events criteria is ‘repeatedly met – but not so often as to render the event routine’.

However, rather than seeing the routinisation of the reporting of live sports events as ‘unspectacular’ and/or undermining the viewers’ experience of sport, in this thesis I propose that the televised ‘sports-magazine’ is the ‘spectacle’ of the event. Sturm’s definition of media sporting spectacles in his comprehensive thesis on Formula One and fandom (2009)\(^{19}\), is particularly relevant here because he observes the relationship between what I define as the big ‘S’ Spectacle and the little ‘s’ spectacle of Formula One. He argues that

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\(^{18}\) Ironicaly though, the media production of sports lends support to the wider notion of ‘Spectacle’ discussed in Section 2.3.2. One of the reasons why many broadcast forms have become ‘ordinary’ is due to the increased commercialisation and ‘banalisation’ of formats (Dayan, 2010: 26).

\(^{19}\) In his doctoral thesis Sturm used illustrative data from the Australian live coverage of Formula One, which was broadcast in New Zealand. Unlike British broadcasts which have a considerable pre-race show, Sturm comments that the Australian coverage he was analysing began with the drivers in their cars five minutes prior to the start of the race (2009: 23). From here on the coverage would have been similar, if not identical, because the visual feeds of the sport are provided by FOM and the commentary is commonly provided by broadcasters in other countries (e.g. British commentary has been regularly used in Australia, Canada and Indonesia).
viewers are being offered a contemporary ‘hyperreal’ spectacle. That is, viewers may be indulging in a fascination, not only with the sporting event as a [S]pectacle, but with the actual mediation as its own spectacle. (2009: 233; my italics)

Even though our understanding of the little ‘s’ spectacle must encompass the broader ‘Discourse(s) of Spectacle’, one must not lose sight of the fact that ‘spectacle’ represents a particular type of text: a genre of broadcasting, which capitalises on the very essence of what live broadcasting is as part of the underlying programme structure. Live sports can and do present truly momentous occasions that cause extreme emotion, excitement and anxiety because it is in their nature, but ‘liveness’ is packaged as part of the sports-magazine to ensure that the meaning and relevance of the action does not go unnoticed.

**Proposition 1 Summary**

As stated in Chapter 1, Proposition 1 of this thesis is that the ‘spectacle’ of live television events appears to be definable in relation to both ‘liveness’ and ‘structure’. Despite being a live event, Formula One is also a television programme that has an established discourse structure, which utilises multiple resources and knowledge about the sport in order to package the live action that occurs. In the following two chapters I examine the components of the discourse structure of the live mediatised event in detail by analysing the mediatised activities that constitute the ‘sports-magazine’ format of the broadcast event.
3. ANALYSING THE DISCOURSE OF SPECTACLE: FORMULA ONE AS A SPORTS MAGAZINE

3.1. Introduction

The aim of this chapter is twofold. I present here my analytic frameworks and describe my data sample, while at the same time introducing the discourse ‘sports-magazine’ structure of Formula One race broadcasts. This is because the approach to data in this study is based on a grounded theory method (Glaser and Strauss, 1967; Strauss and Corbin, 1998), where the data collection and analysis are closely related (see Section 3.2.1 for further discussion). Specifically, I show how each of the live Formula One broadcasts is constructed as a sports-magazine that consists of mediatised activities; labels I gave to the data because they ‘seem[ed] the most logical descriptor for what is going on’ (Strauss and Corbin, 1998: 114).

The term ‘mediatised activity’ is based on Levinson’s concept of ‘activity types’ (1979), but I specifically use the term ‘mediatised activity types’ (shortened to ‘mediatised activities’) to refer to the main building blocks of the sports-magazine (defined in Section 3.2.2) because it foregrounds the context where the activities take place. Similarly to the definition of the ‘mediatised event’ that I proposed in Chapters 1 and 2, the term ‘mediatised activity’ encapsulates any influences that lie behind the activities, as well as the textual form of the mediatised activity in question. I use Levinson’s concept because it enables one to identify the structural form of a text at both the macro- and micro-levels of the data (as well as the interaction between the two).

However, using the notion of activity types to understand the data also presents a challenge when categorising sections of the data because determining ‘activities’ and internal ‘episodes’ is not straight forward. First, from the description of ‘activity types’ given in Section 3.2.3, it transpires that multiple levels of the broadcast could be described as an ‘activity’ because they are all dependent on the sequencing of their own internal components; what Levinson refers to as ‘episodes’ (1979: 369). For example, the broad sports-magazine could be described as an ‘activity type’ because it is sub-divided into the pre-, race- and post-
race shows and each of these macro-sections have their own internal ‘episodes’, thus making them types of activities as well. This is important to the approach I adopt towards the data because the organising principles of the mediatised activities analysed in this study recur in both the broader programme structure and the internal structure of a mediatised activity.

In addition to the challenges of choosing labels for different levels of the data, identifying the characteristics of segments of the data in the first place is not straightforward. Activity types (and thus their internal episodes) are defined simultaneously as a ‘fuzzy’ and ‘bounded’ entity (Levinson, 1979: 368) and thus identifying the boundaries of, and between, the different components of the broadcasts is a reflexive process that is influenced by the characteristics of the data itself (In grounded theory this is collectively labelled as the ‘properties and dimensions’ of identified ‘categories’; see Section 3.2.1). For example, in Chapter 4 I discuss the construction and function of a selection of mediatised activities (namely Programme Links, Sport Analyses, the Grid Walk and Programme Openings) and although there are similar episodical tri-partite structures to each of these activities and their episodes, the internal structures do vary and are dependent on a number of factors. Ultimately the categorisation of the episodical structure of an activity is related to the type/function of the activity in question and to the relationship between the verbal and visual tracks (‘bimodality’); whether material in the broadcast is live or not (‘liveness’); and/or whether the physical or mediatised domain is being represented (‘domain’). In the current chapter I will focus on describing and explaining the general properties and dimensions of the mediatised broadcast (i.e. the sports-magazine) and will return to the micro-organisation of a selection of mediatised activities in the following chapter.

3.2. Complementary Approaches to Analysing the Sports-Magazine

3.2.1. Grounded Theory

As mentioned above, the approach to the data that I discuss in this chapter represents a grounded theory method, which was originally proposed by Glaser and Strauss in 1967 in order to address the criticisms levelled at qualitative research methodologies, including the view that they were ‘subjective, unreliable, unsystematic, and invalid’ (O’Reilly, 2009: 93). Although Glaser and Strauss’ views about grounded theory diverged in subsequent years, their work eventually ‘made explicit’ the systematic process of qualitative data collection and

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1 However, the internal components of the macro-sections of the pre- and post-race shows are what I refer to as the mediatised activities of the sports-magazine.
analysis (O’Reilly, 2009: 93). My approach to grounded theory in this study draws on Strauss’ view that it is a methodology that leads to theory, which is derived from data that is systematically collected and analysed (Strauss and Corbin, 1998: 12).

One of the key characteristics of a grounded theory methodology is that ‘data collection and analysis are interwoven procedures’ (Strauss and Corbin, 1998: 280), which begins with an area of study rather than a hypothesis or theoretical framework (i.e. the theory produced from research is grounded in data that relates to the area of study). When I began the current study I had no ‘preconceived’ hypothesis in mind (Strauss and Corbin, 1998: 12) as the aim of the research was to broadly investigate the construction of a live televised sport. In order to do this I selected a closed data-set that represented a live event, namely live race broadcasts of the 2008 Formula One season (see Section 3.3.1).

As a grounded theory approach to data involves moving between data collection and analysis, once ‘initial categories’ have been identified in the micro-analysis stage (see below), the ‘analysis becomes more focused on filling out those categories and verifying relationships’ (Strauss and Corbin, 1998: 70). In order to fully establish categories, ‘codes’ need to be first identified in the text and these can then be grouped into ‘concepts’, which later form the more established ‘categories’ that are the premise for the theory generated. Hence ‘the analyst can begin to develop [a category] in terms of its properties and dimensions’ (Strauss and Corbin, 1998: 116).

Several techniques have been identified for coding data, which can be separated into open- and axial- coding (see Strauss and Corbin, 1998: 119–165). Open-coding techniques include in-vivo coding (from the data) and theoretical coding (from theory), whereas axial coding allows one to ‘reassemble data that were fractured during open coding’ (i.e. it links codes together at the level of their properties and dimensions) (Strauss and Corbin, 1998: 124). The coding process foregrounds the link between data and analysis as Strauss and Corbin emphasise that ‘axial and open coding are not sequential acts. One does not stop coding for properties and dimensions while one is developing relationships between concepts. They proceed quite naturally together’ (1998: 136).

In the following sections I describe the way in which I identified and categorised different components of the live broadcasts, and the criteria that I use for this is based on both ‘in-
vivo’ and ‘theoretical coding’. After the data was first collected, I conducted what Strauss and Corbin refer to as a ‘micro-analysis’ of the broadcasts in order to ‘generate initial categories (with their properties and dimensions)’ that would be later developed (1998: 57). In the initial micro-analysis of each of the race broadcasts I noted the content and form of each of the programmes in order to become more familiar with the data. Initial codings were based on the natural form of the data and universally recognised categories (such as the pre- and post-race shows). This initial process of selecting sections of the data to transcribe (as described in Sections 3.3.2 and 3.3.3) led me to realise that the broadcasts were an example of a ‘sports-magazine’ because they consisted of a ‘number of discrete items’ linked together by the role of presentation’ (Whannel, 1992: 104–106). Then, after consulting the literature, Levinson’s notion of activity types ‘seem[ed] the most logical descriptor for what is going on’ in the data (Strauss and Corbin, 1998: 114) because the sections/sub-sections of data that I had identified were simultaneously ‘fuzzy’ and ‘bounded’ categories (Levinson, 1979: 368). Simply, the categories (and their properties and dimensions) that I initially selected to transcribe (and later developed) represented what I define as the ‘mediatised activity types’ (and episodes) of the sports-magazine.

3.2.2. Defining The Sports-Magazine
The ‘sports-magazine’, as defined by Whannel, is a programme that consists of a ‘number of discrete items linked together by the role of presentation’ (1992: 104–106). The BBC’s Grandstand (broadcast 1958–2007) is a clear example of a sports-magazine because it consisted of multiple sports interwoven together by the presenters of the programme. Whannel also suggests that single sports’ broadcasts, like Match of the Day, are an example of a sports-magazine because they contain highlights of the same sport, but from a variety of Premiership football matches.

The ‘magazine’ format of packaging events is not restricted to sports or even broadcast media. For example, van Leeuwen observes that there is an ‘increasing tendency in all information media to package information in strongly framed, individualized, bite-size morsels’ (2005: 219). However, the magazine format is particularly useful to sports because the variety of material included in such broadcasts are ‘calculated at least in part to appeal to

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2 When the BBC first broadcast Formula One it did so under the guise of a dedicated transmission called Grand Prix, but this was part of the extensive Grandstand coverage.
diverse sectors of the audience’ (Whannel, 1992: 106). In this format sport can ‘compete more successfully with other forms of entertainment’ (Rader, 1984: 140), especially because it helps to attract new viewers who might not be familiar with the sport in question (Billings, 2008: 10).

In addition to these benefits, according to Rendall the magazine structure of Formula One broadcasts was agreed upon between ITV and FOM in order to create an ‘awareness’ of the event:

The key to ITVs coverage was that it had promised to do it the way Ecclestone wanted it to be done: pre- and post-race coverage, qualifying on the Saturday covered live, a highlights and magazine programme and a new image for the whole event, a weekend in which there was a constant awareness of the event. (2000: 234)

In their discussion of media events Dayan and Katz explain that broadcasters have to ensure that the ‘significance’ of the event ‘will not pass unnoticed’ (1994: 88) and the sports-magazine used by ITV appears to have been agreed upon for this purpose.

One of the main characteristics of the sports-magazine format is that it contains a ‘variety of items’ (Whannel, 1992: 106), which more importantly for our understanding of the construction of the mediatised spectacle, include non-live and live segments. When discussing the magazine format of live television Marriott explains how

the designation of sports coverage as “live” in the full sense of the simultaneous is problematic. Sports programming clearly adopts a rhetoric of liveness: There is a stress on the liveness, the immediacy of sport – “all action as it happens”...[but programmes contain] large segments of recorded material: pre-match interviews with experts; recorded highlights of earlier events; personality profiles; competitions and quizzes. (1996: 70)

It is such content that leads one to question the definition of a ‘live’ sports broadcast because much of what is shown during the live coverage has been pre-recorded, or at least agreed and planned in advance.
If liveness is one of the most appealing features of televised sports broadcasts, the sports-magazine format must be seen as an important element in providing the viewers with diversity on the one hand and coherence on the other. According to Whannel,

the construction within the text of a series of places for presentation links means that every item in the [sports-magazine] programme is framed. Part of the work accomplished in these spaces is that of giving the programme coherence, imposing a unity upon diversity...The magazine assemblage facilitates the smooth handling of the conflict between the uncertainties of sport and the need to deliver entertainment value. Even when the sporting event is a disappointment, the programme can still succeed in being an entertainment package. (1992: 104–105)

The sports-magazine is particularly useful for sports because it allows broadcasters to handle the conflict between the uncertainties of the live sporting action and the need to provide what Gruneau simply called ‘good television’ (1989: 135). In this study I expand on this previous research by analysing the discourse structure of the Formula One ‘sports-magazine’. My analysis draws on the notion of ‘activity types’ (Levinson, 1979) and multimodal discourse analysis, which I discuss in the following sections.

3.2.3. Activity Types

*Definition*

Activity types are defined by Levinson as

a fuzzy category whose focal members are goal-defined, socially constituted, bounded, events with constraints on participants, settings, and so on, but above all on the kinds of allowable contributions. (1979: 368)

The notion of activity types is particularly applicable to the analysis of the live Formula One data because it enables one to identify the structural form of a given type of text:

It is the contextual elements of the structure of an activity [including] its subdivision into a number of sub-parts, which establishes what type of activity the interactants are engaged in. (Levinson, 1979: 369)
Through attending to the ‘rational organisation’ (Levinson, 1979: 369) of a given text, participants and analysts can identify texts as specific, culturally recognised activities. Similarly, in his analysis of broadcast news Montgomery observes that

\[
\text{[there is] a structured set of discourse units, in which smaller units, such as discourse acts, cohere into larger units such as completed news items or interactional exchanges within a news interview.} \quad (2007: 25)
\]

Montgomery argues that the overall structure of news is defined by building ‘upward from smaller to larger units (or conversely larger units may be regarded as analysable in terms of smaller units)’ (2007: 25). Consequently, his non-committal to either direction raises the question as to whether the analysis of discourse structure should start at the micro-level (smaller to larger) or macro-level (larger to smaller) in order to explain it?

Montgomery says very little about the implications that either approach may have, suggesting instead that the overall structure of news is based on a ‘procedure of description’ (2007: 26). This appears to imply that as long as one is reflexive in analysing data (frequently reassessing the broad and local units of analysis in relation to their larger or smaller sub-categories) it really does not matter where an analysis begins. It also echoes a common belief in the wider study of discourse because discourses are circular and members of a discourse community create and maintain the very situations in which they at the same time act (e.g. Durant and Lambrou, 2009, Montgomery, 2007; van Leeuwen, 2005). As a result Montgomery’s description links to the relationship between big ‘D’ and little ‘d’ discourses that I discussed in Chapters 1 and 2 and also has a particular resonance to multimodal discourse analysis, which I discuss in Section 3.2.4. More importantly it links to Levinson’s notion of activity types (and the grounded theory method used in this study) because activities are not pre-determined entities. (In Chapter 5 I introduce ‘recontextualisation’, which further develops our understanding of the relationship between the different components found in the broadcast).

Despite the constraints and influences on what might be allowed and not allowed within a given activity, participants engaged in producing or receiving these ‘activities’ do not have to
stick rigidly to controls that exist. It has been argued that participants are unlikely to deviate from the norm, but,

> [if] participants go beyond what is “allowable”, their contributions will be regarded as “marked” and these will be subject to activity-specific inferencing by their co-participants. (Sarangi, 2000: 5)

For example, the political media interview is a culturally recognised activity, where interviewers design their questions in such a way as to force particular types of responses from the interviewee. The interviewee can resist the set agenda by using several overt or covert techniques, which appear to go against what is expected of them in their role (see Clayman and Heritage, 2002; also discussed in Section 4.3.3). The flouting of normal conventions by either the interviewer or interviewee is understood in relation to the expectations and goals that the interviewer and interviewee respectively have. Activity types are not identical entities, but are rather ‘prototypical’ forms (Sarangi, 2000: 7; Tannen, 1993: 17) or ‘templates’ (van Leeuwen, 2005: 128). Therefore even though we are culturally aware of the conventions and the structure of an activity like the news interview, no news interview is identical to another.

**Rationale of an Activity Types Approach to Data**

I therefore use Levinson’s activity types concept in this study because it provides an open, reflexive approach to the categorisation of texts and their given units. Although the broadcasts analysed in this study are examples of what can be described as a ‘live media event’ (as discussed in Chapter 2), Levinson’s notion of activity types allows one to consider what is actually meant by this term without the baggage of previous definitions. The definition of a ‘live media(tised) event’ (as ‘spectacle’) in this study (see also Chapter 2) is based on the components of the sports-magazine, which are directly related to the characteristics of activity types that Levinson proposed.

In particular, Levinson acknowledged that activities can occur along a spectrum from the ‘totally pre-packaged’ to the ‘largely unscripted event’ (1979: 368). When one considers the live sports-magazine, there is both the live ‘unscripted’ event, and the ‘pre-packaged’ magazine. The concept of activity types therefore provides a way to approach both the live
(unscripted, spontaneous) and non-live (scripted, pre-planned and pre-packaged) aspects of the Formula One sports-magazine.

Second, activity types are closely linked to the concept of ‘language games’ (Wittgenstein, 1958/1972) and ‘speech acts’ (Hymes, 1972, 1974), where language is said to have active properties and ‘do’ things (Austin, 1962; Searle, 1971). However, Levinson introduced the activity types concept because ‘speech acts’ do not take into consideration the role that non-verbal acts could play in the formation of meaning (1979: 368). This is crucial to the study of any interaction, but especially broadcast interaction because the meaning potential within the broadcast is related to understanding a series of modes and how they interact.

3.2.4. Multimodal Discourse Analysis

Overview

Media texts are multimodal and thus multimodal discourse analysis provides another approach to the analysis of the data used in this study. This method also complements Levinson’s notion of activity types well because

[it] is a method that allows us to breakdown compositions into their most basic components and then understand how these work together, how relationships can be made between them on a page, in order to create meaning. (Machin, 2007: viii)

Machin explains that earlier semiotic traditions looked at resources in isolation (2007: ix), but modern social semioticians look to understand how a combination of resources, what Kress and Van Leeuwen (2006) refer to as ‘a grammar of design’, create meaning. Multimodal discourse analysis is an approach where the ‘meanings of the whole [should] be treated as the sum of the meanings of the parts’ but the ‘parts should be looked upon as interacting with and affecting one another’ (Kress and van Leeuwen, 2006: 177). The approach is not only applicable to print/static images, but also more dynamic broadcast texts (cf. Montgomery, 2007; cited above).

Specifically, a multimodal approach to data involves a consideration of the ‘meaning potential’ of all modes of communication, including language, visuals, sounds and smells.

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3 It is interesting to note that Levinson actually used ‘sports commentary’ as an example of an activity type where ‘there are sometimes rather special relations between what is said and what is done’ (1979: 368).
Analysts may also claim to operate under a multimodal pretext, but they often only ever investigate the relationship between spoken/written forms and the visual aspects of a text rather than all of the modes. The current study is an example of this type of research because I do not fully consider all of the different types of sounds and visuals that are present in the live broadcasts. I concentrate on (the relationship between) the main audio and visual track, which I refer to as ‘bimodality’ and I additionally examine two other elements that appeared to be significant to the live mediatised event; what I refer to as ‘liveness’ and ‘domain’.

Despite being useful to the analysis of the live broadcast event because multimodal discourse analysis allows one to consider the interaction between modes of meaning (including visual footage, graphics, audio descriptions or sound), one of the drawbacks of the approach is that the ontological status of the modes in a given text is rarely addressed. Reference may be made to the technical mode of transmission in terms of whether a text is produced in print or digital media (for example), but when and how the text might be produced and experienced is otherwise rarely considered. In comparison, Levinson did acknowledge ‘liveness’ as an issue in his discussion of activity types (see above) and it is one of the additional elements that I focus on in the analysis of the live Formula One broadcasts because it is central to the data (as explained in Section 1.1).

In addition to ‘liveness’ and ‘bimodality’ (as emphasised in Levinson’s description of activity types), I take into consideration the ‘domain’ being represented during an activity as this too appears to be central to the construction of the live broadcasts and its internal activities/episodes. Simply, the representation of the physical domain in the live broadcasts refers to events that are situated and/or happening within the physical event. It includes footage of Formula One racing on track and/or the representation of events, fans and landmarks in the physical world. In comparison, the mediatised domain is associated with those aspects of the event that originate from the broadcasters, such as the graphical information that is used in the visual track. However, as with the interaction between the visual/verbal track and liveness/non-liveness in the broadcast, the two domains overlap in complex ways, especially because the physical domain is being represented in, and for the purposes of, the mediatised event. The approach I took to analysing ‘liveness’ and ‘domain’ in this study originated from the interaction between the verbal and visual modes and thus the previous research in this field.
Visual and Verbal Modes
The method used to analyse the relationship between the visual and verbal tracks of the Formula One broadcasts (i.e. ‘bimodality’) is based on the approach adopted by Kress and van Leeuwen towards the relationship between modes in their Grammar of Visual Design (2006). Kress and van Leeuwen draw on the work of Roland Barthes (1977), who suggests various ways in which text and image can interact. As summarised in Figure 3.1, if a written message complements an image then it is described as in relay, whereas if the verbal message elaborates the meaning of the image it anchors or illustrates the image depending on whether the audio or visual comes first.

<table>
<thead>
<tr>
<th>Relay:</th>
<th>Complementary</th>
<th>Verbal</th>
<th>&lt;&gt;</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor:</td>
<td>Elaborative</td>
<td>Image</td>
<td>&gt;</td>
<td>Verbal</td>
</tr>
<tr>
<td>Illustrate:</td>
<td>Verbal</td>
<td>&gt;</td>
<td></td>
<td>Image</td>
</tr>
</tbody>
</table>

Figure 3.1: Relationship between the image presented and accompanying verbal text (based on Barthes, 1977)

According to Barthes the meaning of an image is dependent on the accompanying written/spoken message and thus, according to Kress and Van Leeuwen, Barthes’ attitude towards the meaning potential of images in isolation is limited. This has been rectified in later multimodal analyses because, despite the emphasis on the interaction of modes, many theorists have examined features of a text (e.g. placement, order and vectors) in order to assess the meaning potential of images in isolation (including Kress and van Leeuwen, 2006, Machin, 2007; van Leeuwen, 2005). Furthermore, despite the criticism levelled at Barthes’, his explanation of the relationship between verbal and visual modes is one that actually supports modern multimodal analyses because it focuses on the interaction between components.

The concepts of relay, anchorage and illustration appear to be relevant to the live Formula One broadcasts because they can be used to explain the different relationships between the visual footage and accompanying verbal track. However, it is not an easy task to apply Barthes’ criteria to the traditional commentary of the main race event, let alone extend it to the diverse mediatised activities included within the sports-magazine.
If one applies Barthes’ criteria to the live sports commentary and race footage that I discussed in Section 2.3, one could argue that it is simultaneously complementary and elaborative. First, the audio and visual track are in relay because they coincide and are directly related to one another. Even though each track is provided by different institutions (i.e. ITV/North One Productions and FOM respectively), they are both live and therefore they complement one another by providing information about the unfolding race action. However, there is also an elaborative relationship between the visual and verbal track during the live main race coverage because the ITV commentators usually report on the footage that is being provided by FOM in the shared live visual feed. The audio description anchors the footage being shown because there is always a minor delay between the footage shown and the commentary given.

Barthes also assumes that there is always a relationship between the two tracks, but sometimes in sports commentary this does not appear to be the case. For example, the commentators may not be reporting on what they can see in the shared visual feed of the mediatised event and they may refer instead to something that only they can see from their vantage point in the physical domain of the race (i.e. their view from the commentary box). However this still contains material that is in relay with the visual footage because the commentators continue to report on the unfolding live action (i.e. the visual feed and the audio are simultaneously live even though they may not be representing the same aspect of the live event).

The above examples represent ‘play-by-play’ commentary, but Barthes’ criteria poses further problems when one considers the ‘colour commentary’ that is produced during live sports events. Sports commentary is not only a play-by-play account of what is happening in the live race, it is filled with opinion, evaluation and additional information that may not be directly relevant to the live action taking place (e.g. commentators may discuss the finances or politics of the sport or include personal anecdotes about the drivers who are racing). This type of commentary may still be categorised as either complementary or elaborative because it is related to some aspect of the sport, but the relationship that these types of audio descriptions have with the current live action is less clear cut.

Finally, illustration appears not to be relevant to the main race commentary because during the live race the visual footage always precedes the audio commentary that is produced.
However, illustration may occur elsewhere in the programme, where both the visual and verbal feeds are predominantly controlled by ITV. For example, visual (replay) footage can be inserted after talk has been produced and this is most likely to occur during a non-live segment of the broadcast. Many interviews shown in the coverage are pre-recorded (i.e. are non-live) and if a driver were to mention a particular characteristic of a race venue for example, the ITV producers could later insert footage of the characteristic into the broadcast. This would be an example of what Barthes describes as illustration and I discuss a specific example of illustration from the 2008 data in Section 6.2.2.

From this brief application of Barthes’ criteria to the Formula One coverage, it becomes clear that our understanding of the interaction between the visual and verbal modes (i.e. ‘bimodality’) is dependent on other factors. These factors include whether the material in question is non-live and/or live (i.e. ‘liveness’) and whether what is being reported on is part of the physical and/or mediatised domain (‘domain’). ‘Bimodality’, ‘liveness’ and ‘domain’ do not form a natural class of features in the mediatised event, but they are nevertheless intrinsic to it and thus, in addition to examining the sequencing of components, I analyse these elements in detail in the following chapters. In the remainder of the chapter I describe the broadcast data in more detail and outline the variety of mediatised activities that I identified as making up the Formula One mediatised event.

3.3. Data Management

3.3.1. The Mediatised Event

The data for the study is taken from each of the 18 British live race day broadcasts of the 2008 Formula One World Championship (see Jones 2008a, 2008b for summaries of the 2008 Championship season), which are approximately three hours long each (see Appendix A for details). They were broadcast by ITV and their production partners North One Productions who utilised the live feed provided by FOM. In the following sections I describe and explain the approach I took to this data and in doing so I show how the mediatised programme format represents a sports-magazine.

When sport is ‘mediatised’ it has what Williams describes in his analysis of live televised football as its ‘own unity’:

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4 This is either their own recorded footage or footage provided by FOM (i.e. replay footage of previous Formula One races).
The television coverage of a live, unscripted event such as a football match imposes its own structures and provides its own ideological viewpoints. The televised version of the game has its own structures, its own unity, and provides points of reference and emphasis which are unique to the medium event. (1977: 139)

Although intrinsically linked to the physical events that they represent, live Formula One broadcasts have their ‘own unity’, which is distinct from the structure of the physical event (as experienced by those who attend the event in person).

The physical Formula One event usually begins mid-week when teams, drivers and fans arrive at the race location to begin preparations for the race weekend. Formula One practice sessions occur on Friday and Saturday mornings (except at Monaco where they take place on a Thursday) and there is a qualifying session that takes place on a Saturday afternoon. People attending Formula One races frequently stay at surrounding campsites and take part in related activities, including visiting surrounding attractions, congregating with groups and eating out. As I explained in Chapter 2, the experience people have of the race if they attend in person may be limited by the vantage point they watch the race from.

In comparison, the 2008 live mediatised coverage of Formula One has a different overall structure. As part of the contractual arrangements that ITV made with FOM (Rendall, 2000; cited above) ITV showed all Saturday qualifying sessions and all Sunday races live at their allotted times. ITV also later provided a highlights package (broadcast on a Sunday evening and repeated later in the week on ITV3/ITV4) and re-runs of some of the races. In 2008 the practice sessions of the Formula One weekend were not televised by ITV, but since moving to the BBC and Sky Sports these aspects of the event are now included as part of a more extensive broadcast schedule (discussed in Chapter 7).

In addition to broadcasting all of the Sunday races live, ITV re-ran long-haul races at a later time in the day. Due to global time differences, long-haul races broadcast live (e.g. the Australian and Malaysian Grands Prix) take place in the middle of the night for European

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5 This may be supplemented by footage on large screens at the venue or on the hand held device called ‘Kangaroo TV’ (later known as ‘FanVision’), which provides commentary and information to fans at a venue for a minimal fee.
viewers, so ITV re-ran these races at more convenient times for the UK audience. Usually when re-runs were broadcast the coverage would remain exactly the same as the initial live broadcast, but there was one exception. The re-runs (of the Australian and Malaysian races) were recorded for observational purposes, but the data for this study is taken directly from all of the original British live Sunday broadcasts: the starting point for the live mediated events that I analyse in this thesis.

3.3.2. Macro-Sections: The Pre-Race, Race and Post-Race Shows
I identified the start and finish of each of the programmes by the opening and closing credits, but as I will discuss in Chapter 4 there is an exception to this because two races in 2008 essentially began before the opening credits. Each of the live Formula One broadcasts can be split into three recognisable sections (as referred to in previous sections), which are the pre-race, race and post-race shows respectively. However, the boundaries of these sections within the broadcast (as indicated by the hashed colour in Figure 3.2) are far less clear than those that bind the entire programme (i.e. the opening and closing credits; as indicated by the block colour in Figure 3.2):

| Pre-Race Show | Race | Post-Race Show |

Figure 3.2: Breakdown of macro-sections of the live broadcast

For data management purposes I identified the transition between the pre-race show and race as occurring at the last advertisement before the race start. However, one could argue that the transition into the race happens at a later point in either the mediated coverage or the physical race event. For example, the transition might occur later in the mediated event when presenter Steve Rider links to the commentators after the advert, or alternatively on the warm-up lap, or the official race start during the physical race event.

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6 The Singapore Grand Prix is another example of a long-haul race but this was (only) shown live because it was the first ever night race in the sport that therefore allowed European audiences to watch in what Rider referred to during the Programme Opening as their traditional ‘lunch time’ slot.

7 At the Australian Grand Prix, David Coulthard swore during the early live running of the race, but this was edited out of the re-run. ITV also shortened the main Australian race footage by removing extended periods of footage that showed the drivers behind a safety car that had been deployed in the race. During safety car periods no substantial action usually occurs in the race and it means that footage can be shortened to ensure that the programme remains within its allocated time slot: something that is not available when races are broadcast live.
The transition between the race and post-race in the 2008 data set is even more complex than the pre-race to race transition because advertisements do not regularly divide the coverage in the same way. An advert may be inserted during the warm-down lap or after the podium celebrations, but the post-race show can continue without any advertisements at all. For data management purposes the post-race show was classified as the coverage that occurs once the last lap has been completed and which continues until the closing clips of the programme.

However, as can been seen in the overall structure of the post-race coverage shown in Figure 3.3d, the race commentary continues after the race has been completed (i.e. once the drivers have crossed the finish line: indicated by ‘LL’). The talk in this section of the coverage sometimes contains interviews, but it mainly consists of commentary whilst the drivers drive back to parc fermé, which they are obliged to attend before the top three finishers participate in the podium celebrations. As the podium celebrations come to an end, the commentators hand over to presenter Steve Rider for the remainder of the post-race coverage.

The pre-race coverage is arguably a lot more controlled than the post-race show because the latter is often affected by the length and happenings of the actual race. Although the race has some known and expected happenings (e.g. the race will start, there will be pit stops etc.), the details and outcome of the race is not known in advance and the length of the race is not always set. Its exact duration is dependent on the circuit and the weather conditions, but based on previous lap time averages the race length is predicted in advance. The race is also controlled by the rules of the sport which in 2008 stated that a Formula One race should be no longer than two hours or must be 75% of the original lap distance (FIA, 2008: 3). Formula One is given a specified time slot in the ITV schedule that should be long enough to cater for the pre-race, race and post-race coverage, but because races can overrun for various reasons it is possible that the length of the post-race show may be affected and therefore its content reduced. Alternatively, if a race start is delayed then the pre-race show can be extended, but this will then mean the race will finish later than planned and the post-race show respectively affected.9

8 In 2008 the ITV pre-race show was usually standardised to an hour.
9 The inaugural Singapore Grand Prix in 2008 lasted longer than planned and thus the post-race show was reduced (see Figure 3.4d). However, when the Brazilian Grand Prix overran in a similar way due to a delayed start, a substantial post-race show still occurred. On this occasion one can assume that the decision to extend the Formula One broadcast was because it was the last race of the season, the last broadcast for ITV and British driver Lewis Hamilton at the British team Mercedes McLaren had just won the Drivers’ Championship in the most unexpected fashion in the closing laps of the race.
From the outset of the study my aim was to focus on the pre-race and post-race shows and I did not intend to analyse the race coverage in depth. This was partially due to time constraints, but also because commentary has been the focus of much of the previous research on live sports reporting, which I wanted to extend in the current study to the broader packaging of the programme (see Chapter 2). Despite being considered marginally in comparison to the other sections of the coverage, I did identify some of the main Formula One race coverage to provide data to represent this aspect of the programme. I selected six ‘race incidents’ from across the eighteen events because they were regarded as ‘key’ incidents during the 2008 season (i.e. they were discussed and given significant air time not only during the live race, but also in post-race coverage and subsequent pre-race broadcasts). The examples include the data that I analyse in Chapters 5 and 6 (e.g. the closing laps of the Belgium Grand Prix and Heikki Kovalainen’s crash at the Spanish Grand Prix) and although they were chosen because they were characteristically unique incidents, the discursive and linguistic devices used to report them exemplify the features of live commentary that I discussed in Section 2.3. The main live coverage was not broken down as systematically as the rest of the data into ‘mediatised activities’ and I analyse it in this thesis to illustrate the way the broadcasters transmit the ‘essence of liveness’ (notably moments of great tension in Chapter 6) to viewers. Initially the race data was put aside in favour of the pre-race and post-race shows, which I continued to categorise and transcribe.

3.3.3. Mediatised Activities and Episodes
I continue to discuss the method of transcription in the following section, but first a further note on identification and categorisation of ‘mediatised activities’ and ‘episodes’. As mentioned in Section 3.1, the pre- and post-race shows represent what Levinson (1979) describes as ‘activities’ because they are ‘fuzzy’ yet ‘bounded’ segments of the programme with their own set of internal components (i.e. they have different transition points and they vary in length). Despite the problems associated with defining the exact finish of the pre-race show and the exact start of the post-race show, I established the workable boundaries of the macro-sections (as defined above) during the ‘micro-analysis’ of the data, and then continued to break down the pre- and post-race coverage further in order to create manageable portions of data that could be transcribed. As I explained in Section 3.2.1, it is these segments of the data that I identify as the ‘mediatised activities’ that make up the sports-magazine.
However, in line with Levinson’s description of activity types, these ‘mediatised activities’ have their own internal components that Levinson refers to as ‘episodes’ (1979: 369). Like the broader mediatised activity they are a part of, the episodical structure of an activity is naturally associated with the data and thus related to the type/function of the activity in question. Strauss and Corbin explain that even though the ‘conditions’ of categories may be ‘micro or macro, shift and change over time, affect one another, and combine in various ways along different dimensions’ (1998: 131; my italics), ‘the distinction between micro and macro is an artificial one [because] micro conditions often have their origins in macro conditions’ (1998: 185). Arguably the relationship could be reversed (i.e. macro conditions would have their origin in micro conditions; see Section 3.2.3), but regardless of this distinction, the important characteristic of mediatised activities/episodes is that they have their own ‘properties and dimensions’, which are interchangeable with other macro/micro sections of the data. As the analysis in the following chapter shows, by their very nature each type of mediatised activity and episode has its own unique structure, but there is a similar pattern occurring across all activities/episodes; a point I return to at the end of the chapter.

3.3.4. Transcribing Units

Method of Transcription

In support of Ochs’ view that ‘transcription is a selective process reflecting theoretical goals and definitions’ (1979/1999: 168; my italics), my method of transcription was influenced by the characteristics of the data and the intended aim of the study. The eventual content, structure and style of transcription was motivated by the objective of producing manageable units of data that contained the relevant information needed to analyse the visual and verbal domains of a live broadcast; especially in relation to one another. I therefore produced transcripts that contained both a verbal and visual track positioned side-by-side to try and match what was happening in the audio track to what was happening in the visual track. Even though Strauss and Corbin do not specifically discuss the role that transcription has in an analysis, as suggested by their description of the grounded theory method (1998), it was central to the interpretation of the data because it was during this stage that I identified the organising principles of the ‘mediatised activities’ and ‘episodes’ I was transcribing.

For the audio dimension of the broadcast the transcription conventions (see page 8) follow those proposed by Gail Jefferson (in Atkinson and Heritage, 1999). For the visual track, alongside a basic description of the footage, information about the angle and type of shot is
included in bold font and is based on the criteria proposed by Bordwell and Thompson (2001). I simplified this criteria for the present study and used CU (close up), MCU (medium close up), MS (medium shot) and LS (long shot) to account for the range of visuals provided. I additionally used CAM (participant speaking directly to camera), HELI (shot looking straight down onto the track/area: most likely from a helicopter), OB (from on board camera mounted onto the racing car), REP (replay), MONT (variety of clips edited together, and therefore might include some of the other shots as stated), as well as GFS (graphical full screen) and GPS (graphical partial screen) to account for graphical information included in the broadcast. Finally, (nis) refers to a participant ‘not in shot’ and I used this to transcribe dialogical exchanges because it illustrates what aspects of the physical domain are (not) being shown in the mediatised coverage (I discuss this in Section 4.2 when analysing the pseudo-interviews of Sport Analyses and in Section 4.3 when analysing Grid Walk Interviews).

In addition to showing the visual and verbal tracks in the transcripts, I had initially intended to indicate information about ‘liveness’ and later ‘domain’ within the transcripts, but it soon became apparent that this was nigh on impossible. Even though it is possible to organise a transcript around one element (as I did with the verbal and visual tracks), producing one that includes additional elements in an equally systematic way is difficult because the resources used by the broadcasters to construct the mediatised event at different parts of the data frequently change and are not part of the same natural class. Besides the orthographic problems it would present, in practice I found that it was not always possible to correctly identify whether a particular mediatised activity or episode within it was actually live. Consequently, my understanding of the role of ‘liveness’, and particularly ‘domain’, in the mediatised event was largely due to the way in which I was managing and trying to organise my data. It was whilst I was transcribing the data that I first began to observe the unique relationship between the different components of the broadcast. It was this approach that led

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10 The decision to use these criteria for visual transcription pre-dated the reading of Sturm’s study of fandom and Formula One (2009), which detailed the significance of different camera angles to the relationship created between the driver and the viewing public.

11 The Press Conference activity is a case in point. After watching Formula One for numerous years I have always believed that the Press Conference is broadcast fully live. However, during the 2008 Brazilian Grand Prix I was watching Formula One coverage on ITV and through a live internet stream. When the Press Conference came onto the live internet stream it was not being shown in the ITV broadcast. The activity was later included in the ITV coverage, but there was no indication that it had been delayed. Although at times certain linguistic devices and cues from the physical context suggest that an activity has been recorded, or rather delayed (e.g. the use of past tense in the link-in to the interview), these cues may not always be present.
me to consider how ‘spectacle’ is constructed at a textual level (i.e. Proposition 1 of the thesis).

It is important to also note that the visual transcription in particular only provides essential information about what is occurring in the visual realm of the broadcast and the data always remains the original recordings. This is supported by Coates and Thornborrow’s view of transcription because they argue that

we must not lose sight of the fact that it is the original audio- (or video-) tapes which constitute our research data: transcription of these tapes can never be more than a research tool designed to illuminate – but not all – aspects of the data. (Coates and Thornborrow, 1999: 596)

Even if transcriptions are limited and do not reflect all aspects of the original data, one can return to the original recording for additional material. However, throughout the analytical chapters it is the transcribed data which always forms the starting point for the analysis undertaken. For example, in Chapter 5 when I discuss how the risk of rain at the Belgian Grand Prix is recontextualised, I only use examples that are included in the transcriptions. Evidence of the supplementary material used in the analysis consists of screen shots taken from the broadcasts, but in practice these are a poor substitute for the dynamic footage they actually represent (e.g. the screen shots of crashes reproduced in Chapters 5 and 6).

Using the data recordings as the source for analysis is also a key consideration for this study because, before they are even transcribed, the live broadcasts are already one step removed from the live transmission. As I suggest in Chapter 5, all data undergoes a similar process when it is collected (see Section 5.2.1), but it has particular implications for the current study. The impetus for choosing Formula One data is that it represents a ‘live’ sports event and one of the aims of this thesis is to try and understand how the moment of liveness is conveyed and what effect it might have in the live broadcasts. However, live television only ever exists in the moment of creation, transmission and reception (Marriott, 2007: 72) and the data used are actually what Peters (2001) calls ‘recordings’ of the live Formula One event in his spectrum of liveness (as defined in Chapter 2). I did watch the majority of races when they were broadcast and can draw on this experience in the analysis, but it must be acknowledged that
the data is no longer ‘live’. Consequently, and as I have summarised here, one needs to be aware of the differences between contexts in which the data is produced and analysed and how this may affect the way the data is interpreted. (For example, in Section 7.3.4 I discuss the implications of analysing ‘dangerous crashes’ as a non-live event).

One final note to be made about the transcriptions produced is that, due to the numerous changes that Formula One has undergone since I began this study, reference to the people and their positions in Formula One throughout the thesis refer to the 2008 season. A full list of people that appear across all of the transcribed data can be found in Appendix B, but below I briefly introduce the ITV reporting team and their institutional roles because they play a central role in the construction of the live mediatised event.

The ITV Reporting Team

Steve Rider [SR]: Presenter and Mark Blundell [MkB]: Main Analyst

Described by ITV as the ‘presenter’ of the Formula One coverage, Steve Rider guides viewers through the material in the live broadcast. Rider’s role in the broadcast is as a ‘mediator’ who holds a position that is somewhere ‘between expert and lay person’ (Love, 2009: 209). In this way Rider is both inclusive and exclusive to the environment that he is reporting on, clearly linking between the represented world of Formula One and the viewers at home through the mediatised event. Even though Blundell joins Rider in presenting the broadcast, Blundell has a very different role from Rider. This is partly due to his position as an ‘expert’ (i.e. he is a former Formula One driver), which is foregrounded because he rarely addresses the television audience directly, which Rider often does.

The difference in roles is observable when considering the differences between Sport Analyses (where Blundell and Rider appear together) and Programme Links (which Rider presents individually) that I discuss in Section 4.2. Based on the analysis undertaken it appears that it is the presenter, Steve Rider, who is the direct link to the viewers watching at home. However, these mediatised activities illustrate the overlap that exists between the physical and mediatised domains because the interaction between Rider and Blundell is indicative of a physical interaction that has been designed specifically for the television audience who are watching.

12 During the 2008 Japanese Grand Prix Rider was absent, so in addition to his usual role as commentator/analyst, Martin Brundle occupied the presenter role.
Martin Brundle [MB] and James Allen [JA]: Commentators

Martin Brundle is a race commentator and analyst within the live coverage and it is he who conducts the Grid Walks that I discuss in detail in Section 4.3. As a former Formula One driver, he (like Blundell) provides expert opinion and evaluation of the event for the benefit of the viewers. Martin Brundle’s co-commentator is James Allen, another Formula One analyst who also presents several of the mediatised activities in the coverage, including the Qualifying Report.

Ted Kravitz [TK] and Louise Goodman [LG]: Pit Reporters

The remaining Formula One reporting team comprises of Ted Kravitz and Louise Goodman who are described by ITV as pit lane reporters. They conduct many of the interviews shown in the Formula One coverage, and during the main race event they are situated in the paddock and pit lane, where they can more easily find interviewees or information.

3.4. Formula One as a Sports-Magazine: Summary

3.4.1. Overview of Mediatised Activities

At the beginning of this chapter I suggested that I would simultaneously outline the methodological frameworks and data used in this study, whilst describing the discourse structure of the broadcast event. That is because the sections of the pre- and post-race shows initially identified for transcription and analysis are the mediatised activities that make up the sports-magazine. Similarly to the boundaries of the macro-sections of the broadcast (discussed in Section 3.3.2), units (i.e. mediatised activities) were identified systematically based on how they were naturally bounded within the data. Levinson’s definition of activity types implies that the transition between activities is not always that clear cut and I illustrate this feature in the following chapter when analysing a selection of activities from the data. However, the entire breakdown of the pre- and post-race coverage that I initially developed is reproduced below and is preceded by a key for the mediatised activities depicted.

The diagrams show the variable content of the live 2008 Formula One broadcasts, which I initially referred to as units for transcription, but which are the mediatised activities of the sports-magazine. Not all of the units identified within the pre-race and post-race shows were selected for transcription and my reason for not choosing these units are because they were
fairly limited in the data they provided for in-depth analysis; especially when compared to the units actually chosen\textsuperscript{13}.

\textsuperscript{13} The complete data set does not appear as part of this thesis, but the transcripts from which extracts are taken are usually reproduced in full in the appendices.
Key for Mediatised Activities in the Sports-Magazine (Figure 3.3a)

<table>
<thead>
<tr>
<th>OC</th>
<th>Opening Credits*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Usually delineates the start of the programme</td>
</tr>
<tr>
<td>CC</td>
<td>Closing Clips*</td>
</tr>
<tr>
<td></td>
<td>Usually delineates the end of the programme</td>
</tr>
<tr>
<td>PO</td>
<td>Programme Opening</td>
</tr>
<tr>
<td></td>
<td>First activity in the programme (See Section 4.4)</td>
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<tr>
<td>CL</td>
<td>Programme Closing</td>
</tr>
<tr>
<td></td>
<td>Final activity in the programme</td>
</tr>
<tr>
<td>SA: Pit</td>
<td>Sport Analysis: ‘Seen’ in Pit Lane</td>
</tr>
<tr>
<td>PL: Pit</td>
<td>Programme Link: ‘Seen’ in Pit Lane</td>
</tr>
<tr>
<td>SA: U</td>
<td>Sport Analysis: ‘Unseen’</td>
</tr>
<tr>
<td>PL: U</td>
<td>Programme Link: ‘Unseen’</td>
</tr>
<tr>
<td>Int: LHX</td>
<td>Lewis Hamilton Special Interview</td>
</tr>
<tr>
<td></td>
<td>Pre-recorded interview conducted every race weekend</td>
</tr>
<tr>
<td>Int:</td>
<td>Interview (accompanied by interviewee initial; See Appendix B)</td>
</tr>
<tr>
<td></td>
<td>Interviews conducted throughout the coverage</td>
</tr>
<tr>
<td>Pr(n)</td>
<td>Profile (See Appendix C for details on Profiles)</td>
</tr>
<tr>
<td></td>
<td>Any unit not an interview; usually containing a non-live montage</td>
</tr>
<tr>
<td>Print(n)</td>
<td>Profile Interview (See Appendix C for details on Profile Interviews)</td>
</tr>
<tr>
<td></td>
<td>Any unit that was a combination of Interview and Profile</td>
</tr>
<tr>
<td>QR</td>
<td>Qualifying Report**</td>
</tr>
<tr>
<td></td>
<td>James Allen’s recap of qualifying</td>
</tr>
<tr>
<td>QL</td>
<td>Qualifying Lap**</td>
</tr>
<tr>
<td></td>
<td>Commentary over a lap of the race track during qualifying</td>
</tr>
<tr>
<td>Comp</td>
<td>Competition**</td>
</tr>
<tr>
<td></td>
<td>The ITV Formula One Competition</td>
</tr>
<tr>
<td>GW</td>
<td>Grid Walk</td>
</tr>
<tr>
<td></td>
<td>Defined in Section 4.3</td>
</tr>
<tr>
<td>QM</td>
<td>Question Mark**</td>
</tr>
<tr>
<td></td>
<td>Unit where Mark Blundell answers questions posed by viewers</td>
</tr>
<tr>
<td>Com</td>
<td>Race Commentary prior to start and after the end of the race*</td>
</tr>
<tr>
<td></td>
<td>By James Allen and Martin Brundle</td>
</tr>
<tr>
<td>LL</td>
<td>Last Lap*</td>
</tr>
<tr>
<td></td>
<td>Delineates the closing lap of the race</td>
</tr>
<tr>
<td>Pod</td>
<td>Podium**</td>
</tr>
</tbody>
</table>
|    | Where the podium celebration is occurring on track (also accompanied by ‘Com’)
| PC | Press Conference (numbers indicate order in which driver appeared) |
|    | Drivers in the Press Conference |

* units used for illustrative purposes
** units not transcribed
*** units partially transcribed (when they accompanied an ‘Interview’)

Any talk occurring in the pit lane/paddock between Steve Rider and Mark Blundell (See Section 4.2)***
**Mediatized Activities in the Pre-Race Show Part 1** (from start of programme to first advertisement)

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CAN</td>
<td>OC</td>
<td>PO</td>
<td>SA: Pit</td>
<td>QR</td>
<td>SA: Pit</td>
<td>QL</td>
<td>SA: Pit</td>
<td>PR7a</td>
<td>SA: Pit</td>
<td>Print7b</td>
<td>PL: U</td>
<td>Int: BE</td>
<td>SA: Pit</td>
<td>Print7c</td>
<td>Int: LMB</td>
<td>PL: U</td>
<td>AD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAP</td>
<td>OC</td>
<td>PO</td>
<td>SA: Pit</td>
<td>QR</td>
<td>SA: Pit</td>
<td>Print16a</td>
<td>SA: Pit</td>
<td>Print16b</td>
<td>SA: Pit</td>
<td>Pr16c</td>
<td>SA: Pit</td>
<td>Pr16d</td>
<td>Int: AP</td>
<td>SA: Pit</td>
<td>Comp</td>
<td>Int: CH</td>
<td>SA: Pit</td>
<td>AD</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHI</td>
<td>OC</td>
<td>PO</td>
<td>SA: Pit</td>
<td>Pr17a</td>
<td>SA: Pit</td>
<td>Int: LHX</td>
<td>QL</td>
<td>SA: Pit</td>
<td>Pr17c</td>
<td>Int: LHX</td>
<td>SA: Pit</td>
<td>Pr17d</td>
<td>SA: Pit</td>
<td>Pr17b</td>
<td>LH Mont</td>
<td>Comp</td>
<td>SA: Pit</td>
<td>Photos</td>
<td>AD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRA</td>
<td>OC</td>
<td>PO</td>
<td>SA: Pit</td>
<td>QL</td>
<td>SA: Pit</td>
<td>Print18a</td>
<td>SA: Pit</td>
<td>Pr18b</td>
<td>PL: U</td>
<td>Int: DC</td>
<td>PL: Pit</td>
<td>Pr18c</td>
<td>PL: Pit</td>
<td>Pr18d</td>
<td>PL: Pit</td>
<td>Comp</td>
<td>SA: Pit</td>
<td>Photos</td>
<td>AD</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*(Figure 3.3b)*
**Mediatized Activities in the Pre-Race Show Part 2** (from first advertisement to advertisement before race start)

(Figure 3.3c)
Mediatised Activities in the Post-Race Show (From last lap to closing clips)

<table>
<thead>
<tr>
<th>AUS</th>
<th>LL</th>
<th>AD</th>
<th>Com</th>
<th>Int:RD</th>
<th>Corn</th>
<th>Pod</th>
<th>PLU</th>
<th>AD</th>
<th>SA:Ph</th>
<th>PC1,2,3,4</th>
<th>SA:Ph</th>
<th>Int:RB</th>
<th>SA:Ph</th>
<th>Int:KR</th>
<th>Int:HK</th>
<th>Int:PrA</th>
<th>Int:HK</th>
<th>SA:Ph</th>
<th>CL</th>
<th>CC</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAL</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Pod</td>
<td>PLU</td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:LH</td>
<td>SA:Ph</td>
<td>PC1,2</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC1,2</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
<tr>
<td>BAH</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Int:RS</td>
<td>Corn</td>
<td>Pod</td>
<td>PLU</td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:JB</td>
<td>SA:Ph</td>
<td>PC3</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC3</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
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<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Int:RD</td>
<td>Pod</td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:RS</td>
<td>PL:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC1,2</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
<tr>
<td>MON</td>
<td>LL</td>
<td>AD</td>
<td>Int:AH</td>
<td>Com</td>
<td>Pod</td>
<td>SA:Ph</td>
<td>Int:RD</td>
<td>SA:Ph</td>
<td>Int:DC</td>
<td>SAPiE</td>
<td>PC1,2,3</td>
<td>PLA:Ph</td>
<td>SA:Ph</td>
<td>Int:RB</td>
<td>SA:Ph</td>
<td>Int:RBr</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td>PC1</td>
</tr>
<tr>
<td>CAN</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Pod</td>
<td>PLU</td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>PC1</td>
<td>SA:Ph</td>
<td></td>
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<td>FRA</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Pod</td>
<td>PLU</td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:RD</td>
<td>SA:Ph</td>
<td>Pr:8e</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC1</td>
<td>SA:Ph</td>
</tr>
<tr>
<td>GER</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Int:RD</td>
<td>Com</td>
<td>Pod</td>
<td>SA:Ph</td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>PC1</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC1</td>
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</tr>
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<td>HUN</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Pod</td>
<td>PLU</td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>PC1</td>
<td>SA:Ph</td>
<td></td>
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<td></td>
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<td></td>
<td>PC1</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
<tr>
<td>BEL</td>
<td>LL</td>
<td>AD</td>
<td>Int:RD</td>
<td>Com</td>
<td>Pod</td>
<td>SA:Ph</td>
<td>PC1,2</td>
<td>PL:Ph</td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:RD</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC1</td>
<td>SA:Ph</td>
</tr>
<tr>
<td>ITAL</td>
<td>LL</td>
<td>AD</td>
<td>Pod</td>
<td>PL:Ph</td>
<td>Int:Mt</td>
<td>PL:U</td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>Int:Mti</td>
<td>PL:Ph</td>
<td>PC1,2,3</td>
<td>SA:Ph</td>
<td>SA:Ph</td>
<td>Int:NV</td>
<td>SA:Ph</td>
<td>PC1</td>
<td>SA:Ph</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIN</td>
<td>LL</td>
<td>AD</td>
<td>Pod</td>
<td>SA:U</td>
<td></td>
<td></td>
<td></td>
<td>AD</td>
<td>SA:Ph</td>
<td>PC1,2,3</td>
<td>PL:U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CL</td>
<td>AD</td>
</tr>
<tr>
<td>JAP</td>
<td>LL</td>
<td>AD</td>
<td>Int:APe</td>
<td>Com</td>
<td>Pod</td>
<td>SA:Ph</td>
<td></td>
<td>AD</td>
<td>PC1</td>
<td>Int:LH</td>
<td>SA:Ph</td>
<td>PC2</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PC2</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
<tr>
<td>CHI</td>
<td>LL</td>
<td>AD</td>
<td>Com</td>
<td>Pod</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td>AD</td>
<td>PL:U</td>
<td>PC1,2,3</td>
<td>SA:Ph</td>
<td>Int:RS</td>
<td>SA:Ph</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int:RS</td>
<td>SA:Ph</td>
<td>CL</td>
</tr>
</tbody>
</table>
Because I assigned each type of mediatised activity an arbitrary colour, the repetition of colour throughout the diagrams indicates that the mediatised activity types used in the broadcasts are not limitless. Furthermore, patterns emerge from the breakdown because some activities occur (and recur) in clusters. For example, each broadcast always begins and ends with a Programme Opening and is followed by a Sport Analysis. Similarly at the end of the post-race show a Sport Analysis is followed by the Programme Closing/Closing Clips. Grid Walks (highlighted in yellow in the diagrams) occur at approximately the same time in each programme (I discuss the relevance of this in the following chapter), whilst Profiles and Profile Interviews (highlighted in pale green and pale pink) only occur during the pre-race show. There is no rigid structure to the ‘sports-magazine’ as each programme is organised in a different ‘magazine-like’ way from the others, but despite the lack of consistency, the sports-magazine is not a random collection of mediatised activities either. It consists of live and non-live activities that provide diversity, regularity and coherence. Therefore, the overall placement of activities in the sports-magazine lends some support to Proposition 1 of this thesis, which is that the spectacle of the live television event appears to be definable in relation to both the structural framework of the programme and because the event is unfolding in real time. That is because the composition of the broadcast is both set and fluid and the discourse structure of the sports-magazine is related to what I refer to broadly as structure and liveness.

3.4.2. Analytical Focus of Chapters 4 and 5
In Chapter 4 I will examine the structural form of the broadcast in more detail by analysing a selection of mediatised activities (from here on I will use the term mediatised activity/activity interchangeably) I focus on what one might refer to as the micro-components of the broadcast that make up the sports-magazine, as related to the properties and dimensions of each of the activities in question, including the episodical structure of the activities that I have selected for analysis. More importantly, as I have referred to in this chapter (see Sections 3.1 and 3.3.3), the analysis of the micro-components of the data is relevant to understanding the construction of the overall mediatised event because it demonstrates the various ways that...

---

14 The one exception is a Profile in the post-race show of the French Grand Prix, which is an advert for the following (home of the broadcasters) British Grand Prix.
components of the programme can interact with one another at multiple levels. In relation to this I discuss how the boundaries and episodical structure of the activities is influenced and dependent on a number of factors, which continually fluctuate at different points in the programme.

In Chapter 5 I return to examining the broader macro-level of the sports-magazine as I analyse data from one single broadcast (i.e. the Belgian Grand Prix). Specifically, I show how ‘the risk of rain’ is used by the broadcasters to produce spectacle, but I draw on the notion of ‘recontextualisation’, which further enhances our understanding of the discourse structure of the mediatised spectacle more broadly. The analysis undertaken in Chapters 4 and 5 therefore answers a question that arises from the magazine-structural form of the broadcasts that I have described in this chapter, which is how do activities collectively come together to create a coherent text that I equate with the little ‘s’ spectacle that is the mediatised event?

First, according to Whannel (1992: 104–105), the sports-magazine consists of a series of discrete items that are uniquely framed and connected with one another through a series of presentation links whose work is to impose coherence on the programme. In the following chapter I show that there are activities (e.g. Programme Links and associated Sport Analyses) and episodes within those activities (e.g. link-outs/links-ins) that explicitly perform the function of connecting adjacent mediatised activities and episodes within the broadcast together. However, as the organising principles of the mediatised activities and their episodes are repeated at the macro-level (and further micro-levels) of the broadcast, the analysis suggests that it is the interaction of multiple components in and across the sports-magazine which helps to create coherence in the programme. Moreover, as I will develop in Chapter 5, in addition to packaging the happenings of the live physical event linearly as part of the sports-magazine, the broadcasters also use this format to exploit ‘liveness’ as part of the construction of the mediatised spectacle. The sports-magazine not only produces diversity and coherence, as Whannel implies (1992: 104–105; cited above), it is central to the notion of the little ‘s’ spectacle of the mediatised event.
4. MEDIATISED ACTIVITIES

4.1. Introduction

From the initial breakdown of data presented in Chapter 3; Figure 3.3, I selected a variety of ‘units’ (later ‘mediatised activities’) for further transcription and analysis, of which Programme Links, Sport Analyses, the Grid Walk and Programme Openings are analysed in this chapter (see Appendices D and E for the full data transcripts of the Grid Walk and the Programme Openings¹). The analysis presented is not an exhaustive account of all of the activities in the Formula One sports-magazine, but I illustrate a variety of resources that the producers use to construct the broadcast event and discuss the role that the activities (in relation to their properties and structure), have in the live mediatised event.

The first two activities that I analyse in Section 4.2 (Programme Links and Sport Analyses) play a pivotal role in the organisational structure of the entire sports-magazine. Programme Links and Sport Analyses help give coherence to the mediatised event because they connect adjacent activities in the sports-magazine together. They are related to their adjacent activities via a three-part structure, which consists of the following ‘episodes’: (1) a link-out/link-in; (2) internal content of either a ‘programme link’ (provided by presenter Steve Rider in a Programme Link) or ‘pseudo-interview’ (between Steve Rider and analyst Mark Blundell in a Sport Analysis); and (3) a link-out/link-in at the end of the activity. The analysis of Programme Links and Sport Analyses is central to understanding the organisation and coherence of the mediatised event because similar tri-partite sequences are found at multiple levels of the broadcast. The macro-organisation of the sports-magazine is similarly divided into three segments (e.g. the pre-race, race and post-race sections described in Chapter 3), as too are the Grid Walk/Grid Walk Interviews that I analyse in Section 4.3. I also briefly describe how this linear sequence is found in Programme Openings to connect the past, present and future (Section 4.4), which I develop in Chapter 5 to further enhance our understanding of the discourse structure of the mediatised spectacle.

¹ I only transcribed ‘Programme Links’ and ‘Sport Analyses’ when they preceded or followed an ‘Interview’, which was another activity I initially selected for possible scrutiny in this study. Consequently, not all Programme Links and Sport Analyses featured in the transcribed data set and there was some repetition in the transcripts that were produced (i.e. if these activities occurred between two interviews then they appeared twice). As the data transcribed remains extensive it is not reproduced in full in this thesis.
Even though the analysis of the internal episodical structure of each activity demonstrates some of the complex ways that the mediatised spectacle is constructed, it is important to note that the scope of this study does not allow one to address all of the issues affecting the mediatisation in any great detail. For example, the binding and internal content of each Programme Link and Sport Analysis varies depending on the type of adjacent activities the activities/episodes are connecting. More interestingly, it appears that the structural form of the Programme Opening is related to the unique characteristics of the events in question and, the structure and content of each Grid Walk interview appears to be influenced by the category of interviewee selected by interviewer Martin Brundle. Such variations are an intrinsic part of the construction of the mediatised spectacle and I will refer to them where relevant in the analysis, but the key aim of this chapter is to explain the properties and dimensions of a selection of activities and their episodes, including the role that bimodality, liveness and domain have in the live mediatised event.

4.2. Programme Links and Sport Analyses

4.2.1. Overview

Sport Analyses are sections of the coverage where presenter Steve Rider is in discussion with analyst Mark Blundell, whilst Programme Links are produced only by Steve Rider. When categorising and transcribing the data I also noted that these activities differed depending on whether the individuals talking in these segments of the coverage could be ‘seen’ (i.e. PL: Pit = Programme Link ‘seen’ and SA: Pit = Sport Analysis ‘seen’) or ‘unseen’ (i.e. PL: U = Programme Link ‘unseen’ and SA: U = Sport Analysis ‘unseen’). I have organised the analysis below according to these distinctions. In Section 4.2.2 I analyse the main visual/verbal resources used in their construction (and how they interact with one another) and in Section 4.2.3 I examine the relationship between the activity’s structure and its function of creating coherence in the programme.

4.2.2. ‘Seen’ and ‘Unseen’ Programme Links and Sport Analyses

The first example I analyse is a ‘seen’ Programme Link [PL: Pit] during the Australian Grand Prix coverage:
Extract 4.1²

Australian GP – Programme Link ‘seen’

<table>
<thead>
<tr>
<th>Ep1</th>
<th>91</th>
<th>SR</th>
<th>yes Jenson Button poised to put his faith in Honda let’s hope that faith (inaudible) pretty soon (.) // right we’re going to be talking to Lewis Hamilton</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>92</td>
<td></td>
<td>CAM SR in pit lane</td>
</tr>
<tr>
<td>Ep2</td>
<td>93</td>
<td></td>
<td>faith in Honda let’s hope that faith (inaudible) pretty soon (.) // right we’re going to be talking to Lewis Hamilton</td>
</tr>
<tr>
<td></td>
<td>94</td>
<td></td>
<td>about qualifying yesterday and the prospects for the race // but let’s first of</td>
</tr>
<tr>
<td></td>
<td>97</td>
<td></td>
<td>all take a look at the pole position</td>
</tr>
<tr>
<td>Ep3</td>
<td>98</td>
<td></td>
<td>lap (. ) here in Melbourne that uh (.) put him at the head of things for the first pole of the no traction control era (. ) perfect opportunity for Martin Brundle to describe the talent of Hamilton (. ) and the demands (. ) of this circuit</td>
</tr>
<tr>
<td></td>
<td>100</td>
<td></td>
<td>GFS globe and track information</td>
</tr>
<tr>
<td></td>
<td>101</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>102</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>103</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>104</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Extract 4.1 is an example of a Programme Link because there is no discussion between presenter Steve Rider and analyst Mark Blundell that would otherwise make it a Sport Analysis. It is a ‘seen’ Programme Link because viewers can see Steve Rider addressing them directly (to CAM) on lines 91–92; as shown in Figure 4.1.

² The left-hand column of this and many of the following transcripts has been added as part of the analysis of the episodical structure of the activities/episodes in question. The notation // in each transcript represents the natural transition between different episodes (or sub-episodes), even though, each episode, like the broader section it is a part of, is ‘a fuzzy category’ (Levinson, 1979: 368) that is determined by multiple factors.
Rider later disappears from the screen when a full screen graphic (GFS) of the track location is shown from line 99 onwards (Figure 4.2), but the extract represents a ‘seen’ Programme Link because the majority of Rider’s talk is seen by the viewers.

![Figure 4.2: Full Screen Graphic (GFS) of globe and track information](image)

In contrast, the following extract shows an example of an ‘unseen’ Programme Link [PL: U] that occurred at the British Grand Prix:

[Extract 4.2]
**British GP – Programme Link ‘unseen’**

<table>
<thead>
<tr>
<th>Ep1</th>
<th>145 SR</th>
<th>so that grid will be cleared of all LS fans in grandstand</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>146</td>
<td>those celebrities and all the support crews in just a few minutes time // and</td>
</tr>
<tr>
<td></td>
<td>147</td>
<td>really begins for this capacity crowd</td>
</tr>
<tr>
<td>Ep2</td>
<td>148</td>
<td>then the entertainment (.) and excitement</td>
</tr>
<tr>
<td></td>
<td>149</td>
<td>here at Silverstone (.) // and just before it</td>
</tr>
<tr>
<td>Ep3</td>
<td>150</td>
<td>gets especially intense (.) let’s give you LS Union Jack flag</td>
</tr>
<tr>
<td></td>
<td>151</td>
<td>one more chance at our ITV F1</td>
</tr>
<tr>
<td></td>
<td>152</td>
<td>competition…</td>
</tr>
<tr>
<td></td>
<td>153</td>
<td></td>
</tr>
</tbody>
</table>

In addition to there being no discussion with analyst Mark Blundell, Extract 4.2 is an example of an ‘unseen’ Programme Link because viewers do not see Rider talking at any point during the activity. Instead the visual track cuts from footage of fans in the grandstand (L145−151/Figure 4.3) to a large Union Jack flag (L152−153/Figure 4.4).
During ‘seen’ Programme Links, viewers see Rider situated in the pit lane (or the Formula One paddock), whilst in ‘unseen’ Programme Links, viewers usually see some other aspect of the physical domain, such as a local landmark or fans in the grandstand (e.g. Figure 4.3). Even though the viewers cannot see the physical/verbal aspect of the activity taking place in ‘unseen’ Programme Links, they are nevertheless ‘witnessing’ another aspect of the live Formula One physical event, which is usually provided by FOM (as indicated by the F1 logo in the bottom left hand side of the screen of Figures 4.3 and 4.4). Despite being constructed differently, the function of the ‘seen’ and ‘unseen’ Programme Links therefore remains the same. The variety of representations of the physical domain situate the event into the location of the race for viewers who are experiencing it via the television event (I also discuss how this resource is used in non-live sections of the coverage later in the thesis; see Sections 5.4.2 and 5.4.5).

The extracts also show that either track can be used to ‘elaborate’ on what is being said/shown in the other. In Extract 4.2 Rider *anchors* what is being shown in the visual track because he refers to ‘this capacity crowd’ (L149) after the live footage of fans in the grandstand has been shown. In comparison, the location graphic in Extract 4.1 (Figure 4.2) appears to be an example of *illustration* because it is included from line 99 onwards after Rider refers to the location of the race ‘here in Melbourne’ (Extract 4.1/L98). As I have discussed previously (see Sections 2.3 and 3.2.4, where I introduced the terms ‘anchorage’ and ‘illustration’), the relationship between the visual and verbal tracks varies throughout the broadcast and is often linked to whether what is being shown in the visual track is live and/or whether it is FOM or ITV who is providing the feed at the time.

Programme Links are categorised as a live activity because the content is coming into being at the same time it is transmitted. Rider is presenting the programme ‘in situ’ of the event...
(Raymond, 2000) and the immediate and wider physical domain represented in the visual track when Rider cannot be seen shows what is happening live at that moment in the physical domain (i.e. in Extract 4.1 Rider is facing the camera and there are fans in the grandstand, whilst in Extract 4.2 viewers see the drivers making preparations for the race on the grid). The mediatised graphic used in Extract 4.1 is therefore problematic to our understanding of liveness because it is likely to have been produced prior to the transmission (and thus it is not live). However, its function is similar to the other visual resources used in this activity because it is being used as part of a live activity to represent the physical domain.

Sport Analyses have similar variations in features as the Programme Links, but I discuss them as a discrete activity because they involve another person; analyst Mark Blundell. First, Extract 4.3 shows an example of a 'seen' Sport Analysis [SA: Pit] because viewers can see Rider and Blundell in the pit lane during their interaction:

[Extract 4.3]
Italian GP – Sport Analysis ‘seen’

| Ep1  | 97   | SR     | well that was Lewis Hamilton yesterday evening // what kind of race has he got to drive (.) in World Championship terms Mark and is Felipe Massa here uh gonna to figure in his thoughts during the course of the race very much |
|------|------|--------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|
|      | 98   |        | CAM SR in pit lane next to MkB; SR turns to MkB |
| Ep2  | 100  |        | I don’t think he’s going to figure in his thoughts to be honest he’s going to have enough on his hands with the conditions he’s got to drive sensibly because he doesn’t want to put himself at risk he has to make sure he can collect points they’re going to be valuable points now they’re only two points spread (.) yes it’s important what this guy does but it’s very important Lewis collects points (second Q-R pairing (i.e. Episodes 4 and
| (Q1) | 101  |        | MCU MkB facing SR (nis) outside Ferrari garage |
|      | 102  |        | MS SR facing MkB |
| Ep3  | 103  | MkB    | |
|      | 104  |        | |
| Ep3  | 105  |        | |
|      | 106  |        | |
| (R1) | 107  |        | |
|      | 108  |        | |
|      | 109  |        | |
|      | 110  |        | |
|      | 111  |        | |
|      | 112  |        | |
5) removed by author)

125 SR well Ferrari is one of the teams that hasn’t MS SR facing
126 MKB
127 SR featured in David Coulthard’s (.) uh CAM SR turns
128 Ep6 MKB to cam;
129 SR fourteen year Formula One career (.) uh MCU MkB
130 SR he’s been talking to Louise Goodman now out of shot
131 SR about his career that comes to an end (.)
132 SR uh this season of course...

Extract 4.4 is also an example of a Sport Analysis, but it is ‘unseen’ because viewers cannot see Rider or Blundell when they are talking:

[Extract 4.4]
French GP – Sport Analysis ‘unseen’

<table>
<thead>
<tr>
<th></th>
<th>SR</th>
<th>national anthem being played on</th>
<th>MS brass band</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>the grid the final ceremonial before (.) the</td>
<td>Ms playing on grid</td>
</tr>
<tr>
<td></td>
<td></td>
<td>final French Grand Prix possibly here (.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ep2</td>
<td>MKB</td>
<td>it is very difficult because it doesn’t drain MS AH hugging</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>particularly well and um it is very</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>smooth the surface and it does actually LS fans in</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td>collect water quite uh (.) quite a lot in LH; then AH</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td>some of these corners so it will be walks away</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td>tough for them but as as we are at the</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td>moment I think we’re in for a dry race</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td>for the start</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td>good luck from Anthony Hamilton MS NR on grid</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td>to Lewis (.) there’s Nico Rosberg who</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td>like Lewis got a ten place grid penalty</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td>he’s way back (.) uh on the nineteenth Ep4</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td>position on the right at the back of the</td>
</tr>
</tbody>
</table>
Similarly to the ‘unseen’ Programme Link, in the ‘unseen’ Sport Analysis in Extract 4.4 the visual track consists of different FOM footage from in and around the venue including the brass band playing on the grid (L1−2/Figure 4.5), fans in the grandstand (L4−5/Figure 4.6), and then further grid footage during the remainder of the activity (Figures 4.7 and 4.8).

Sport Analyses are produced in a similar way to the Programme Links because different footage is used to represent the physical domain of the event. For brevity I will not analyse all of the examples from these extracts (including how Rider and Blundell are positioned outside of the Ferrari garage in Extract 4.3 whilst they are talking about Ferrari driver Felipe Massa), but I will discuss two characteristics of the Sport Analyses’ visual/verbal tracks, which are not as relevant to the Programme Link activity. First, the interaction that takes place within the physical domain, and second the use of replays from previous race events.
I discuss the implications of ‘seeing’ an interaction taking place further in Section 4.3 (during Grid Walk interviews), but simply, during a ‘seen’ Sport Analysis viewers can see the non-verbal cues of the interaction. Non-verbal cues are used by interlocutors to manage the interaction taking place in the physical domain, but in the mediatised context they also mark the boundaries of the activity/episodes in question. For example, in a ‘seen’ Sport Analysis the boundaries of the activity are indicated by Rider turning towards Blundell (Extract 4.3/L99/Figure 4.9a) and then back to the camera at the end of the activity (Extract 4.3/L127–128/Figure 4.9c).

During the activity only one of the interlocutors is usually in shot (Figure 4.9b and marked by ‘nis’ in the transcript – L105), but viewers are constantly reminded of the ‘pseudo-interview’ taking place (defined in the following section) because Blundell (and Rider) face each other during the dialogical exchange.

In addition to the non-live graphical material that is used by the producers (e.g. Figure 4.2), live Sport Analyses often contain non-live replay footage from previous race events (I discuss replays in detail in Section 5.2.2). For example, in the following extract, which is taken from the Japanese Grand Prix post-race coverage Blundell uses the replay footage of the race to analyse the start after being prompted to do so by Rider.
Japanese GP – Sport Analysis ‘seen’

11  SR   winning though is never easy uh uh as
12    Lewis said in there but this was about as
13    straight forward a victory as he could (.)
14    ever hope for the only moment of doubt
15    uh in our minds was that start after
16    what happened in (. ) Japan last
17    weekend but this time he got it
18    absolutely right
19    MkB  well I have to say I thought there would
20    be a lot stronger performance from the
21    Ferraris both the Ferraris actually
22    getting off the start line but textbook
23    stuff by Lewis Hamilton (. ) got the
24    grip when he needed it fired off into the
25    lead (. ) and Kovalainen was the only
26    guy who made a little bit of impact
27    just getting by Alonso there and trying
28    to make an impression on the Ferrari

MCU SR facing
MkB (nis)
REP race start

The use of replay footage in this live Sport Analysis shows that determining the relationship between the visual and verbal tracks is not straight forward. On one hand the visual and verbal tracks are in relay because they complement one another (i.e. they both topicalise the race start), but they can also be described as an example of either illustration or anchorage. The replay footage shown from line 16 onwards can first be described as illustrative of the race start. The topic is heard first in the verbal track on line 15 as Rider introduces Hamilton’s ‘race starts’ as a topic for discussion, before the producers provide a replay of his start from the current race to be analysed. Once the footage has been presented it is then anchored by Blundell because the analysis that he provides is directly related to the footage being replayed. Blundell orients the viewers’ attention to the replay of the race start because he refers to ‘both the Ferraris actually getting off the start line’ (L21−22) before evaluating Hamilton’s start (e.g. ‘textbook stuff by Lewis Hamilton’ – L22−25), which he was prompted to do so by Rider.
4.2.3. The Episodical Structure of Programme Links and Sport Analyses

Placement of Activities

As I discussed in the previous chapter, a key component of the sports-magazine are ‘presentation links’, which create coherence in the programme (Whannel, 1992: 104–105) and the Programme Links and Sport Analyses appear to perform a similar function. This is supported by their placement in the sports-magazine because they occur regularly in between other activities within the programme. For example, Figures 4.10 and 4.11 show that in the pre-race coverage of the Turkish Grand Prix and in the post-race show of the Monaco Grand Prix, Programme Links and/or Sport Analyses embed successive activities in the broadcast:

Consequently, as Whannel suggested, ‘every item in the [sports-magazine] programme is framed [and] part of the work accomplished in these spaces is that of giving the programme coherence, imposing a unity upon diversity’ (1992: 104–105). The activities not only perform this function because of their placement, they perform it based on their internal episodical structure (indicated in each of the transcripts above), which is interlinked to the elements I described in the previous section.

Link-outs/Link-ins

First, despite the association between the visual/verbal and physical/mediatised elements of the coverage, during much of the Programme Link Rider is not attending to the footage being shown on screen at all. Instead the talk that he produces connects the preceding and subsequent activities.

Below, Figure 4.12 shows that the ‘seen’ Programme Link in Extract 4.1 occurs in the first-half of the pre-race show in between a live interview in the paddock between reporter Ted Kravitz and Nick Fry [Int: NF] and a recap of the pole position qualifying lap [QL]:

![Figure 4.10: Programme Links/Sport Analyses in succession in the Turkish Grand Prix pre-race show](image1.png)

![Figure 4.11: Programme Links/Sport Analyses in succession in the Monaco Grand Prix post-race show](image2.png)

![Figure 4.12: Placement of the ‘seen’ Programme Link in Extract 4.1](image3.png)
Extract 4.2 occurred in the second-half of the pre-race show in between a live interview on the grid (between Louise Goodman and several grid guests) [Int: GR/DMc/MRo] and the ITV Formula One competition [Comp] at the British Grand Prix:

![Figure 4.13: Placement of the ‘unseen’ Programme Link in Extract 4.2]

In both examples Rider produces talk that links the respective adjacent activities. In Extract 4.1 Rider makes reference to driver ‘Jenson Button poised to put his faith in Honda’ (L91–92) who had been the main subject of the preceding interview with Nick Fry (who is the CEO of the Honda team). Similarly, in Extract 4.2 when Rider describes how ‘the grid will be cleared of all those celebrities and all the support crews in just a few minutes time’ (L145–147) he is referring to what the viewers have seen in the preceding activity because the interview(s) broadcast had taken place on the grid. These sections of talk represent the first episode in the Programme Link activity, which functions as a ‘link-out’ from the previous activity, but also simultaneously as a ‘link-in’ to the current Programme Link; it is at this point that the transition between the different adjacent activities/episodes in the programme occurs. Similar episodes recur throughout all of the activities found in the broadcast, including the Sport Analyses shown in Extracts 4.3 and 4.4.

The ‘seen’ Sport Analysis shown in Extract 4.3 occurred between an Interview with Lewis Hamilton [Int: LHX] and a recorded Profile Interview with David Coulthard [Int: DC] at the Italian Grand Prix (Figure 4.14). The ‘unseen’ Sport Analysis shown in Extract 4.4 comes from the French Grand Prix and occurs between two live interviews that took place on the grid; one with Ferrari engineer Rob Smedley [Int: RS] and one with driver Mark Webber [Int: MW] (Figure 4.15):

![Figure 4.14: Placement of the ‘seen’ Sport Analysis Link in Extract 4.3]

![Figure 4.15: Placement of the ‘unseen’ Sport Analysis’ in Extract 4.4]

Like the Programme Links, these Sport Analyses are bounded by link-outs/link-ins that consist of Rider marking the transition between the adjacent activities. For example,
Hamilton had been the focal point of the previous activity shown in Extract 4.3 and Rider makes an explicit reference to the preceding activity in the opening line when he says ‘well that was Lewis Hamilton yesterday evening’ (L97–98). The third person pronoun ‘he’ on line 98 and ‘his’ on line 101 are referring expressions to Hamilton that also help to link the different segments of the programme together as the first topic discussed in this Sport Analysis is Lewis Hamilton (i.e. Rider asks Blundell ‘what kind of race has he got to drive (. ) in World Championship terms Mark and is Felipe Massa here uh gonna to figure in his thoughts during the course of the race very much’– L98–102). In comparison, the audio link-out/link-in to the Sport Analysis produced by Rider in Extract 4.4 occurs as a result of the smooth transition in the visual track. Following the interview with Rob Smedley that took place on the grid in the previous activity, the visual track continues to show coverage of the grid and it is this which Rider describes at the beginning of the extract (e.g. ‘national anthem being played on the grid...’ – L1–2/Figure 4.5).

Sport Analyses are also similar to Programme Links because they are closed using a similar sequence, which is produced only by Rider as he turns back to the camera (e.g. Figure 4.9c). In Extract 4.3 for example Rider concludes the activity and marks the transition into the next one by referring to Ferrari (who had been the topic of Blundell’s preceding comment) and David Coulthard (who is the interviewee in the next activity): ‘well Ferrari is one of the teams that hasn’t featured in David Coulthard’s (. ) uh fourteen year Formula One career (. ) uh he’s been talking to Louise Goodman about his career’ (L125–131).

The link-out from Blundell’s comments in the ‘unseen’ Sport Analysis shown in Extract 4.4 is less explicit, especially as the visual markers of this interaction cannot be seen. On lines 14–15 Rider interprets that the hug between Hamilton and his father (Figure 4.7) is one that signals ‘good luck from Anthony Hamilton to Lewis’3, and then he continues to describe what else is happening on the grid (e.g. ‘there’s Nico Rosberg...’ – L15–17/Figure 4.8) before linking to the next activity, which is an interview that is taking place on the grid (e.g. ‘Mark Webber (. ) on row three there in the first of the Red Bulls (. ) is with Louise’ – L20–21). Therefore, in this example, because Rider anchors the continuous footage that is

3 Extract 4.4 shows that by the time Rider utters this interpretation of the footage shown on lines 7–13, it has been replaced with new visual footage of Nico Rosberg (L14).
being shown on screen, the connection between activities is created as a result of the features of the broadcast (i.e. the live, visual, physical domain being represented).

**Internal Content: Links and Pseudo-Interviews**

A Programme Link somewhat confusingly consists of a ‘link’ from Rider and Extract 4.1 clearly shows how this type of activity can bind other activities in the broadcast together because reference is made to a mediatised activity that will be shown later in the broadcast. As indicated in the left hand column of Extract 4.1, Episode 2 is the ‘link’ in this activity because Rider states ‘right we’re going to be talking to Lewis Hamilton about qualifying yesterday and the prospects for the race’ (L93–96). There are clear boundaries between the episodes in this activity as the transition between Episodes 1 and 2 occurs between lines 93–94 when Rider says ‘right we’re going to be talking to Lewis Hamilton...’ and the transition between Episodes 2 and 3 occurs on line 96 when Rider explicitly states ‘let’s first of all...’ . The boundaries between the episodes in this activity is thus clearly marked in the audio track by a series of discourse markers from Rider (i.e. ‘right’; ‘let’s) that indicates the shift between the different topics and parts of the Programme Link.

Similarly (and again indicated in the left-hand column of the extract), the link-out/link-in between the Programme Link and the ITV Formula One competition at the end of the activity in Extract 4.2 is clearly bounded. Rider explicitly shifts between Episodes 2 and 3 because he states the connections between the topics of the episodes referred to in the activity when he says ‘just before it gets especially intense (.) let’s give you one more change at our ITV F1 competition...’ (L150–153). However, the transition between the preceding activity and the Programme Link (i.e. Episodes 1 and 2) is not so clear and, as I have suggested previously, is influenced by other factors. The connection between the different episodes at this point in the activity is created because of Rider’s description of the visual track. He declares that the ‘grid will be cleared of all those celebrities and all the support crews in just a few minutes time and then the entertainment (.) and excitement really begins for this capacity crowd here at Silverstone’ (L145–150). Furthermore, in comparison to Extract 4.1, Rider’s talk does not introduce a later mediatised activity in the broadcast and instead he describes the physical domain (i.e. ‘this capacity crowd here at Silverstone’ – L149–150) and draws the viewers’ attention to the forthcoming race (i.e. ‘the entertainment (.) and excitement really begins’– L148–149). Programme Links not only provide coherence to the mediatised event, they are used to bridge the gap between the physical and mediatised event as well. This is one of the
reasons why defining the properties and dimensions of the components is so problematic: there is no one defining characteristic that determines an ‘activity’ or ‘episode’ and instead they are intertwined with the form of the activity itself.

For example, the internal content and structure of a Sport Analysis is different from a Programme Link because it contains a series of adjacency pairings between presenter Steve Rider and expert analyst Mark Blundell. Although I continue to refer to these sections of the talk as ‘episodes’, essentially they are ‘sub-episodes’ because they are the internal components of the pseudo-interview episode that is the internal content of the wider Sport Analysis activity. The turns of talk have a similar role to the internal content of a Programme Link because they collectively function to give the event coherence. As I have referred to above, Rider asks Blundell a series of questions about some aspect of the sport (i.e. the physical event) that usually relate to the previous activity in the programme (e.g. in Extract 4.3 he asks Blundell about Lewis Hamilton who had been the subject of the previous interview). Blundell then responds to these questions, which may lead to more questions from Rider (and responses from Blundell), and eventually the last topic discussed will be used to link-in to the following activity (e.g. in Extract 4.3 Rider verbally links the activities when he states ‘well Ferrari is one of the teams that hasn’t featured in David Coulthard’s(.) uh fourteen year Formula One career(.) uh he’s been talking to Louise Goodman about his career’ – L125–132). Like Programme Links, Sport Analyses allow the presenters to move effortlessly between topics and activities included within the mediatised sports-magazine and the happenings of the physical event. This is because the structure of the ‘pseudo-interview’ in a Sport Analysis is an example of a ‘chained sequence’.

In their research on political news interviews Clayman and Heritage argue that ‘chained adjacency pair sequences’ are ideally suited to the challenging and adversarial interactions that take place because they allow the interviewer and interviewee to follow their own set agendas, which is to challenge and defend accountability for public affairs respectively (Clayman and Heritage, 2002; see Section 4.3.3). In the Sport Analysis a similar type of chained sequence is instigated by Rider in order to elicit particular types of responses from Blundell, which will guide the viewers through the broadcast. Marriott identifies one of the components of a sports-magazine as being ‘interviews with experts’ (1997: 70) and in addition to many interviews with experts (including drivers and team members) throughout the data, a Sport Analysis represents a type of ‘expert interview’ because another member of
the ITV reporting team (see Section 3.3.3), Mark Blundell, is questioned by Rider as an expert. I thus refer to the interactions that take place during this activity as a ‘pseudo-interview’ because the interaction between Rider and Blundell is not only informative (as an ‘analysis’), it is more importantly ‘performatively’ and it is this which provides coherence between the various activities in the programme.

4.2.4. Summary
Despite containing different types of internal content, in this section I have shown how the Sport Analysis and Programme Link activities have a tri-partite structure that provides coherence to the event. The analysis also illustrates some of the complex ways that the overall mediatised spectacle is constructed.

First, the mediatised event is constructed from the varying relationships that exist between the different resources used by the broadcasters within an activity. During Programme Links and Sport Analyses the producers use different types of visual footage to construct the mediatised event, including presenters interacting in the pit lane, shots of the wider physical location, replays and graphics. I have also shown how the same activity may be produced either ‘seen’ or ‘unseen’. The varying relationships between the visual and verbal tracks that I explored occur at other stages of the broadcast because there is sometimes a direct relationship between the visual and verbal tracks, which may itself vary (i.e. in terms of anchorage or illustration), whilst at other times there appears to be no direct link between the visual and verbal tracks at all.

Second and more importantly, I have shown that the activities have a three part structure containing link-outs/link-ins, which provide a boundary and/or transition for the adjacent activities/episodes, as well as some internal content (which in the case of the Sport Analyses can be further separated into sub-episodes). The episodical structure of the Programme Links and Sport Analyses can be summarised as follows:

Programme Link:  link-out/link-in > link > link-out/link-in
Sport Analysis:  link-out/link-in > pseudo-interview (q>a) > link-out/link-in

This tri-partite structure is significant to understanding the overall construction of the sports-magazine format because it is repeated at various levels of the broadcast. As well as having a
discrete function by themselves (i.e. Programme Links and Sport Analyses explicitly create coherence), all activities have some relationship with the surrounding activities. And to clarify, when the relationship to the preceding or following activities is not indicated in the audio track of the link-out/link-in, then it is first conveyed by the placement of the activity in question (i.e. activities are adjacently placed), and then usually found in the interaction between the different elements (e.g. the continuation of material in the visual/verbal track).

This structure also occurs at the macro-level of the broadcast because the programme is naturally segmented into a pre-race, race and post-race show, where the former is the link-in to the main race event, the race is the main content, and the post-race coverage a link-out of the race event. I return to the relationship between these macro-sections of the data in Chapters 5 and 6, but in this chapter I continue to show how a similar three-part structure occurs within other activities and episodes found in the sports-magazine, including the Grid Walk and the Grid Walk interviews.

4.3. The Grid Walk

4.3.1. Overview

Grid Walks have been a key component of live Formula One broadcasts since the 1997 British Grand Prix when ITV broadcast its first Formula One season\(^4\). During the 18 races held in the 2008 Formula One season 13 Grid Walks [GWs] took place\(^5\). They are conducted by commentator, and former Formula One driver, Martin Brundle, who explains that they were first introduced to provide him with the opportunity to ‘walk along the grid and talk about what [he] saw’ (Brundle, 2008). They are also synonymous with the many seemingly unplanned live interviews\(^6\) that Brundle conducts during what he describes as ‘five minutes of live, unscripted, unrehearsed, “car crash” TV’ (Brundle, 2008). Thus, in addition to containing link-outs/link-ins that demarcate the activity, the internal content consists of ‘monologues’ and ‘interviews’. These are the main episodes of this mediatised activity and in the analysis that follows I focus on ‘GW interviews’\(^7\).

\(^4\) Brundle also continued to conduct GWs when the BBC, and then Sky, won the rights to broadcast Formula One and Brundle as he moved to these channels respectively.

\(^5\) It is unclear why the remaining races did not contain GWs, but at the 2008 Japanese Grand Prix Brundle was not able to conduct the GW because he was presenting the programme in Steve Rider’s absence.

\(^6\) Since 2008 I have noted that some interviews appear to have been agreed upon in advance of the GW taking place.

\(^7\) Consequently, the internal episodical structure that I discuss in 4.3.3 consists of the sub-episodes of monologues and interviews, where the latter can be further segmented into the sub-episodes of questions and responses (which are similar to the sub-episode of a ‘pseudo-interview’ found in Sport Analyses). However for
As part of the 13 GWs conducted in 2008 53 GW interviews took place. I define a GW interview as any length of talk between Martin Brundle and any individual who is present on the grid, where at least one substantive topic is discussed. It does not include the occasions where Brundle approaches a member of a team to ask whether a driver is available to talk, but it does include occasions when drivers refuse to be interviewed having been directly approached by Brundle (e.g. Extracts 4.11 and 4.12 below). Interviews are conducted with a variety of people who are present on the grid including drivers, team personnel and other invited guests and the structure of each interview varies depending on the category of interviewee. As mentioned in Section 4.1 it is not possible to analyse this range of data in the current study and thus the analysis below focuses on how the interview structure is linked to the exclusive physical domain in which the GW takes place, and the fact that the interactions are a fully live activity (which I explain in Section 4.3.2).

As illustrated in Figure 4.16 there is a three part structure to both the activity and its internal interview episode:

![Figure 4.16 Breakdown of the Grid Walk Activity](image)

The GW begins and ends with a link-out/link-in and then contains a series of monologues and interviews conducted by Martin Brundle (see Appendix D for the complete transcripts of each GW activity analysed in this chapter). Similarly, each GW interview has a clear opening and closing and consists of recurring questions and responses between Brundle and the interviewee. Using the same notation that I used in Section 4.2.4, the GW and the GW interviews consist of the following episodes:

- **Opening**
- **Monologues**
- **Interviews**
- **Closing**

- **Opening**
- **Questions**
- **Responses**
- **Closing**

simplicity I will continue to use the term episode as an interchangeable term for an internal component of the wider section being analysed.
Grid Walk: link-out/link-in > monologues/interview > link-out/link-in
Grid Walk Interview: link-out/link-in > interview (q>a) > link-out/link-in

Furthermore, the analysis will show that the link-outs/link-ins to the interviews also have a three part sequence, which is related to the exclusive and live context of the GW.

4.3.2. Exclusivity and Liveness

GWs are essentially a form of ‘mood reporting’ (Jaworski, Fitzgerald and Morris, 2003; Jaworski, Fitzgerald and Constantinou, 2005) designed to capture the ambience of the event. The function that the GW has in each broadcast is therefore influenced and enhanced by its placement in the mediatised broadcast (shown in Figure 4.17), which is related to the happenings of the ‘physical domain’.

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Figure 4.17 Placement of Grid Walks in the 2008 data set

When conducted, GWs occur during the second half of the pre-race show; starting approximately 20 minutes prior to the start of the race. Their placement within the mediatised broadcast is influenced by what is happening in the physical domain because the GWs take place on the Formula One starting grid when the drivers and teams are making preparations for the race. The grid is an exclusive site in the physical domain of the race event where the cars line up in formation (based on the previous day’s qualifying results) and

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8 I do not analyse the ‘monologue’ in any great detail in this chapter, but as analysed in Section 4.3.3 (leave-taking sequences) their link-out/link-ins do obviously overlap with the link-outs/link-ins of the ‘interviews’. The structure of the monologues can therefore be summarised as: link-out/link-in > monologue > link-out/link-in.
it has been fundamentally altered over the years due to the commercial and media influences that have affected the sport (see Chapter 2).

Commercial influences on Formula One have led to an increased presence of sponsors and guests on the grid\(^9\) and a changing role for the drivers because they are expected to talk to guests and journalists on the grid whilst they are preparing for the race. Formula One driver David Coulthard describes this unique situation in his 2008 autobiography and states:

> I’ve met various sports people who’ve said they couldn’t imagine being interviewed like that on the grid. In effect, if I am putting on my helmet and an interviewer approaches me, that is the same as being in a Real Madrid dressing room and talking to David Beckham while he is lacing up his boots. It would be unheard of\(^{10}\). But in F1 it is accepted, because it has a value in getting the sponsors on the grid. (2008: 91)\(^{11}\)

The evolution of the grid has increased the exclusivity of the setting that the broadcasters, and thus the viewers of the television event, have access to when reporting on the preparations for the race. Other invited guests on the grid including ‘kings, prime ministers, movie stars and pop stars’ (Brundle, 2008) enhance the exclusivity of the event first by their presence and second by their talk. The grid is a space for encounters with a variety of ‘others’, whom when prompted by Brundle, become the participants in live interviews that are seemingly unplanned and broadcast in full.

\(^9\) In Chapter 2 I discussed various media and commercial influences that affect the sport and Horne (2006: 20) and Whannel (1992: 179) argue that companies also invest in sport because there is the added opportunity for corporate hospitality at events, including access to the grid in Formula One.

\(^{10}\) When interviewing Nicole Scherzinger during the 2008 Monaco Grand Prix Martin Brundle makes a similar comment: ‘can you imagine or believe so many people on the grid I mean if this was (.) uh Wimbledon and uh if everybody cruising up to Federer or if it was uh a football pitch and cruising up to Beckham but we all launch on here and uh and uh attack the drivers’ (see Appendix D−4/L178–183).

\(^{11}\) Coulthard’s point is also illustrated by the 2010 Bahrain Grand Prix (as reported by Postma, 2010). As a domain that promotes exclusivity, Bernie Ecclestone believed that the grid was becoming too crowded. In order to reduce the number of people on the grid Ecclestone told the teams that in future it would be up to them to supply personal trainers with grid permits. Drivers argued that they needed their personal trainers to help them prepare for the race, whereas Ecclestone clearly believed that access should be granted to sponsors and journalists first (i.e. if drivers wanted trainers on the grid then permits would have to come out of the teams’ allocation). In protest drivers boycotted the grid by remaining in the pit lane with their personal trainers. It proved the worth of the drivers in this setting because their absence left grid guests, including sponsors, severely disappointed and journalists, like Brundle, without their most prized interviewee.
GW interviews typically take one of the following interrelated functions: (1) ‘elicitation of information for publication’ (Clayman and Heritage, 2002: 26; Montgomery, 2007: 145) and (2) the public performance of talk (Tolson, 2001). Like other interviews found within the coverage, the GW interviews are one of the building blocks of what I have defined as the sports-magazine, which consist of different ‘voices’ (Bakhtin, 1981, 1986) and/or ‘reported speech’ (Myers, 1999) that are used to construct a wider text. Furthermore, and similarly to the ‘pseudo-interviews’ found in the Sport Analyses (see Section 4.2.3), GW interviews are designed for an ‘overhearing audience’ (Heritage, 1985). When discussing news interviews, but equally relevant to a range of interviews broadcast in live sport, Bell and van Leeuwen argue that

much of our [news and current affairs] shows us, not what happened, but what people say about what happened (or might have happened, or will happen), and makes us eye-(and ear-) witnesses, not of events that would have occurred if no microphones and cameras had been present, but of events specially created for the purposes of being reported, such as press conferences and interviews. (Bell and van Leeuwen, 1994: 1; my italics)

GW interviews can be added to Bell and van Leeuwen’s examples because they give viewers a sense of what is happening on the grid, are a ‘finished [news] product in their own right’ (Clayman and Heritage, 2002: 1) and are designed for the purposes of the mediatised event. More significantly, they are not produced in the coverage to be used as a resource later in the programme: they only have value in the live coverage when and because they are broadcast live and within an exclusive domain.

Because GW interviews are live and take place within the exclusive physical domain of the grid they are what might be regarded as a traditional ‘interview’ activity type, which involves an interviewer (i.e. Martin Brundle) asking questions to a selected interviewee who answers them. However, the talk during the GW interviews is what Scannell (1991) refers to as ‘double articulated [talk]’. It is simultaneously in the (physical) ‘there’ of the production of the event and the ‘here’ of (the mediatised) reception (Tolson, 2006: 113). ‘Double articulation’ is a fundamental feature of all broadcast talk, especially that which is live, but it is often used to explain media interviews in particular because the questions and answers that
structure the exchange are simultaneously designed for the face-to-face interaction and the television audience. Thus in the following section I will discuss the relationship between this function of the GW activity and the internal components of the GW interviews.

4.3.3. The Episodical Structure of Grid Walk Interviews

Opening Sequences

Broadcast interviews are usually planned in advance (e.g. chat shows and political interviews) and even when interaction occurs more spontaneously (e.g. ‘sound bites’ and ‘vox pops’ in news programmes), producers usually have the option to select and/or edit the talk that is broadcast. In comparison, consent to be interviewed and the conventions of the GW interactions are established in a relatively short opening sequence, which is broadcast live and in full as part of the GW interviews that take place.

Interviews on the grid are usually instigated by Brundle using a tri-partite sequence that involves non-verbal cues that are seen in the visual track of the broadcast. Figure 4.18 shows the non-verbal cues used by Brundle as he attempts to engage with the former Formula One driver Michael Schumacher at the Grand Prix of Europe (also shown in Extract 4.6 below):

Figure 4.18a: Martin Brundle approaching Michael Schumacher for an interview – attempt 1 (Extract 4.6/L66)

Figure 4.18b: Martin Brundle approaching Michael Schumacher for an interview – attempt 2/acceptance (Extract 4.6/L70−71)

Figure 4.18c: Martin Brundle approaching Michael Schumacher for an interview – signal to talk (Extract 4.6/L73−76)
For an interview to take place Brundle first needs to approach an interviewee and it is during this phase of the interaction that he and the interviewee negotiate a suitable physical stance in which the interview can take place. Brundle’s first attempt to get Schumacher’s attention in Figure 4.18a ‘fails’ because Schumacher is on his mobile phone, but in the second attempt, after ending his phone call, Schumacher signals his agreement to talk by shifting his posture towards Brundle, as Brundle leans in with the microphone (Figure 4.18b > 4.18c; Extract 4.6 below/L70-71).

Despite needing two attempts to engage with Schumacher, Extract 4.6 is similar to the opening sequences of other GW interviews also shown below because there is a three-part sequence in both the visual and verbal track. Brundle first locates an interviewee during his monologue [M], then approaches them to be interviewed [A], before asking them the first question [Q1] that marks the transition into the main body of the interview.¹²

[Extract 4.6]
European GW – opening sequence (Michael Schumacher)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>62</td>
<td>MB I would love to get a quick word with</td>
</tr>
<tr>
<td>M</td>
<td>63</td>
<td>Michael Schumacher (.) if he’s if he’s</td>
</tr>
<tr>
<td>M</td>
<td>64</td>
<td>up for it I suspect I suspect he’s</td>
</tr>
<tr>
<td>M</td>
<td>65</td>
<td>going to say no all he always (.) he MS with</td>
</tr>
<tr>
<td>A1</td>
<td>66</td>
<td>always used to (3) // sorry to interrupt finger in his ear</td>
</tr>
<tr>
<td>M</td>
<td>67</td>
<td>Michael is there any chance of a quick</td>
</tr>
<tr>
<td>M</td>
<td>68</td>
<td>word live on British TV? (.) // oh he’s on CAM MB</td>
</tr>
<tr>
<td>M</td>
<td>69</td>
<td>the phone he’s actually on the phone turns to cam;</td>
</tr>
<tr>
<td>M</td>
<td>70</td>
<td>(.) I didn’t see that (.) // Michael any MB leans in</td>
</tr>
<tr>
<td>M</td>
<td>71</td>
<td>word a quick chance of a quick word towards MS</td>
</tr>
<tr>
<td>A2</td>
<td>72</td>
<td>live for British TV? how you doing</td>
</tr>
<tr>
<td>MS</td>
<td>73</td>
<td>good</td>
</tr>
<tr>
<td>MB</td>
<td>74</td>
<td>you’re not so busy these days on the grid</td>
</tr>
<tr>
<td>MS</td>
<td>76</td>
<td>less yeah</td>
</tr>
</tbody>
</table>

¹² In the extracts // indicates the exact transition between the sub-episodes of each GW interview opening sequence.
Q1 sorry I didn’t realise you were on the telephone that was rude of me sorry sorry to butt in Mario (.) // so a quick word now what’s your feeling Ferrari’s got a good chance to win this

[Extract 4.7]
Australian GW – opening sequence (Heikki Kovalainen)

54 MB good luck with that we’re going to move on and try and find uh (..) Heikki Kovalainen (..) see if we can get a quick word with him (..) before he <heads off anywhere> (..) so if we can just just steam in (..) // Heikki quick word for ITV we’re live we’re live at the moment sorry to interrupt (fighter jet engines) we’re live this way (..) // so Congratulations third on the grid you must be pretty satisfied

[Extract 4.8]
Bahrain GW – opening sequence (Jenson Button)

6 MB (..) I wonder if any of the grumpy drivers will talk to us today let’s give it a try (..) lots of very interesting people on the grid too (..) I’d like to try and find let’s have a quick word with uh (..) // Jenson hello geezer how’s it doing yeah I’m alright thank you //and any news out on the track track look alright
[Extract 4.9]

Spanish GW – opening sequence (Vijay Mallya)

| MB | 79 | (. ) we’re going to wander down and see who else we can find I’d like to uh (. ) find the boss of the Force India team if I can (. ) <Vijay Mallya> (. ) and uh where (. ) |
| MS | 80 | MB walks off up the grid; |
| M | 81 | can I find I’d like to uh (. ) find the boss of |
| 82 | the Force India team if I can (. ) |
| 83 | <Vijay Mallya> (. ) and uh where (. ) |
| 84 | // Vijay? |
| 85 | VM | °hey° |
| 86 | MB | welcome to the grid and uh (. ) it’s well |
| VM | |
| A | 87 | it’s so exciting that you’ve come in and taken over what was the Jordan and |
| 88 | uh Spyker Midland team you’ve brought |
| 89 | a lot of energy (. ) and some money to it |
| Q1 | 91 | // how’s it going for you |

[Extract 4.10]

European (Valencia) GW – opening sequence (Nick Heidfeld)

| M | 184 | right Nick Heidfeld is standing over here let’s see he’s not nor- |
| 185 | MB approaches |
| 186 | (. ) // Nick one minute (. ) top man (. ) |
| NH; | |
| A | 187 | (laughs) are you going to time me set the NH looks at his |
| 188 | stop watch (. ) // right tell us how the Watch |
| Q1 | 189 | track is |

The sequence found in the GW Interview openings is therefore similar to the three-part sequences found in Programme Links and Sport Analyses (see Section 4.2.4), which can be summarised as follows:

GW Opening Sequence: monologue > approach > question

First, during a ‘monologue’, Brundle is heard directly addressing the audience as he walks up and down the grid describing and evaluating what he is seeing as he is looking for people to
interview. In the extracts shown above he explains that ‘[he] would love to get a quick word with Michael Schumacher’ (Extract 4.6/L62–63); ‘we’re going to move on and try and find uh (. ) Heikki Kovalainen’ (Extract 4.7/L54–56); ‘we’re going to wander down and see who else we can find’ (Extract 4.9/L79–81) and in Extract 4.8 ‘wonder[s] if any of the grumpy drivers will talk to us today’ (L6-8). These utterances help give coherence to the activity because they prevent extended silences, which might occur as Brundle is looking for people on the grid to interview. By describing what he is doing in the current moment/wants to do next he is also orienting to the next part of the GW activity.

The second phase of the opening-sequence to a GW interview consists of Brundle approaching the potential interviewee and it is here where the suggestion and acceptance to be interviewed is negotiated. As discussed above this is usually achieved by shifts in posture by the participants (see Figure 4.18), which is further supported by the way potential interviewees refuse to be interviewed.

During 2008 there were 7 direct refusals made to Brundle during GWs and all of these were produced by drivers. Extracts 4.11 and 4.12 are taken from the Canadian GW, which was particularly problematic to Brundle because Robert Kubica, Kimi Raikkonen and Nico Rosberg all declined to be interviewed when approached.

[Extract 4.11]
Canadian GW – driver refusals

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<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>M</td>
<td>45 MB</td>
<td>this track but it is (. ) super fast let’s see if we can just find Robert Kubica (. ) MB next to RK;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>46</td>
<td>RK shakes his head and waves;</td>
<td></td>
</tr>
<tr>
<td>A - R</td>
<td>47</td>
<td>Robert (. ) // just a quick word we’re live no //okay let’s see if we can find another MB away MB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>48</td>
<td>one (. ) and uh I want to I must get a walk off</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>49</td>
<td>sound bite from (. ) from one of one of these pedlars (. ) Kimi is on the grid he never really talks to us since uh (. ) he said rude words on the grid in Brazil (2) MB next to KR;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A-R</td>
<td>51</td>
<td>/Kimi quick word? (. ) Kimi quick word (. ) one (. ) one line (. ) // “we tried” (. ) KR raises hand and shakes head;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>55</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```
okay (.) we’re going to find somebody
MB smiles and walks off down
I am absolutely determined we’re going to find a pedlar (.) <to get
MB walks off; MB walks down the grid
ourselves a sound bite of what is is going on> (.) on the uh on the race track
LS cam trying to keep MB in
(.) where’s Fernando Alonso (.) he’s not
even on the grid at the moment (.)

[Extract 4.12]
Canadian GW – driver refusal (Nico Rosberg)
right we are going to find (.) MB walks off;
somebody I promise you (.) because I need to know (.) what it’s like (.) out there on the race track (2) where’s Nico MB stops next to
is he about? (3) right oh he’s putting mechanic;
his balaclava on for goodness sake // MB walks up to
(2) Nico a quick word (.) no okay NR; NR shakes
I don’t blame you to be honest mate (.) his head; MB
I really don’t blame you (laughs) here’s walks off a Ferrari I’m quite enjoying this now

The opening sequences to interviews that are refused are similar to those that do eventually take place. They begin with a monologue [M], which is followed by an approach [A], but rather than being followed by an acceptance to talk, there is a refusal [R], which is shown in the figures below:
Kubica refuses to be interviewed by raising his hand and shaking his head towards Brundle (Figure 4.19; Extract 4.11/L46–47) and similarly Rosberg refuses Brundle’s invitation to talk by shaking his head as he is putting his balaclava and helmet on (Figure 4.20; Extract 4.12/L80–83).

Once a refusal is given, Brundle shifts back to producing a monologue as he tries to find another person to interview (e.g. ‘let’s see if we can find another one’ – L48–51). The talk that he immediately produces in this monologue topicalises the tension between the physical grid space and the mediatised GW activity. Following Kubica’s refusal in Extract 4.11, Brundle states that he ‘must get a sound bite (.) from one of these pedlars’ (L49–51), and similarly repeats on lines 57–60 after Raikkonen’s refusal that he is ‘absolutely determined...to get a sound bite of what is going on> (.) on the uh on the race track’. Brundle seeks out drivers as interviewees on the grid, especially because they have ‘news’ about the track conditions. However, as I explained in Section 4.3.2, although there is an expectation that drivers should interact with journalists and guests on the grid, they are nevertheless there to prepare for the race. The refusals can thus be simultaneously considered as non-normative of the activity (because an interview does not take place) and normative (because drivers frequently and legitimately refuse to be interviewed). Nevertheless, the effect of the refusal in the live broadcast is the same. Refusals illustrate the status that the drivers have in the setting and are an acceptable (rather than aberrant) part of the activity that indicates the performative nature of the interviews that do (and do not) occur. Regardless of whether talk takes place, the GW activity represents the grid space and the wider Formula One event taking place.

Like other forms of media interviews, GW interviews are ‘doubly articulated’ for people on the grid and for the audience watching via television. Brundle must orient his talk to both the physical and mediatised setting, and whilst doing this the ethos that the grid/GW has as a live and exclusive domain is further enhanced. When an interviewee does agree to talk to Brundle the final segment of the opening sequence consists of a link-in to the interview itself, which is the first main question of the interview [Q1]. On one hand utterances such as ‘sorry to interrupt’ (Extract 4.6/L66; Extract 4.7/L61), ‘quick word’ (Extract 4.6/L62, 67-68, 71, 80;

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13 In order to get to the grid, drivers leave the pit lane and drive the length of the track, which allows them to assess the track conditions.
Excerpts 4.7/L56-57, 59; Extract 4.8/L10-11; Extract 4.11/L147, 54 and Extract 4.12/L82) and ‘one minute’ (Extract 4.10/L186) are negative politeness formulae (Brown and Levinson, 1978) used by Brundle in the initial approach/question to help minimise the intrusion and imposition caused by the interview. However, utterances like ‘quick word’ and ‘live’ (e.g. Extract 4.6/L72; Extract 4.7/L60, 62) also signify the mediatised context and its relationship to the physical setting. The formulation ‘live on British TV’ (Extract 4.6/L72) for example, identifies Brundle to the interviewee and ensures that the interviewee is aware of whom they are talking too and that they will not say anything untoward or offensive in the live mediatised context.14,15

Questions and Responses

Once Brundle has instigated the interview the interaction consists of questions and responses. I use Goffman’s notion of ‘response’ instead of ‘answer’ to describe the second pair part of the exchange because it accounts for the chained nature of adjacency pair sequencing usually found in interviews (Goffman, 1981: 35). Clayman and Heritage (2002) argue that the chained nature of adjacency pair sequencing is ideally suited to political news interviews, where the talk produced by both interlocutors is an ‘interactional game’, consisting of turns that constitute ‘moves’ at particular points in play:

Each question has a retrospective import – some questions accept and build upon the interviewee’s previous remarks in a way that moves the discussion along, while other questions subject prior remarks to challenge. Each question also has a prospective import – some questions are relatively open-ended and allow the interviewee maximum leeway to respond, whereas others narrow the parameters of an acceptable response and exert pressure on the interviewee in same way. Correspondingly, the sense and import of an interviewee’s response depends in part on how it deals with the agenda.

14 For example, in Extract 4.11 Brundle refers to the time that Kimi Raikkonen swore on live television when he says ‘[he] never really talks to us since uh (. . .) he said rude words on the grid in Brazil’ (L52−53)
15 The formulations used by Brundle during the initial approach/question is also usually dependent on the category of interviewee. The scope of this study does not allow me to analyse this characteristic of the GW interviews in any great detail, but two illustrative examples are: (1) the way that drivers get asked about the track conditions (e.g. in Extract 4.8/L14−15 Button is asked ‘any news on the track track look alright’ and in Extract 4.10/L188−189 Heidfeld is asked to ‘tell us how the track is’) and (2) the fact that ‘celebrity’ guests are usually asked ‘what brings you to the grid today?’, which allows them to ‘authenticate’ (Thornborrow, 2001) their presence on the grid.
established by the question – whether it is dutifully answering, or resistant in some way, or downright evasive. (2002: 13)

The ‘chained’ structure of the news interview is well suited to the political news interview because it allows the interlocutors to achieve their goals in the interaction. The style of questioning is designed to ‘challenge’ and ‘exert pressure’ on the interviewees, and consequently, due to the management of the interview by the interviewer, interviewees are restricted in how they can respond. Similarly, an interviewee’s response is monitored by the interviewer in order to establish whether they are agreeing with the challenges put to them or ‘resisting’ or ‘evading’ the issues. This structure is confrontational in nature and thus it has led to the political news interviews’ status as a recognisably entertaining broadcast genre.

Even though I have used the term ‘response’ because similar chained sequences can occur in the interactions that take place in GW interviews and elsewhere in the broadcast (e.g. Sport Analyses), it is actually more common to find discrete adjacency pair sequencing within GW interviews. The following extract shows a GW Interview with driver Heikki Kovalainen, where discrete adjacency pair sequencing occurs:

[Extract 4.13]
Monaco GW – question/response exchange (Heikki Kovalainen)

<table>
<thead>
<tr>
<th>Q1</th>
<th>R1</th>
<th>Q2</th>
<th>R2</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>MB</td>
<td>we’re live this way (.) so</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td></td>
<td>congratulations third on the grid you</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td></td>
<td>must be pretty satisfied</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>HK</td>
<td>yeah (.) yeah it’s (.) much better</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td></td>
<td>than last year (.) so (.) I think we I think</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td></td>
<td>we’re going to have a good race but uh</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td></td>
<td>the most important thing is to (.) take it</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td></td>
<td>steady step by step and °increase the</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td></td>
<td>pace°</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>MB</td>
<td>explain to th- the viewers just what it’s</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td></td>
<td>like the track conditions and what it’s</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td></td>
<td>like inside the car today</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>HK</td>
<td>well anybody who wants to know they</td>
<td></td>
</tr>
</tbody>
</table>
should come to Finland in the sauna
with me (.) for hour and a half (.) with
uh with uh water all the time on the (.)
on th-thing and that’s (.) uh rough uh
rough estimation

yeah okay uh what are what are you
hoping to achieve will you be satisfied
with a podium or uh do you think you
can smell a victory even

I I uh uh I honestly just wanna have a
clean race (.) anything better
than third is is good (.) I don’t know
what the others will do I will just (.)
go (.) flat out all the way through the
race (.) and at the end we’ll see what
the result is I I’ll just (.) concentrate

hundred percent

Apart from the minimal response used by Brundle on line 80 (‘yeah okay’), in Extract 4.13 there are a quick succession of question-response sequences that are not chained. In each adjacency pair sequence Brundle follows a different line of questioning that addresses the driver’s qualifying position [Q-R 1], the track conditions [Q-R 2] and the prospects of the race to come [Q-R 3] respectively. Similarly to the way in which the chained structure of the news interview and the ‘pseudo-interview’ in the Sport Analysis (see Section 4.2.3) are related to the purposes of those activity types, the structure of the GW interviews is ideally suited to the GW. The quick succession of questions and responses convey and enhance the live and exclusive setting in which the interviews take place. Brundle has an agenda that he needs to fulfil as quickly as possible in the live setting, and thus this makes the GW look even more live and unplanned.
Leave-Taking Sequences

As the following examples show\textsuperscript{16}, the sense of urgency that the GW interactions have continues through to the end of the interviews because Brundle leaves the interactions fairly abruptly:

[Extract 4.14]
Australian GW – leave-taking sequence (Heikki Kovalainen)

\begin{center}
\begin{tabular}{lll}
\textbf{R} & (final response from interviewee) & \\
92 & MB & we’ve had enough of your time thanks MB walks off \\
C & 93 & a lot (.) // right (.) uh let’s see if we can across the track to \\
M & 94 & find a Ferrari driver (.) Ferrari \\
?? & 35 & \\
\end{tabular}
\end{center}

[Extract 4.15]
Bahrain GW – leave-taking sequence (Jenson Button)

\begin{center}
\begin{tabular}{lll}
\textbf{R} & (final response from interviewee) & \\
C & 33 & MB alright good stuff (.) // we’re now going MB walks off \\
M & 34 & to try and find a few others // have a down the grid; \\
?? & 35 & good race Jenson (.) \\
\end{tabular}
\end{center}

[Extract 4.16]
Spanish GW – leave-taking sequence (Vijay Mallya)

\begin{center}
\begin{tabular}{lll}
\textbf{R} & (final response from interviewee) & \\
132 & MB & okay thanks for your time good to see MS MB walks off \\
C & 133 & you and good luck this afternoon (.) // up the grid \\
134 & & let’s see I’d like to find uh (.) little \\
M & 135 & Vettel and I haven’t don’t think I’ve ever \\
136 & & spoken to him on the grid (.) \\
\end{tabular}
\end{center}

[Extract 4.17]
European GW – leave-taking sequence (Nick Heidfeld)

\begin{center}
\begin{tabular}{ll}
\textbf{R} & (final response from interviewee) \\
\end{tabular}
\end{center}

\textsuperscript{16} The closing sequences come from the same interviews that are shown in Extracts 4.7–4.10.
These leave-taking sequences show that it is Brundle who instigates the end of the interview by not following up the preceding response from the interviewee with a further question. First, Brundle either thanks the interviewee for their time (e.g. ‘we’ve had enough of your time thanks a lot’ - Extract 4.14/L92; ‘okay thanks for your time’ – Extract 4.16/L132; ‘ alright thanks for your time’ – Extract 4.17/L223) and/or he wishes them well for the race (‘have a good race Jenson’ – Extract 4.15/L34–35; ‘good to see you and good luck this afternoon’ – Extract 4.16/L132–133). He then explains his next action, which is usually to find another interviewee to talk to. In the above extracts he states, ‘let’s see if we can find a Ferrari driver’ (Extract 4.14/L93–94); ‘we’re now going to try and find a few others’ (Extract 4.15/L33–34) and ‘let’s see I’d like to find uh(.) little Vettel’ (Extract 4.16/L134–135). In Extract 4.17 the leave-taking sequence at the end of the Heidfeld interview actually represents the transition out of the entire GW activity as Brundle addresses the camera to go ‘back to you Steve’ (L224–225).

As the leave-taking sequence forms the link-in to the next section of the broadcast (i.e. the monologue/following interview or activity), Brundle’s talk orients simultaneously to the interviewees in the physical domain and the television audience watching the mediatised event. Extract 4.15/Figure 4.21 for example shows that during the leave-taking sequence of an interview with Jenson Button, Button is no longer in ear shot as Brundle produces his talk:

Figure 4.21a: Martin Brundle leaving Jenson Button – ‘ alright good stuff’ (Extract 4.15/L33)  
Figure 4.21b: Martin Brundle leaving Jenson Button – ‘ we’re now going to try and find a few others – have a good race Jenson’ (Extract 4.15/L34–35)
Brundle closes the interaction with Button by first stating ‘alright good stuff” (L33/Figure 4.21a) and then describes how he is ‘going to try and find a few others’ to interview (L33–34). However, as he makes these statements, including readdressing Button explicitly on lines 34–35 (e.g. ‘have a good race Jenson’), Brundle has already walked away from Button (Figure 4.21b). Therefore the leave-taking sequences continue to demonstrate the dual function of the activity’s features. First they are crucial to the interaction and the coherence of the activity because they indicate to the interviewee that the interview has ended (in the physical domain), but more importantly they show the activity’s performative status because the talk in particular appears to be designed for the mediated context. As discussed when analysing the quick succession of questions asked in the GW interviews, Brundle has an agenda that he needs to fulfil as quickly as possible in the live setting, and thus the abrupt leave-taking sequences makes the mediatised GW/grid look even more live and exclusive.

4.3.4. Summary
In Section 4.3 I have shown how GW interviews have an overall tri-partite structure, which helps create coherence in the activity as it does at other levels of the sports-magazine. Additionally, I have shown how the structural components of the mediatised activity are associated with the physical setting in which the GW takes place. GW interviews not only convey the live and exclusive grid context, they enhance it, thus supporting the view that the spectacle of the event is constructed as a result of how the event is portrayed on television. The GW interviews have a performative function and, as discussed in Chapter 2, this allows the broadcasters to ‘engender a sense of being there’ (Marriott, 2001: 725). The GW bridges the gap between the different ‘domains’ of the event immediately prior to the start of the race, and in the following section I show how this is achieved from the outset of the programme.

4.4. Programme Openings
4.4.1. Overview
Programme Openings [POs] are one of the most important activities in the programme because they contain the initial ‘ritual framing’ and ‘symbolics’ of the event (Dayan and Katz, 1994: 12)\(^\text{17}\). The analysis will show that in the POs the broadcasters situate the current race event into a characteristically unique physical setting, before formally introducing the

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\(^{17}\) This is particularly important in the live Formula One broadcasts because, unlike other live major sporting events like the Football World Cup or the Olympic Games that travel to a new venue every four years, Formula One visits multiple destinations during the course of a season (Hotten, 1998: xi; Noble and Hughes, 2004: 9).
current/forthcoming *mediatised* race event to the viewers. Most importantly, unlike the previous sections, in this section I analyse *non-live* as well as live segments of the data to show how the form of the broadcast relates to the function that the activity has in the sports-magazine.

Despite having distinctive characteristics, in the previous sections I showed that Programme Links, Sport Analyses and Grid Walks (and Grid Walk interviews) all have a similar tri-partite structure. In comparison, the episodical structure of the POs does not appear to be naturally segmented into what one would categorise as opening, internal content, and closing episodes. Instead the episodes in the 2008 POs are identified and categorised in relation to whether they are non-live or live as this is how the data is naturally segmented\textsuperscript{18,19}. Consequently in POs one does find a similar *linear* three part sequence to that found elsewhere in the programme where the past, present and future are interconnected and related to the ‘non-live’ to ‘liveness’ pattern emerging from the data.

After briefly discussing the relationship between the ‘physical locations’ represented in the PO and the function that the activity has in the broadcast (Section 4.4.2) I use the non-liveness/liveness of the episodes in the PO to structure the following analysis. In Section 4.4.3 I use data from the ‘non-live’ preliminary episodes of ‘new event’ POs (explained below) to show some of the ways that an event can be situated/framed by the broadcasters. I then analyse the explicit transition that is made between the physical and mediatised domains

\textsuperscript{18} The internal structure of a PO also appears to be dependent on the unique characteristics of the venue being represented (e.g. in Section 4.4.3 I discuss how and why ‘new’ events in 2008 have an additional ‘preliminary episode’), but it is not viable to analyse the variations between the episodes in the POs in any great detail in this study. The full transcripts for all of the POs in the 2008 coverage can be found in Appendix E and a breakdown of each of the POs is summarised in Appendix E–19.

\textsuperscript{19} Also: Monaco (the ‘jewel in F1’s crown’; Jones, 2009: 46) and Valencia (which is a new venue that is compared to Monaco in the broadcasts) are the only POs that contain additional ‘live’ episodes. With the exception of Monaco and Valencia, after the Opening Credits and before the final episode, all of the earlier episodes in the POs are ‘non-live’. They usually consist of a visual montage and/or replay footage from a previous Formula One race or qualifying session and are accompanied by a verbal description from Rider. In addition to Rider talking over the visual footage, the audio track sometimes contains other speakers and this adds further variation to the way that the activity can be constructed.

Non-live episodes sometimes occur back to back because one type of montage footage is followed by another. Montage footage that helps to identify, situate and frame the event is usually followed by footage that recaps the previous race/qualifying session (and thus the latter appears to perform a similar function to the former). However, in the POs to the German and Italian Grands Prix, replays from the previous races appear in the activity before the montages. I analyse these sections of the PO in Section 5.3.5 and discuss how they convey the (visual) spectacle of ‘the risk of rain’ and relatedly British driver Lewis Hamilton’s skill in these conditions. Thus the alternative structure in these POs may also be said to be associated with these dimensions of the sport, as well as the unique characteristics of the venue.
in the programme by drawing on data from the ‘live’ final episodes of the POs (Section 4.4.4).

4.4.2. Locations and Openings

As suggested by the dual aspect of the feature of ‘domain’, the notion of Formula One ‘location’, incorporates the physical host-destination travelled to, the ensuing broadcast (mediatised) event, as well as the associated Grand Prix, which I have summarised in Figure 4.22:

<table>
<thead>
<tr>
<th>Physical Domain</th>
<th>Mediatised Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting of the race (and broadcast)</td>
<td>Host-Destination: Representation of the geographical location of the race</td>
</tr>
<tr>
<td>Host-Destination: Geographical location of the race</td>
<td>GP Event: GP and associated activities</td>
</tr>
<tr>
<td>GP Event:</td>
<td>Host-Destination: Representation of GP and associated activities</td>
</tr>
<tr>
<td>Broadcast Event</td>
<td>Broadcast Event (i.e. the construction of the race event as a mediatised sports-magazine)</td>
</tr>
</tbody>
</table>

Figure 4.22: Multiple aspects of Formula One locations

The broadcasters may incorporate any one or more of these aspects of ‘location’ into the sports-magazine. For example, they may introduce the mediatised event explicitly by referring to the programme content (e.g. Extract 4.23 below), or they may convey various aspects of the physical domain (as above; fans in the grandstand during Programme Links and the live and exclusive setting of the Formula One starting grid). Another representation of the physical domain used by the broadcasters are wider indexes of the destinations travelled to. For example, Figure 4.23/Extract 4.18 shows how the volcano Mount Fuji is represented during the Japanese Grand Prix PO:
In the Japanese Grand Prix PO shown in Extract 4.18 the event is situated verbally within the geographical ‘spectacular setting’ (L30) of the ‘foothills of Mount Fuji’ (L29), which is first shown visually (Figure 4.23) in the opening seconds of the broadcast (see Appendix E−16/L2−3). Like other parameters of ‘physical location’, the representation of Mount Fuji in the PO situates the event into a characteristically unique physical destination and the function that such representations have within the POs is supported by previous research from both non-mediatised and mediatised contexts.

In non-mediatised contexts geographical location is often a category of information that is given, or rather negotiated, in the openings of conversations (Schegloff, 1972) or focus groups (Myers, 2006) as ‘part of a set of routine identifying characteristics’ (Myers, 2006: 327). People often begin interactions by asking where their fellow interlocutor has come from and/or where they live with the aim of establishing rapport and finding a safe topic with which to open up the interaction. However, the meaning potential of geographical location in openings is not unique to face-to-face interactions. The representation of nation and culture for example is central to major sporting events, like the opening ceremonies of the Olympic Games (Moragas Spa, Rivenburgh and Larson, 1995: 4) and, in their analysis of American
television sitcoms, Sadler and Haskins argue that the cityscape of New York was frequently shown during the opening credits of these programmes ‘as [an] anchor’ for the storylines’ setting (2005: 205).

These observations are relevant to understanding the representation of Formula One locations in POs because when the physical domain is represented in the Formula One coverage it appears to have very ‘little to do’ (Sadler and Haskins, 2005: 205) with the sport (i.e. the Formula One race). Local landmarks, like Mount Fuji, index the geographical locations travelled to and situate the races within characteristically unique settings. These representations are used to bridge the gap between the physical location of the race and the mediatised broadcast, especially as the broadcasters use these characteristics and knowledge about the track location in order to invoke particular values and expectations about the forthcoming race (I develop the latter in greater detail in Sections 5.4.2 when analysing data from the Belgian Grand Prix). In the following section I show how the broadcasters situate Formula One events using data from two new events introduced to the 2008 Formula One Championship calendar: Valencia (for the Grand Prix of Europe) and Singapore, which hosted the first ever night race in the sport.

4.4.3. Situating ‘New’ Events: Preliminary Episodes
In Chapter 3 I explained that examples of activities are not identical to one another, but when they differ from their ‘prototypical’ form they are clearly ‘marked’ (Sarangi, 2000: 5–7). The Formula One races held in Valencia and Singapore are ‘marked’ at the textual level of the broadcasts because the opening structure of their POs differ considerably from the others. POs (like Australia) usually begin after the Opening Credits\(^{21}\), but the new event POs begin before the Opening Credits; as summarised in Figure 4.24:

\(\begin{array}{ccc}
\text{AUS} & \text{OC} & \text{PC} \\
\text{EUR} & \text{PO} & \text{OC} \\
\text{SIN} & \text{PO} & \text{OC} \\
\end{array}\)

Figure 4.24: Placement/Structure of New POs in the coverage

\(^{21}\) I only refer to Opening Credits for illustrative purposes in this thesis, but needless to say all Opening Credits are identical and the only difference is the identification label of the race in question (e.g. ‘Round 1: Australia’).
The POs to the Grand Prix of Europe and the Singapore Grand Prix have what I later referred to as a ‘preliminary episode’ that occurs before the Opening Credits. In these ‘non-live’ preliminary episodes Rider introduces each of the events to the viewers by referring to their unique characteristics. The structure of each of the preliminary episodes is thus similar to that found in the wider PO activity because it situates and frames the forthcoming event, before viewers are formally invited in (see Section 4.4.4).

Extract 4.19 is taken from the preliminary episode to the Grand Prix of Europe, which took place in Valencia on a purpose built street circuit around the city’s harbour area:

[Extract 4.19]
Valencia PO – preliminary episode

In both the verbal and visual tracks of Extract 4.19, Valencia is situated into a ‘city of history and tradition (. ) [and] a city of pioneering architecture and sporting ambition’ (L1–7). Cities are often chosen as locations for major sporting events because of their world and economic status (see Horne and Manzenreiter, 2006) and it is this aspect of Valencia that is used to frame the forthcoming Formula One Grand Prix event. Reference is made to Valencia’s ‘sporting ambition’ (L4–7) and past achievements of hosting ‘World Championships in a
range of sports’, including the America’s Cup\textsuperscript{22} (L7–9). Once information about the setting has been given, the city location is then presented as the venue for the forthcoming race, where it ‘is going to host the Grand Prix of Europe (.) in some style’ (L12–13) and thus the link to the forthcoming race event is made.

Extract 4.20 shows the preliminary episode to the Singapore Grand Prix, which like the Valencia venue was also a city/street circuit located in Marina Bay, Singapore:

[Extract 4.20]
Singapore PO – preliminary episode

\begin{tabular}{ll}
1 & SR (soft music) \textbf{MONT} \\
2 & (VO) a short time ago buildings; water; \\
3 & the sun went down on Formula One as buildings at dusk; \\
4 & it used to be (.) Singapore brings us \\
5 & the most advanced new street circuit the \\
6 & sport has ever seen (.) complete with the \\
7 & most advanced street lighting (.) the lights around \\
8 & world has ever seen (.) it’s now all set (.) track; \\
9 & to bring us (.) for the first time the Singapore Flyer; \\
10 & Singapore Grand Prix (.) at night cityscape; \\
11 & \\
12 & (opening credits) \\
\end{tabular}

Despite being a key feature of such a new circuit, the ‘city’ location of Singapore is not explicitly referenced\textsuperscript{23} and viewers only see the city location in the visual track. Instead in the audio commentary (and visual footage) Rider foregrounds the innovation of the new Singapore venue, which is related to the fact that it is the first ever night race in the sport. The description used by Rider on lines 4–8 emphasises the uniqueness of the event because it is not only the ‘most advanced new street circuit the sport has ever seen’ it has the ‘most

\textsuperscript{22} This is also the topic of one of the many Profiles broadcast in the 2008 coverage about the new venues (e.g. Pr12c – ‘Valencia as America’s Cup Venue’). Other Profiles that are listed in Appendix C include ‘New track venues for 2008’ [Pr1b]; ‘Valencia new track preview’ [Pr11c] and [Pr12a]; ‘Valencia location’ [Pr12d]; ‘Singapore new track preview’ [Pr15a], ‘Jenson Button making cocktails in Raffles Hotel’ [PrInt15b] and ‘Singapore nighttime timetable’ [Pr15c] (see Appendix C).

\textsuperscript{23} This is foregrounded in the PO because during the Profiles related to the Singapore location (Profiles 1b, 15a and 15b) both the historic and modern attributes of the city are frequently mentioned.
advanced street lighting the world has ever seen’. Similarly to the audio description used by Rider in Extract 4.19, this sets the scene of the host-location of the race, before it is presented as the venue for the forthcoming race, which is ‘now all set (.) to bring us (.) for the first time the Singapore Grand Prix (.) at night’ (Extract 4.20/L8–10).

In Extract 4.20 the transition from host-city to race venue is conveyed in the visual track as the montage begins with footage of the city at dusk and ends with Formula One racing at night, as shown in the figures below:

![Fig 4.25a: Singapore at dusk](image)

![Fig 4.25b: Singapore at dusk](image)

![Fig 4.26: Cars racing on track at night](image)

In addition to showing the transition of the city location into a race venue, the visual footage within the preliminary episode conveys the transition between day and night (i.e. Figure 4.25>4.26). A similar sequencing of time is used elsewhere in the coverage. For example, in the opening line of the broadcast Rider introduces the event by saying ‘a short time ago the sun went down on Formula One as it used to be’ (L2–4) and this metaphor is represented visually in the footage after the Opening Credits (Figure 2.27; see Appendix E–15/L13):
Singapore’s status as a night race is frequently referred to by the broadcasters in the build-up to the race both literally and metaphorically because it connotes the innovative status of the venue, as well as the sport. The representation of time in the PO is supplemented by the order of the material in the activity as well because, from the sun setting on the venue and the sport at the outset of the programme (L2–3/Figure 4.27), in the very close of the PO activity Rider claims that Singapore ‘could well be the future’ – Appendix E–15/L52). During the PO the broadcasters juxtapose the past, present and the future time frames of the race venue, the event, and the sport itself and it is this linear sequence that brings viewers specifically into the current (mediatised) event.

4.4.4. Invitation into the live event: Final Episodes
Appendix E–19 shows that the number and order of ‘non-live’ and ‘live’ episodes found in each of the POs varies with every broadcast, but as I explained in Section 4.4.1 there is a ‘non-live’ to ‘liveness’ pattern emerging from the data; especially because in the final ‘live’ episode of the activity viewers are formally invited into the event. The following examples show that presenter Steve Rider usually indicates this shift from framing the event to inviting viewers into the event in the final episode using the discourse marker ‘so’:

[Extract 4.21]
Malaysia PO – transition into final episode

| 34 | SR | so welcome to Sepang and for podium  
| 35 | | Lewis Hamilton and McLaren this celebration  
| 36 | | promises to be a very different HELI circuit  
| 37 | | experience compared to that cruise to SPAN pit lane  
| 38 | | victory (.) they enjoyed in Melbourne |
[Extract 4.22]
Bahrain PO – transition into final episode
12 so welcome to the Sakhir circuit HEVI circuit and
13 and at last after a week of unwelcome area
14 headlines (. ) for the sport (. ) (music
15 fades out) qualifying yesterday gave us CAM SR in pit lane;
16 a Bahrain Grand Prix grid full of exciting possibilities (. ) for the future of
17 Formula One (. ) (engine noise)...

[Extract 4.23]
Monaco PO – transition into final episode
59 SR so welcome to our build up to this CAM SR with
60 Monaco Grand Prix where there hasn’t harbour in
61 been an all Ferrari front row for background
62 nineteen years... GPS SR name

[Extract 4.24]
France PO – transition into final episode
31 SR so welcome to Magny-Cours and track
32 after eighteen years this looks set to be
33 the last French Grand Prix to take place
34 at a circuit (music fades out) that’s SPIN to CAM
35 always had (. ) a reputation for rather SR in pit lane
36 predictable racing indeed we’ve got an GPS SR name
37 all Ferrari front row this afternoon...

[Extract 4.25]
Britain PO – transition into final episode
36 SR so welcome to the British Grand SPAN pit lane
37 Prix the future might be Donington
but the present is this evocative and at the moment very wet high speed circuit of Silverstone...

[Extract 4.26]

Hungary PO – transition into final episode

22 (music fades out)
23 SR so welcome to the Hungarian HELI track and paddock
24 Grand Prix where Lewis Hamilton is MS McLaren
25 on pole position (. ) just as he was last paddock
26 year but such a different atmosphere... garage

[Extract 4.27]

Belgium PO – transition into final episode

35 SR (music stops)
36 so welcome to Spa one of the most HELI track and location
37 evocative and challenging circuits (. ) in
38 Grand Prix motor racing and this Belgian
39 Grand Prix along with the Italian Grand CAM SR on
40 Prix at Monza next weekend (. ) the balcony in
41 paddock
42 first of two back to back races which will GPS SR name
43 go a long way towards deciding the
44 destiny (. ) of this 2008 World Championship battle...

[Extract 4.28]

China PO – transition into final episode

21 SR so welcome to the Shanghai HELI/LS pit
22 International Circuit it’s warm it’s straight;
23 sultry it’s dry at the moment (. ) but it blue mascots
24 certainly feels like the possibility of dancing on grid
25 rain for this absolutely vital (. ) Chinese MS to CAM
As explained in Chapter 3, the boundaries of activities/episodes are not always clear cut and these examples show how the transition into the final episode of the PO is related to the different resources used to construct the activity, which vary for each event. In Extracts 4.26 (L22) and 4.27 (L35) the shift into the main broadcast is indicated by the music fading out and stopping, whilst in the other examples the music continues to be heard before fading out at a later stage (e.g. in Extract 4.21 the music continues until L39 and in Extract 4.24 until L34). Similarly, although Rider is sometimes seen immediately addressing the camera as the final live episode begins (e.g. Extract 4.23/Figure 4.28a), the visual footage usually either continues to show footage from the previous episode (e.g. the podium celebration in Extract 4.21) or includes new footage of the surrounding physical live location (e.g. Extracts 4.22, 4.26, 4.27 and 4.28)²⁵.

However, it is important to consider how the transition into the live event is signalled immediately in the verbal track as viewers are explicitly ‘welcomed’ into each of the live events (i.e. welcome to: ‘Sepang’, the ‘Sakhir Circuit’, ‘Magny-Cours’, the ‘British Grand Prix’, the ‘Hungarian Grand Prix’, ‘Spa’ and the ‘Shanghai International Circuit’). And regardless of when it occurs, during the final episode of the PO Rider is always seen in the visual track in situ of the race event addressing the viewers. Rider’s verbal address to the camera, as shown in the figures below, marks the transition into the current live event because it connects ‘his’ physical location in the race event to the viewers’ mediatised one via the visual track:

²⁵ As I analysed this type of visual footage in the previous sections I do not do so again here.
In addition to being invited into the physical venues of the races and/or the Grand Prix events, viewers are often invited into the mediatised event during the PO. For example in Extract 4.23 Rider welcomes the viewers to ‘our build up to the Monaco Grand Prix’ (L59–60), whilst in Extract 4.29 below, which is taken from the final episode of the Singapore Grand Prix PO, Rider connects the physical location of the race to the mediatisation in an alternative way.

[Extract 4.29]

Singapore PO – transition into final episode

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>SR</td>
<td>so now here we are</td>
<td>SPIN to CAM</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>ready to race in the sultry heat of a</td>
<td>SR in pit lane</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>Singapore evening (.) all so that you at</td>
<td>GPS SR name</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td>home in the UK can watch a live</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>Formula One (.) in your traditional</td>
<td>SR turns to MkB</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>Sunday lunch time slot...</td>
<td>MCU MkB</td>
<td></td>
</tr>
</tbody>
</table>

In this example Rider bridges the gap between the physical and mediatised domain instantly in the final episode of this PO because he is seen immediately addressing the camera (Figure 4.28d) and states ‘so now here we are ready race...’ (L43–44). The mediatised event is indexed in this extract when Rider clarifies that the (timing of the) race was introduced ‘so that you at home in the UK can watch a live Formula One (.) in your traditional Sunday lunch time slot’ (L45–48). Rider not only (re-)emphasises the unique characteristics of the

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26 Jones (2008b: 221–223) explains that the Singapore night race was ‘introduced so that rather than starting pre-dawn in the vital European market the race could start in the afternoon for European viewers’. He adds that ‘in addition to aligning the race timing with the key market, there was the bonus that the cars looked spectacular...Brake discs could be seen glowing, sparks flew as cars bottomed out over the bumps and flames belched from red-hot exhaust pipes.’
Singapore event (as a night race), he directly addresses ‘you’ the British viewers ‘at home in the UK’ (L45-46) thus making a very explicit link between the physical race event and the television audience watching the British broadcast, as well as the forthcoming race itself.

4.4.4. Summary

In this section I have illustrated some of the ways that the broadcasters ‘engender a sense of being there’ (Marriott, 2001: 725) in the PO in order to bridge the gap between the different ‘domains’ of the event. The variations in arrangement and content of each of the POs not only allows for a fluid transition between different components of the broadcast, it also helps to convey the unique characteristics of each of the Formula One ‘locations’/domains that are represented.

I have proposed that during the final episodes of the PO viewers are invited into the current physical event/moment. Without taking into consideration the multiple arrangement of features that exist within the activities, the sequencing of episodes within the POs is closely linked to the three-part structure of activities/episodes that I have referred to elsewhere in the chapter because the current ‘live’ moment is connected to the past and the future. The packaging of the event at both the micro- and macro-level reflects the linearity of time because the broadcasters continuously move from the past, present and the future; the pre-race, race and post-race shows; and activities consist of links between their adjacent counterparts. However, there is a second complementary time frame in the live event, which I develop in the following chapter. Specifically, I analyse data from throughout the 2008 Belgian Grand Prix sports-magazine to examine how the broadcasters use ‘risk’ (i.e. ‘the risk of rain’) in order to construct the mediatised spectacle. In the analysis I draw on two approaches of recontextualisation, which map on to the linear and non-linear time frames of the live event, thus illuminating the discourse structure of the live mediatised sports-magazine further.
5. RECONTEXTUALISATON, RISK AND THE PRODUCTION OF SPECTACLE

5.1. Introduction

In this chapter I expand on the analysis of the micro-components of the broadcast undertaken in the previous chapter and show how coherence is created between components and topics at the macro-levels of the sports-magazine. Specifically, I draw on the notions of ‘sequential’ and ‘relational recontextualisation’ (defined below) to analyse how ‘the risk of rain’ (also defined below) is reported on as part of the production of spectacle of the event.

After defining the term ‘recontextualisation’ (Section 5.2.1), in Section 5.2.2 I explain how ‘sequential’ and ‘relational recontextualisation’ are relevant to our understanding of the wider programme structure. However, in this chapter I specifically draw on ‘recontextualisation’ in order to explain how ‘risk’ (defined in Section 5.3.1) is represented and utilised by the broadcasters as part of the construction of the mediatised spectacle. In particular I show that ‘the risk of rain’ is ‘premediated’ (Grusin, 2004) by the broadcasters to create a sense of uncertainty surrounding the races. Although there are multiple ‘risks’ associated with the sport that are frequently topicalised by the broadcasters, ‘the risk of rain’ is particularly appealing to the live broadcasts (described in Section 5.3.2 as a ‘recontextualisation of the weather’) and in Section 5.4, using data from a single broadcast, I illustrate how the ‘the risk of rain’ is discursively constructed as spectacle in the sports-magazine.

5.2. Sequential and Relational Recontextualisation

5.2.1. Defining Recontextualisation

Recontextualisation is defined as ‘the dynamic transfer-and-transformation of something from one discourse/text-in-context...to another’ (Linell, 1998: 144-145; also Bauman and Briggs, 1990: 74-75). Once a text has been extracted from its original context (entextualised) it always becomes decontextualised and recontextualised because it has been inserted into a new environment (Bauman and Briggs, 1990). Recontextualisation does not necessarily involve an explicit alteration to the given text or discourse, but there is ‘never a pure transfer of a fixed meaning’ (Linell, 1998: 148). Linell explains that recontextualisation is similar to Goffman’s notion of reframing (1974) and encompasses examples such as linguistic expressions, knowledge and theoretical constructs (Linell, 1998: 145), which vary depending on the context in which they occur.
Below I consider examples of recontextualisation in the media (including televised sports like Formula One), but there are many examples outside of the media broadcast context, which exemplify recontextualisation¹, such as the research process. I therefore referred to recontextualisation in Chapter 3 (particularly Section 3.3.3) because it is commonly associated with data collection like transcription (Ochs, 1979/1999: 168). The live broadcasts used in this study are examples of ‘entextualised’/‘decontextualised’ texts because they have been recorded and transcribed. I endeavoured to provide an accurate representation of what and how things were said and shown, but the transcriptions are ‘recontextualised’ texts because the transcribing process is ‘selective’ and dependent on the ‘theoretical goals and definitions’ of the research (Ochs, 1979/1999). The data (i.e. the live event) exists in a different form and domain from where and why it was originally produced (and as I discussed in Section 3.3.3 this has implications in the current study because essentially the ‘live’ data is no longer ‘live’).

Similarly, Lorenzo-Dus observes that politicians’ discourse is recontextualised in broadcast news due to the editing practices that are involved in its production (2009: 159). The representation of political discourse in broadcast news is never a neutral account of the original discourse because there is always a change of meaning between contexts. Even if the words of a politician are not specifically altered by the journalists reporting them, due to the way it is reported in this new context, the broadcasters nevertheless ‘label and categorise [the words], thereby embedding the [broadcaster’s] assumptions of what and who is being reported’ (Lorenzo-Dus, 2009: 159). Similar recontextualisation processes are found in many other mediatised texts, including the live sports reporting I analyse in this study.

5.2.2. Sequential and Relational Recontextualisation in Live Formula One
One of the most common examples of recontextualisation during live sports coverage is that of replays. Replays were the basis for Marriott’s observation that initially influenced this study, which is that

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¹ Linell explained recontextualisation using the example of interviews with suspects of crime (1998: 150). Police interviews are an example of a recontextualised discourse/text because they are usually transformed on multiple occasions between different contexts. The police interview initially begins as a dialogical interaction from which the suspect’s story is extracted (i.e. entextualised). The ‘story’ provided by the suspect then appears in subsequent contexts, usually in an altered form, such as the ‘renarrated and reformulated [report] by the policeman’, which may later be used in court proceedings.
Replays have ‘a dual temporal status’ because they are ‘composed of both live and non-live material’ and ‘[exist] in both the past and the present at one and the same time’ (Marriott, 2007: 80). One example of replays in the live broadcast are ‘race replays’, which are broadcast as part of the main live coverage and accompanied by live audio commentary. They contain, for example, non-live visual footage of a crash or overtaking manoeuvre, that has already happened and which has usually been shown previously in the live coverage. Like the surrounding live main race coverage, race replays are a combination of visual footage provided by the commercial rights holder FOM and audio description/analysis provided by the ITV commentary team. In the following sections I discuss replay footage from throughout the sports-magazine, where ITV have far more control over the content and form of the material, including an example of replay footage that is accompanied by a non-live audio description (see Section 5.4.2), but the following Extract 5.1 shows a ‘race replay’, which is taken from the 2008 Canadian Grand Prix.

Extract 5.1 (and the figures below) show an example of recontextualisation in the live coverage of Formula One because original race footage of a crash in the pit lane is taken out of its original live context (i.e. it is ‘entextualised’) and then relocated and transformed for a later section of the coverage (i.e. ‘recontextualised’). To summarise the events leading up to the crash: during a safety car period in the race, cars were held for a short period of time at the end of the pit lane behind a red light. Two drivers (Raikkonen and Kubica) stopped their cars at the red light, whilst two other drivers (Hamilton and Rosberg) both failed to stop. Hamilton subsequently crashed into the back of Raikkonen’s car before Rosberg hit the back of Hamilton’s car. Rosberg was able to drive away, but Hamilton and Raikkonen retired from the race due to the damage their cars had sustained.

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2 In 2008 drivers/cars were allowed to make pit stops during a safety car period, but they were often held in the pit lane behind the red light to prevent them joining the track in a dangerous position (i.e. joining the pack of cars circulating behind the safety car).
Canadian GP – Pit Lane crash as ‘race replay’

95      JA  we get so many safety cars it’s always a
96      RA  risk Hamilton clearly unsighted (.)
97      KR  hasn’t realised what was going on let’s
98      MB  see if we can work it out =
99      JE  = right they’re queueing they’ve been
100     RH  queuing
101     [   ]
102     JA  Kubica’s jumped Hamilton first of
103     MB  all look at that=
104     MB  = he has look they’re both they’re
105     RH  both waiting for the red light and Lewis
106     KR  comes steaming in as does Rosberg
107     JE  (. ) and loses his wing as well (. ) and
108     RH  then Kubica look there is the red light
109     KR  there’s the red light waiting for them
110     JE  (. ) they were doing the right thing
111     JE  and those behind were not expecting it
112     RH  (. ) that’s because the pack of the field
113     KR  had not cleared the end of the pit lane
114     JE  which is highly unusual here we always
115     KR  feel like they seem to keep the red light
116     JE  on a long time and Lewis is like what
117     REP KR and RK leave pit slots and
118     JE  stop at end of pit lane; LH not far
119     JE  behind and runs
120     REP KR and RK see if we can work it out =
121     JE  leave pit slots and
122     REP KR and RK stop at end of pit lane; LH not far
123     JE  behind and runs
124     REP KR and RK see if we can work it out =
125     JE  leave pit slots and
126     REP KR and RK stop at end of pit lane; LH not far

The first replay (shown in Figure 5.1a/L97−100) illustrates the events immediately preceding the crash as the drivers involved in the incident enter and then begin to leave the pit lane:

Figure 5.1a: Replay [1] of Kubica, Raikkonen, Hamilton then Rosberg leaving their pit boxes (L97−100)
The first section of replay footage then continues to show the actual pit lane crash, as Hamilton first crashes into Raikkonen (Figure 5.1b), before Rosberg crashes into Hamilton (Figure 5.1c).

After the first continuous replay footage of the crash, a second replay from a slightly different camera angle confirms that the red light was on at the end of the pit lane when the crash took place; as shown in Figure 5.2:

This footage is then supplemented by a third replay (Figure 5.3), which consists of on-board footage from Hamilton’s car as the incident was taking place:
The visual footage during a replay is an example of what I refer to as ‘sequential recontextualisation’ because it represents a ‘relocation of a discourse [or text] from its original context/practice to its appropriation within another context/practice’ (Erjavec and Volicic, 2007: 123). The pit lane incident that viewers can see is being shown in a different context from where it originally occurred. The visual footage is no longer ‘live’ and it has been given new boundaries, repeated from three different camera angles and in places is slowed down and given additional graphics that identify the drivers involved (see Figures 5.1b and 5.2).

The audio commentary used by the ITV commentators during the replay shown in Extract 5.1 does not represent a sequentially recontextualised text because it is live, but it does play a central role in the recontextualisation of the crash. In line with live commentary conventions that I discussed in Section 2.3.5, the commentators help to give new meaning to what is being shown in the new context by describing, explaining and interpreting the footage as it is presented in the new context. For example, the broadcasters describe the replay footage being shown using deictic phrases that draw the viewers’ attention to what is being shown, such as ‘there’s the red light’ (L109). The commentators also elaborate on the footage by providing value judgments, such as ‘they were doing the right thing’ (L110). The commentators try to make sense of the pit lane incident and work out the causes of the crash for the benefit of the viewers (on lines 97–98 Allen actually states ‘let’s see if we can work [it] out’) and the resources used to do this leads one to consider how a race replay (and live commentary practices more generally) draw on broader discourses and texts.

Race replays like the one shown in Extract 5.1 can also be understood in relation to wider texts/discourses that extend beyond the sequential order of the coverage. In comparison to Erjavec and Volicic’s definition of recontextualisation cited above, some theorists suggest that there is not necessarily a linear progression between recontextualised texts because all discourses/texts are essentially recontextualised. Discourses/texts always draw on, and usually transform, some other discourse, text or social practice (van Leeuwen, 2008: 3–6). I refer to this as ‘relational recontextualisation’. The non-live FOM replay footage and the live

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3 We do not need the original race footage in order to understand how the text and its meaning has been altered in the new context. The analysis of an isolated text can uncover the recontextualisation process and any associated transformations because texts carry their history with them (Bauman and Briggs, 1990: 75).
ITV audio commentary used in the race replay are examples of relational recontextualisation because they not only represent the pit lane crash in a new context, they draw on wider discourses/texts in order to do so. Two of the principle discourses of sports reporting evident in the example are the relationship between responsibility/blame and driver nationality⁴, and importantly ‘replay talk’.

In the analysis above I showed how the audio commentary played a pivotal role in the recontextualisation of the pit lane incident, but the form of the replay must not be taken for granted because it is dependent on wider processes associated with sports production. As I mentioned in Section 2.3.3 (based on Schirato, 2007; Whannel, 1992, 2002), replays only became possible due to technological advancements. This development led to a change in commentary practices as replay footage allowed commentators to analyse incidents in more detail, and not just recall or describe them. Consequently, this led to a very complex arrangement of features in televised sports events because replays are ‘composed of both live and non-live material’ and ‘[exist] in both the past and the present at one and the same time’ (Marriott, 2007: 80; as cited above). This complex arrangement of features in a replay is similar to the discourse structure of the entire sports-magazine and it is this which I examine in this study.

Thus sequential and relational recontextualisation are both relevant to understanding the discourse structure of the live sports-magazine, but it is important to note that sequential and relational recontextualisation are not alternative processes; they supplement one another and relate to what I refer to as ‘liveness’ and ‘structure’ (which interact as part of the discourse structure of the mediatised event). As mentioned in Chapter 1, the concepts relate to what Bell refers to as the ‘event’ and ‘discourse’ structure of an event respectively (Bell, 1998: 94). Bell argues that there is only ever one event structure (the order in which an event actually happens, which must be sequential), but there are multiple potential discourse structures of the event (i.e. the order in which an event is told, which is related to the wider practices that influence the selection, placement and representation of events). I use the term

⁴ Researchers, including Puijk (2000), have argued that commentators usually show home-allegiance in their commentary and the commentary shown in Extract 5.1 appears to exonerate British driver Lewis Hamilton of any blame for the crash. Brundle and Allen continually mitigate Hamilton’s role in the incident by explaining that the causes of the crash were related to several factors. They suggest that ‘Hamilton was clearly unsighted (.) hasn’t realised what was going on’ (L96–97) and that ‘those behind [Hamilton] were not expecting [the red light]’ to be on (L111); which should not have been on for such a ‘long time’ in the first place (L114–116).
‘discourse structure’ differently to Bell because it encompasses ‘liveness’ as well as ‘structure’, and more importantly the interaction between the two.

First, ‘sequential recontextualisation’ allows one to chart the linear order and transformation of material throughout the broadcast. Just as one can chart (a replay of) a crash from (1) its original production as live race footage to, (2) race replays within the main coverage, and (3) within later mediatised activities (summarised in Figure 5.4), one can also chart the happenings of the physical event and the linear relationship between different segments of the programme.

![Figure 5.4: Sequential Recontextualisation during the live coverage (e.g. ‘race replays’)](image)

Much of the material included in the sports magazine is transformed and altered as the coverage progresses (i.e. between the pre-race show, the race and the post-race show), before the transfer of meaning begins again at the next race. In Chapter 4 I showed that a similar linear transfer of meaning occurred between adjacent activities and episodes in the mediatised event (see Section 4.2 in particular), and this helps to create coherence within the programme. However, as I will demonstrate in the analysis of the Belgian Grand Prix data in Section 5.4, linear coherence is not only created between adjacent material in the mediatised event, but also between happenings in the physical event.

Furthermore, and thus drawing on the notion of relational recontextualisation, the broadcasters impose their own non-linear structure on the event due to the way that it is mediatised. They not only report on the events as they happen, they package them in a particular way as part of the sports-magazine coverage. Thus in this chapter I develop the analysis undertaken in Chapter 4 and demonstrate how the sports-magazine not only provides
diversity and coherence, but also produces and enhances spectacle. That is because ‘liveness’ is capitalised upon by the broadcasters throughout the coverage. They use the ‘uncertainty’ and ‘unpredictability’ of various issues in the sport as part of the production of spectacle. In the following analysis I specifically focus on the way that the broadcasters convey the challenges and potential problems of ‘the risk of rain’.

5.3. Recontextualising Risk in Live Formula One

5.3.1. Defining Risk

In the early 1990s theorists used risk as a way of explaining how modern society was responding to itself and the problematic future that it faced. Anthony Giddens and Ulrich Beck both refer to modern society as ‘the risk society’ (Beck, 1992; Giddens, 1999a, 1999b) and explain that risk is linked to the ‘aspiration to control and particularly with the idea of controlling the future’ (Giddens, 1999a: 3). Due to the direct relationship between risk and the future, scholars often focus on ‘risk perception’ and the way that perceived risks are communicated (cf. Slovic, 2000); especially in relation to major issues facing modern society like natural disasters and health epidemics. In one study that investigated the risk perception of hydrogen technology, for example, Flynn, Bellaby and Ricci (2006) summarise that risk can refer to:

(1) a scientific meaning that may be expressed as a statistical value,
(2) a characteristic of experience that is associated with decision making, and;
(3) the representation of risk and how it is perceived by others.

Risk is often linked to potential negative outcomes that can be predicted (point 1) then planned for (point 2), with the hope of either reducing the impact a risk will have or if possible preventing it all together (Beck, 1992; Giddens 1999a; 1999b). However, as well as being associated with the prevention of negative outcomes, risk has also been viewed as a welcome and positive occurrence, which can be capitalised on (Fillmore and Atkins, 1992; Hamilton, Adolphus and Nerlich, 2007).

In Formula One, risk can be viewed as both positive and negative due to the various ways that risks play out for different drivers and teams. Some risks need to be monitored and managed by the teams and drivers, whereas others may be capitalised on to maximise results.
Risks can either turn out positively or negatively for drivers/teams and this will inadvertently affect other drivers/teams. For example, the safety car is frequently deployed in a Formula One race in order to control the pace of the cars after an incident and this is a risk that needs to be monitored because it can have both positive and negative consequences. Depending on the circumstances and timing of the safety car it could be advantageous for some drivers, and yet detrimental to others. Some drivers may be able to close the gap to their competitors whilst they are behind the safety car, but this will have an adverse effect on the drivers who have pulled out a considerable lead in the race.

However, as I will show in this chapter, regardless of whether it has a positive or negative outcome, all risk in Formula One enhances the live mediatised coverage. Due to its multiple dimensions and outcomes, risk is best defined as the different permutations of possible future events and it is this which has value in the live Formula One coverage. Despite the many different types and outcomes of risk faced by drivers, teams and even the broadcast itself, drama and anticipation are conveyed by the broadcasters because they constantly reaffirm the underlying uncertainty and possible permutations associated with the sport. In relation to Flynn et al.’s point 3 (above), Grusin describes this type of risk representation as a ‘premediation’ because multiple future scenarios are generated by the media:

Unlike prediction, premediation is not chiefly about getting the future right. Premediation is not like a weather forecast, which aims to predict correctly the weather for tomorrow or the weekend or the week ahead. In fact, it is precisely the proliferation of future scenarios that enables premediation to generate and maintain a low level of anxiety. (2004, 28–29)

Premediation is central to the construction of Formula One as a mediatised spectacle because, in addition to showing the spectacular and risky nature of motor racing as and when it

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5 In Extract 5.1, the ‘risk’ referred to on line 96 has an ambiguous meaning. On one hand it may refer to the ‘risk’ of releasing cars into the pack circulating on the track behind the safety car, but it also refers to the ‘risk’ drivers face being held in the pit lane (i.e. not being able to rejoin the race affects a driver’s race position). In the case of the Canadian Grand Prix (Extract 5.1) this risk proved costly for Hamilton and Raikkonen as the turn of events led to them retiring from the race.

6 For example, the live broadcast is ‘risky’ because the broadcasters do not know what will happen and what they might have to report on. This is illustrated by the Grid Walk interviews that I analysed in Section 4.3 because Brundle does not know who he will interview or how the interview will evolve. Regardless of what happens during the course of the activity though, such risks are a useful resource for the broadcast because they are unpredictable and intrinsic to the live context (as discussed in relation to the performative nature of driver refusals).
happens (i.e. the ‘liveness’ of the unfolding action), the broadcasters continuously ‘generate and maintain’ a sense of uncertainty surrounding the race as part of the underlying structure of the sports-magazine.

Risk in Formula One is usually associated with topics related to ‘liveness’, such as the unknown effects of comparative race strategies between different drivers/teams (as described above in relation to the deployment of a safety car). However, in the analysis below I focus on the risk of rain (i.e. ‘the weather’) as a key resource for the premediation of discourse in Formula One reporting.

5.3.2. Recontextualising the Weather as Risk: The Appeal of Rain in Live Formula One

‘Rain’ matters in Formula One because it constitutes a risk. However, as van Leeuwen has pointed out, the weather per se is not a social practice, ‘but whenever reference is made to it in texts, it will be, and can only be, via social practices or elements thereof’ (van Leeuwen, 2008: 5). Weather is therefore an example of what I have defined as a relationally recontextualised discourse because it has various meanings across different domains, cultures and time periods (cf. Orlove and Strauss, 2003).

The weather as a discourse varies depending on whether we think or talk about it in terms of the scientific study of meteorology, media weather forecasts or occasions of small talk between friends. The first two examples in this list relate to Flynn et al.’s definition of risk (2006; cited above) because the study of weather as a scientific discipline has led to attempts to predict it. Predictions about the weather form weather forecasts, which in turn can affect everyday decisions such as whether to take an umbrella out shopping or take a day off work to visit the beach. Weather does not exist in a social vacuum because it is only via multiple and diverse discourses and texts that humans come to think and talk about it.

Consequently, the weather can also be an example of a sequentially recontextualised discourse because one can think of it in terms of a process that, for example, begins with a statistical calculation of a natural phenomenon, which might eventually lead to a discussion of a weather forecast between two friends. In fact, despite the intrinsic relationship between the weather and the scientific world, weather is often recontextualised as a form of ‘small talk’ (Coupland, 2000). Talk about the weather helps to create and maintain social relations, usually between passersby in the street or during different types of service interactions.
Coupland and Ylänne-McEwen observe that during travel agency encounters talk about the weather functions as conventional small talk (e.g. it is used as part of a greeting), but it also allows individuals to move from professional frames of interaction to more personal ones. Therefore, in addition to being ‘classically phatic’, the weather also ‘matters’ as a lifestyle constraint and commodity (Coupland and Ylänne-McEwen, 2000: 170–172).

The appropriation of talk about the weather is highly relevant to understanding how risk is recontextualised in live Formula One broadcasts because ‘rain’ is used to promote the race event. Talk about ‘the risk of rain’ is a ‘premediation’ (Grusin, 2004; discussed above) that reinforces the future scenarios of the race to build anticipation and enthusiasm for the event. Rain adds value to a Formula One race because wet races have an increased sense of uncertainty and usually produce the most entertaining types of races for viewers. Formula One cars do not perform in the same way as road cars and in wet conditions it is difficult for drivers to find any grip on the race track. Cars frequently aquaplane on the wet surface and drivers have very little control of their cars. It takes specialist tyres (that need to be fitted to the car at the appropriate time) and supreme driver skill to be able to drive during or following a rain storm. Rain can therefore be beneficial or detrimental to drivers/teams, but it has a value to the live Formula One broadcasts because it contributes to the spectacle of the race and more importantly it provides the broadcasters with something additional to report on.

The unpredictability of and problems associated with wet races are conveyed during the live race coverage as cars spin or crash out on track and drivers are shown making crucial decisions about their race strategy. I will provide several examples of this when I analyse a section of the race commentary in Section 5.4.4, but the following extracts show how the unpredictability of a wet race is frequently topicalised by presenters and drivers throughout both pre- and post-race summaries of the events in question.

[Extract 5.2]
Monaco GP – Grid Walk

134 HK  yeah? yeah tell me about it I don’t know
135 how if it’s going to be dry anymore now
136 this is this is the interesting bit that’s
137 why Formula One is fantastic
because we don’t these kind of races we just don’t know what’s going to happen

[Extract 5.3]
GP of Europe – Grid Walk
116 MB alright well we hope that there is loads
117 of rain and it’s complete and utter
118 carnage and chaos because (.) that
119 makes (.) that makes for good uh races

[Extract 5.4]
Belgian GP – Post Race Summary Segment
(*blank lines in transcript indicate where the visual track has been removed)
108 MkB chaos is a great word yeah (laughs) I
109* mean but you have to say it was
110
111* entertaining and it was also uh the skill
112 of these guys to stay on the circuit in
113 these conditions I cannot tell you how
difficult(.) it is to drive a Formula One
car with the wrong tyre on in these
117 kinds of conditions

The value that rain has to a live Formula One race is referred to in the above extracts as ‘interesting’ (Extract 5.2/L136) ‘fantastic’ (Extract 5.2/L137) and ‘entertaining’ (Extract 5.4/L112). First, wet conditions produce these types of races because they are challenging for drivers, who demonstrate their ‘skills’ when racing in the most difficult and unpredictable conditions. For example, from line 112 onwards in Extract 5.4 Blundell explains ‘it was also uh the skill of these guys to stay on the circuit in these conditions I cannot tell you how difficult(.) it is to drive a Formula One car with the wrong tyre on in these kind of conditions’. Second and more importantly, wet races are ‘interesting’ and ‘exciting’ because they are unpredictable. Simply, ‘we just don’t know what’s going to happen’ (Extract 5.2/L138–139) and this aspect of the climatic conditions provides the broadcasters with something to talk about during the live coverage.

The weather’s ‘quality of unpredictability ensures that there will very often be a change-of-state to comment upon’ in the first place (Coupland and Ylänne-McEwen, 2000: 165). It is
not knowing what is going to happen next (which is related to what I refer to as the ‘essence of liveness’) that provides the basis for premediating the risk of rain. However, premediating the risk of rain in Formula One is based on the knowledge about the effect the weather has had in previous races. The broadcasters know that the wet weather has produced challenging racing for the reasons cited above in the past, and as a result of this knowledge they can use similar current wet conditions to frame the forthcoming race in a comparable way.

In the following extracts, which are all taken from Programme Openings, knowledge about the current weather conditions is used to set up the anticipation and expectations for the forthcoming races:

[Extract 5.5]
Monaco GP – Programme Opening

<table>
<thead>
<tr>
<th>Mark what do</th>
<th>65</th>
<th>SR</th>
</tr>
</thead>
<tbody>
<tr>
<td>we make about this weather it’s uh (.)</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td><strong>heavy rain this morning (.) clearing</strong></td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>now we’re in that sort of area of</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>uncertainty…</td>
<td>69</td>
<td></td>
</tr>
</tbody>
</table>

[Extract 5.6]
French GP – Programme Opening

<table>
<thead>
<tr>
<th>we’ve also got overcast skies we’ve also</th>
<th>40</th>
<th>SR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>had rain showers this morning (.) we’ve got more forecast for this afternoon (.)</strong></td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Mark Blundell from Lewis’ point of view (.) absolutely ideal…</td>
<td>42</td>
<td></td>
</tr>
</tbody>
</table>

[Extract 5.7]
British GP – Programme Opening

<table>
<thead>
<tr>
<th>other major</th>
<th>42</th>
<th>SR</th>
</tr>
</thead>
<tbody>
<tr>
<td>sporting events today might well struggle in <strong>these conditions (.) but the</strong> wind and the rain here at Silverstone</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>well it just adds to the spectacle makes life a bit uncomfortable (.) but it also adds to the whole sense of (.) unpredictability that surrounds this</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>British Grand Prix today…</td>
<td>45</td>
<td></td>
</tr>
</tbody>
</table>

136
[Extract 5.8]

Italian GP – Programme Opening

54 SR well Mark it
55 is such a mixed up grid and **this rain is**
56 **still with us** (. ) **anything (.) could still**
57 happen this afternoon…

In this data, talk about the weather is topicalised at exactly the same point during the Programme Openings, which is during the transition between the final live episode of the activity and the remainder of the pre-race show\(^7\). Specifically, Rider describes the current climatic conditions (in bold) in order to frame the uncertainty of the forthcoming race (in italics). The current weather conditions are being reported on because they are ‘predictably unpredictable’ (Coupland and Ylänne-McEwen, 2000: 165), yet they are known to be conditions which will produce an exciting race. The way in which the broadcasters topicalise ‘the risk of rain’ thus supports Proposition 1 of the thesis because, although the event is unfolding in real time, the broadcasters package the live event using both ‘structure’ (i.e. what is known about the current conditions and wet weather races more broadly) and ‘liveness’ (i.e. questioning whether it will rain and describing how this will affect the race).

5.4. Sequentially Recontextualising the Rain

5.4.1. Overview: The 2008 Belgian Grand Prix

Using data from multiple activities from throughout the macro-sections of the sports-magazine of one wet race broadcast, in the remainder of the chapter I analyse the **risk of rain** in live Formula One to show how it is **recontextualised** by the broadcasters in order to help construct the spectacle of the event. I am predominantly concerned with explaining how the audio and visual representations of the rain fluctuate at different stages of the live coverage and within different mediatised activities. Consequently, the analysis is organised linearly (i.e. from pre-race, race, post-race shows and later activities respectively) and it is why I refer to the analysis in this section as ‘sequentially recontextualising the rain’. Through a process of sequential recontextualisation the broadcasters set up the race as challenging, problematic and exciting: features that the broadcasters are aware of during a wet Grand Prix and which

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\(^7\) This segment of the Programme Opening and the function it has in the sports-magazine was discussed in detail in Section 4.4.4.
therefore appear to be related to the notion of ‘relational recontextualisation’. The analysis will show that knowledge about rain and past wet conditions at the Belgian Grand Prix is recycled by the broadcasters in order to explain and frame the live event, thus furthering our understanding of the discourse structure of spectacle.

The data I analyse in this section comes from a wet race in the 2008 season: The Belgian Grand Prix, and I chose to analyse this data because I transcribed a large section of the commentary from the closing laps of the race (i.e. it contained one of the ‘race incidents’ that I initially transcribed; see Section 3.3.2). Unlike the other wet races in the 2008 season there is a substantial amount of transcribed data available from all of the macro-sections of the coverage that can be analysed. Furthermore, the data from the Belgian Grand Prix is particularly noteworthy because, although the rain was a prominent topic throughout the pre-race and race sections of the coverage, the broadcasters did not respond to and ‘recontextualise’ the wet conditions in later mediatised activities as one might expect. Instead, due to the ‘live’ happenings in the race, an alternative event took precedence over the wet conditions and became the talking point in the post-race and subsequent broadcast coverage (discussed in Section 5.4.5).

5.4.2. Programme Opening
The Belgian Grand Prix is held at the Spa-Francorchamps circuit (‘Spa’), which is a venue that is renowned for having unpredictable weather (partially due to its location in the Forests of the Ardennes). The effect that the rain has on a Formula One race is therefore multiplied at Spa; especially because when it rains it usually does so on some parts of the race track but not on others (due to the track length and layout). The climatic conditions is one of the characteristics that makes Spa a world famous venue and accounts for the challenging conditions it often presents drivers. The weather at Spa is therefore frequently discussed by the broadcasters because it helps to situate and frame the event for the viewers. In Section 4.4 I discussed the importance of framing the event from the outset of the Programme Opening (using representations of the physical location) and, as shown in Extract 5.9 below,

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A ‘race incident’ was also transcribed from the rain-delayed 2008 Brazilian Grand Prix, but this was the Championship decider race, the last race of the season and the final broadcast for ITV. All of the latter topics had equal precedence with the wet conditions throughout the programme and thus it was not what one would regard as a typical representation of events.
the initial representation\(^9\) of the rain at the Belgian Grand Prix similarly occurs during the first non-live episode of the Programme Opening activity.

[Extract 5.9]
Belgian GP – Programme Opening (opening non-live episode)

<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>7</td>
<td>SR</td>
<td>(. ) Spa (. ) a circuit that rewards flat</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>out racing (. ) and a circuit that can take</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>its revenge (2) a circuit where the rain</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>sweeps in (. ) and the red mist descends</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>because victory here feels more valuable</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>than anywhere else (. ) the racing</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>moments it’s produced live in the</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>memory like no others (. ) Schumacher</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>against Hakkinen in 2000...</td>
</tr>
</tbody>
</table>

Rider first refers to the unpredictable wet climatic conditions on lines 9–10 when he describes Spa as ‘a circuit where the rain sweeps in’. As a single mode of representation this pre-recorded audio description tells viewers something about the venue, but because it exists alongside what is being shown in the visual track the significance of the description is heightened. As I will explain below, the characteristics of the Spa circuit, and thus the relevance of rain, are conveyed to viewers through the interaction between the audio and visual tracks (see also Sections 2.3.5 and 3.2.3 for further discussion on the relationship between the visual and verbal tracks).

The pre-recorded audio given by Rider in Extract 5.9 anchors replay footage from previous Grands Prix at Spa and begins with a replay of a multiple car pile-up at the start of the 1998 wet race\(^10\) (L8>/ Figure 5.5):

---

\(^9\) The analysis of the representation of rain at the Belgian Grand Prix coincides with mentions of the rain in the transcribed data set.

\(^10\) In the wet conditions, thirteen drivers, out of the twenty-two who started the race, crashed going into the first corner.
Spa is personified by Rider during this section of the replay footage as ‘a circuit that can take it’s revenge’ (L8–9), before he introduces the topic of ‘rain’ (L9) into the description during the next section of replay footage.

The next replays used in the Programme Opening show another well-known incident from the 1998 race. During the race, David Coulthard’s team instructed him to allow race leader Michael Schumacher to pass because he was being lapped\(^{11}\). However, Coulthard stayed on the racing line and, due to the poor visibility caused by the rain, Schumacher crashed into the back of Coulthard. When Schumacher returned to the pits he went to Coulthard’s garage and blamed him for the incident (reportedly asking ‘were you trying to fucking kill me?’ – Legard, 2010). It is these incidents (shown in Figures 5.6 and 5.7), which are the next replays shown in the Programme Opening.

It is during the replay footage shown in Figure 5.6 that Rider first refers to ‘rain’ in the broadcast because he describes the venue as ‘a circuit where the rain sweeps in’ (L9–10). As discussed in Section 5.2.2, this visual replay footage represents a recontextualised text that

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\(^{11}\) When a driver/car is lapped during a race it means that the front runners in the race have caught up with the slower running cars and overtaken them.
(comes from) and shows the happenings of the 1998 race. Through the non-live audio descriptions used by Rider, the incidents being represented in the visual track are given a new meaning. First, Rider implies that the wet weather conditions are a factor in on-track crashes because the statement ‘a circuit where the rain sweeps in’ anchors the crash between Schumacher and Coulthard. Rider then uses the metaphorical description ‘and the red mist descends’ (L10–11) to link the weather conditions visible in Figure 5.6 (i.e. ‘mist’/rain) to Schumacher’s wrath towards Coulthard (i.e. Schumacher, in his ‘red’ Ferrari race suit is seen threatening Coulthard in Figure 5.7).

The final section of replay footage from the 1998 race presents the outcome of the race. By the closing laps only six drivers out of the twenty-two who had qualified remained racing and the race was won by Damon Hill, who was racing for the acknowledged underachieving team Jordan. The footage shows Hill crossing the finish line and celebrating his win on the podium (Figure 5.8):

Figure 5.8: Damon Hill celebrating his win at the 1998 Belgian Grand Prix
‘because victory feels more valuable than anywhere else’ (L11–12)

This final piece of footage is anchored by the assessment ‘victory [at Spa] feels more valuable than anywhere else’ (L11–12) and thus similarly to the other replay footage used from the 1998 race it simultaneously provides a value judgement that Spa is revered as a circuit, whilst anchoring the visual footage of Hill’s ecstatic podium celebration.

As a collective, the broadcasters use the replay footage and audio description of the 1998 race to convey the values of ‘the circuit’ to the viewers (before they are formally invited into the broadcast – see Section 4.4). This is supported by the fact that, although the montage in Extract 5.9 consists of incidents from the 1998 race, there is nothing within the audio or visual tracks that identifies the replay footage as coming from the 1998 Belgian Grand Prix. Viewers who are familiar with the race may recognise the iconic footage shown, but it is not until lines 14–15 that Rider makes reference to a specific race incident at Spa (in a later year;
‘Schumacher against Hakkinen in 2000’). Therefore, up until this point, the archival footage of the 1998 race reinforces the value that ‘the risk of rain’ has to Formula One and the Spa circuit. That is because the 1998 ‘wet’ race was a highly entertaining race that included multiple crashes (e.g. Figures 5.5 and 5.6), controversy (e.g. Figures 5.6 and 5.7) and an unexpected race winner (e.g. Figure 5.8).

More importantly for the analysis undertaken in this section, the Programme Opening is the first activity in the broadcast where ‘the risk of rain’ is represented (i.e. it is the initial stage in the linear order of representing the rain in the live coverage). However, in this non-live section of the Programme Opening activity, the broadcasters tell viewers nothing about the current climatic conditions. It is only as the pre-race show progresses that the current climatic conditions are topicalised by the broadcasters as they become increasingly significant to the forthcoming race. In the build up to the race, in each passing live moment viewers learn that it has not rained, but as they watch they are continually reminded that it might. It is the recontextualisation and premediation of rain during the 2008 Belgian Grand Prix pre-race show, which is used to produce the spectacle of the forthcoming race.

5.4.3. Activities in the Pre-Race Show

During the live segments of the pre-race, viewers soon learn that a rain storm prior to the broadcast has caused a wet track and that further rain may fall before and during the race. After the Programme Opening, ‘the risk of rain’ next appeared in the transcribed data during a ‘fully-live’ interview between pit-reporter Ted Kravitz and Toro Rosso boss Gerhard Berger. The interview, shown in Extract 5.10, was conducted in the paddock approximately fourteen minutes into the programme and the weather conditions were the leading topic of the interaction.

[Extract 5.10]

Pre-Race Show – Live Interview with Gerhard Berger

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<th>TK</th>
<th>spell the track is still wet Ger- Gerhard</th>
<th>MCU GB facing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TK</td>
<td>spell the track is still wet Ger- Gerhard</td>
<td>MCU GB facing</td>
</tr>
<tr>
<td>2</td>
<td>TK</td>
<td>spell the track is still wet Ger- Gerhard</td>
<td>MCU GB facing</td>
</tr>
<tr>
<td>3</td>
<td>GB</td>
<td>spell the track is still wet Ger- Gerhard</td>
<td>MCU GB facing</td>
</tr>
</tbody>
</table>

TK (nis) what’s the smart thing to do tyre wise
GPS GB name;

For brevity I do not analyse the Belgian Grid Walk as part of the pre-race show data (see Appendix D–7 for the transcript). However, talk about the current climatic conditions and how they might affect the race strategy and the forthcoming race were prevalent topics during this activity and discussed in a similar way to the data I analyse in this section.
start (.) sun is a bit out but some clouds are coming again I think it’s uh (.) a gamble anyway (.) typical Spa (.) I honestly hope it starts raining again it would be (.) it would be for us maybe uh (.) uh uh a bit more risk but um (.) maybe more fun...

If one accepts that Extract 5.10 is a fully-live mediatised interview (which has not been delayed in the coverage), then it provides information about the current conditions and is part of the emerging now of the live (physical and mediatised) event. The visual footage shows that it is not raining at this point in the live coverage, but from the outset of the interview viewers learn that it has been raining previously because Kravitz states that ‘the track is still wet’ (L1). This is significant to the live current moment and forthcoming race because it affects the strategic decisions that the team make. This is foregrounded by Kravitz in the interview because his leading question to Berger, after stating that the track is wet, is ‘what’s the smart thing to do tyre wise’ (L2).

In the previous chapter I suggested that interviews in live sport have interrelated functions. First they are one of the building blocks of the sports-magazine, which are used to elicit information (Clayman and Heritage, 2002: 26; Montgomery, 2007: 145). The live interview shown in Extract 5.10 represents one of the activities that make up the sports-magazine and it is used to elicit information about tyre strategy from Berger. As discussed below, Berger does not provide an explicit answer to Kravitz’s question, but he does inform viewers about the current climatic situation when he summarises that ‘sun is a bit out but some clouds are coming again’ (L4–5).

More importantly, the live interview is used in the construction of the mediatised spectacle as a public performance of talk (Tolson, 2001). This is supported by the way that Berger responds to Kravitz’s leading question. After assessing the current situation by saying ‘I still think it is a while until the start (.) sun is a bit out but some clouds are coming again’ (L3–5), he then summarises ‘I think it’s uh (.) a gamble anyway (.) typical Spa’ (L5–6). Even though

13 Interviews often convey the opinions of the people interviewed as well and in this example Berger supplements his response with his own view that ‘I honestly hope it starts raining again it would be...a bit more risk but umm maybe more fun’ (L6–10), thus declaring the ‘fun’ value that the ‘risk’ of rain has to the live event.
Berger’s assessment and summary do not inform Kravitz or the viewers explicitly about Toro Rosso’s tyre strategy, it does constitute a response to the question, which illustrates the performative nature of the interview. That is because it continues to emphasise the relationship between tyre strategy, the current wet track and the future forecast (i.e. ‘some clouds are coming again’), which is what makes it difficult to determine the tyre strategy for the race (i.e. it is a ‘gamble’). Wet weather and the problems it causes to the track are not only unpredictable, they are constantly changing.

Therefore, in the current moment of the live interview between Kravitz and Berger, two questions are unanswered:

(1) what tyres are the drivers going to start the race on as indicated by the initial question ‘what’s the smart thing to do tyre wise’ (L2) and,

(2) is there going to be more rain before the race, which Berger alludes to when he states that the ‘sun is a bit out but some clouds are coming again’ (L4−5).

Questions about how the rain will affect the race and whether it will rain [again] are repeatedly addressed as the coverage progresses because they will have an impact on the race strategy, the action in the race and thus its eventual outcome.

The significance of the unfolding climatic conditions is substantiated as the coverage continues and the next mention of the rain in the transcribed data set comes from a pre-recorded interview between Martin Brundle and Toro Rosso driver Sebastian Vettel. During the non-live interview the participants discuss the risk of rain at Spa (which is similar to its representation in the Programme Opening), but it is during the link-in (Extract 5.11a) and link-out (Extract 5.11b) to the interview that the broadcasters talk about the risk of rain to the current live event.

First, Extract 5.11a below shows the visual footage and talk produced by the broadcasters in the activity preceding the interview that then begins on line 42. The data comes from a ‘seen’ Sport Analysis in the pit lane between Rider and Blundell (defined in Section 4.2), and from line 29 onwards of the transcript replay footage from the ‘drivers’ parade’ is inserted into the activity. The ‘drivers’ parade’ is a key part of the physical event designed for fans in the grandstand. It involves the drivers being driven around on the back of a lorry so fans in the grandstand may catch a glimpse of the drivers prior to the race. The ‘drivers’ parade’ is not always included in the broadcast, but it is sometimes shown as a replay.
Pre-race Show – Link-in to Sebastian Vettel Interview (‘seen’ Sport Analysis/ Interview)

29 SR [they] were out on the track just as the LS drivers’ Parade
30 rain showers were moving in you can bet that the number one topic on that
31 truck was the weather (. ) well when you look at the next generation of Formula LS fans in grandstand
32 One stars it’s certainly Hamilton Kubica MS KR on lorry;
33 and now (. ) also it’s now Sebastian SV on lorry
34 Vettel as well as long with LS fans in grandstand
35 his Toro Rosso team mate MS drivers on lorry
36 Sebastian Bourdais he’s on row five of MS KR on lorry;
37 the grid today (. ) and earlier in this Belgian Grand Prix weekend ( . ) he talked MS drivers walking
38 with Martin Brundle
39 MB so Sebastian Spa seems to have it’s MS MB and SV
40 own weather system here quite a sat around table
41 challenge this weekend I think facing each other
42 SV yes it’s true (. ) you never know what MCU SV facing
43 to expect weather forecast changes every MB (nis)
44 (. ) more or less half an hour so uh (. ) GPS SV name
45 it’s it’s it’s difficult and it’s going to
46 be the the most important factor I
47 think for for the weekend for
48 qualifying and for the race especially

The representation of the ‘drivers’ parade’ in the coverage comprises of non-live visual footage and live audio and, as explained in Section 5.2.2 this is an example of ‘sequential recontextualisation’ in the coverage. The ‘drivers’ parade’ and the rain that can be seen falling is something that has occurred in the past, which is suggested by the use of past tense by Rider in his audio description of the footage: ‘[the drivers] were out on the track just as the
rain showers were moving in’ (L29–30). The ‘drivers’ parade’ is being reported because it shows the rain storm (Figures 5.9a and 5.9b and indexed by the use of umbrellas), which is the cause of the current wet track, which is the factor that will affect the forthcoming race. However, there is nothing within Rider’s description that tells the viewers whether it is currently raining.

As discussed in the previous chapter, in addition to creating coherence between the mediatised and physical event (i.e. by describing the ‘drivers’ parade’ shown in the footage), Rider’s talk in the Sport Analysis creates coherence between adjacent activities. Footage of the ‘drivers’ parade’ continues to be shown until the interview activity begins, but Rider shifts his footing (i.e. ‘well’ – L32) and refers to ‘the next generation of Formula One stars’ on lines 32–34, in order to link to the following interview between Martin Brundle and Sebastian Vettel (i.e. ‘...also it’s Sebastian Vettel...earlier in this Belgian Grand Prix weekend he talked with Martin Brundle’ – L35–41).

The risk of rain continues to be topicalised during the interview because the initial talk from the interview shown in the broadcast is an opening indirect, yet leading question from Brundle to Vettel. Brundle’s question that ‘Spa seems to have its own weather system [here] quite a challenge this weekend I think’ (L42–44) is designed to elicit a particular response from Vettel and in his reply Vettel agrees (‘yes it’s true’) that ‘you never know what to expect weather forecast changes every (.) more or less half an hour’ (L45–47). As was similarly conveyed during the non-live section of the Programme Opening, the talk during this non-live interaction reinforces the role that the rain has in Formula One and the image of Spa as a challenging circuit for drivers. The talk does not relate to the current moment because the interview has been pre-recorded. In fact Vettel’s reference to the weather being the ‘most important factor I think for for the weekend’ (L49–50) suggests that the interview took place not only prior to the Sunday race programme, but prior to qualifying and the practice sessions as well (i.e. both Brundle and Vettel refer to the collective Formula One ‘weekend’ on lines 44 and 50). Talk about the rain at this point in the coverage draws on a much wider understanding of the Spa circuit (i.e. relational recontextualisation) and is not a particular representation or transformation of a specific happening in either the physical or mediatised live event (i.e. sequential recontextualisation).
However, in the link-out of the Vettel interview (shown in Extract 5.11b) Rider and Blundell continue to convey the dual time frames of the physical and mediatised live event, as well as the significance of the risk of rain to the race. In the ‘Sport Analysis’ following the interview Rider and Blundell discuss issues talked about in the interview (see Appendix F−1), but the leading topic is the effect of rain on Sebastian Vettel’s race.

[Extract 5.11b]
Pre-Race Show – Link-out of Sebastian Vettel Interview (‘seen’ Sport Analysis)

122 MB  ...good luck we’ll be watching
123 SR  and both those Toro Rossos have LS pit lane
124    qualified in the top ten and you feel that
125    Sebastian Vettel might be set for a
126    great result today
127 MkB I think he could have a very good
128    result if the weather changes and
129    that’s because he’s got that fuel on
130    board and that’s what they’ve pretty
131    much hoped for I think Gerhard Berger
132    alluded to that earlier on
133 SR  well we had a very heavy rain
134    shower about forty minutes
135    ago those rain clouds are still about
136    but there’s no hint that uh we’ve got any
137    further rain coming up in the next five
138    minutes or so (.) we’re standing by for
139    the teams to go out...

Extract 5.11b represents a later sequential stage in the live broadcast that creates coherence between adjacent activities in the sports-magazine (i.e. between the Sebastian Vettel Interview and the Sport Analysis; Figure 5.10) and to the live physical event (i.e. the climatic conditions of the physical event). For example when Blundell comments on lines 127–128 that ‘if the weather changes’ it could produce a ‘very good result’ for Vettel in the Toro Rosso team, he not only links back to the interview that has just been broadcast, he summarises the unpredictability of the ever changing conditions (i.e. ‘if the weather changes’ – L128), which is used to build up anticipation prior to the race start.
Extract 5.11b also shows an example of sequential recontextualisation because Blundell refers to an earlier segment of the mediatised broadcast (that is not adjacently sequenced; also shown in Figure 5.10). On lines 131−132 Blundell refers to comments made during the interview shown in Extract 5.10 (above/ [Int: GB]) because he states ‘I think Gerhard Berger alluded to that earlier on’ (Extract 5.11b/L131–132). This type of talk creates coherence between the different sections of the broadcast, but Blundell does not reproduce what Berger said verbatim. He suggests to the viewers that his own view that ‘[Vettel could have a good result] because he’s got that fuel on board’ (L127−130) was shared by Berger. However, when Berger was discussing Vettel’s chances in the race in Extract 5.10 he never actually stated that fuel was related to his team’s strategy, but this is the explanation that Blundell provides in his turn between lines 127−132 (i.e. ‘I think [Vettel] could have a very good result if the weather changes and that’s because he’s got that fuel on board and that’s what they’ve pretty much hoped for I think Gerhard Berger alluded to that earlier on’). By recontextualising Berger’s comments in the way he does, Blundell elucidates the exact reason why Vettel may have a greater chance of winning in the race and thus clarifies the situation for the viewers’ benefit.

Finally, in the link-out of the Sport Analysis shown in Extract 5.11b ‘the rain’ that occurred prior to the broadcast continues to be sequentially recontextualised as Rider gives an exact time reference for the rain storm that is referred to in Extracts 5.10 and 5.11a: ‘we had a very heavy rain shower about forty minutes ago’ (L133-135). Having been initially referred to in Extract 5.10 as the cause of the wet track, and visually shown in Extract 5.11a as a ‘rain shower’ (Extract 5.11a/L30) that came during the ‘drivers’ parade’, the rain that has fallen at the track prior to the broadcast is augmented in Extract 5.11b to a more severe ‘heavy rain shower’ (Extract 5.11b/L133–134). The broadcasters not only continue to report on the wet conditions as the pre-race show progresses, they do so in increasingly dramatic ways as the race gets closer.

As well as being an example of relational recontextualisation, where the risk value of rain to the sport is talked about during the coverage, talk about the rain is continually sequentially recontextualised in the live sections of the pre-race because it has value to the forthcoming live race. Happenings in the physical domain of the event are recontextualised within the coverage (e.g. the ‘drivers’ parade’ or the rain storm itself), as too is specific talk about the rain in the mediatised domain (e.g. Gerhard Berger’s comments). Regardless of such explicit
transformations though, what always changes as the broadcast progresses is the context of the reference: that is, the sequential timing and placement of when the rain is referred to.

The broadcasters have the ability to reorder events that have already happened in the physical realm (as occurs with the ‘drivers’ parade’), but the broadcasters have no control over the unfolding moment. The question of whether it will rain [again] and whether this will affect the race is constantly being re-answered and as the race gets closer, the constant threat of rain is an increasingly important framing device for the forthcoming race. For example, at the moment of Rider’s comments between lines 135–138 in Extract 5.11b the ‘rain clouds are still about’ (L135) and ‘even though there’s no hint that we’ve got any further rain’ (L136–137) this is only for ‘the next five minutes or so’ (L137–138). In Extract 5.10 Berger summarised the conditions in a similar way (i.e. ‘sun is a bit out but some clouds are coming again’ – L4–5), but the timing of his comments in comparison to those made by Rider as the race gets nearer arguably lessen their significance.

Similarly, as the pre-race show comes to a close the question of whether it will rain continues to dominate the broadcasters’ talk and in the last section of transcribed data prior to the race start, Rider forecasts that there will be rain ‘throughout the afternoon’:

[Extract 5.12]
Pre-Race Show – from a Sport Analysis
127  SR and that’s the weather that’s over
128  the horizon (.) some uh some big rain
129  clouds and it’s going to be showery
130  throughout the afternoon (.) and it’s
131  going to provide such an entertaining
132  Belgian Grand Prix...

The final reference to the rain in the pre-race show in Extract 5.12 is identical to the representation of the rain found elsewhere in the Belgian Grand Prix pre-race show and many of the Programme Openings to other wet races (see Extracts 5.5–5.8). The current ‘weather that’s over the horizon’ (L127–128) is reported on because it is predictably unpredictable. The current conditions provide the basis to speculate about the spectacle of the forthcoming race (e.g. ‘it’s going to provide such an entertaining Belgian Grand Prix’ – L101–132) and it is this which helps to build anticipation prior to the race start.
5.4.4. Race Coverage

Despite the prevalence of talk about the problems, challenges and thus risks associated with the rain during the 2008 Belgian Grand Prix pre-race show, there were initially no major problems related to the wet track conditions during the race. The additional rain that was forecast did not come until the latter half of the race. I began transcribing the ‘race incident’ analysed in this section (reproduced in full in Appendix F-2) at the point in which the commentators were looking for the first signs of rain; as shown in Extract 5.13.

[Extract 5.13]

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<tr>
<th></th>
<th>JA</th>
<th>OB</th>
<th>FA</th>
<th>LS</th>
<th>MS</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>…and we’re looking for the first signs of the spectators in the stands just reaching for their umbrellas putting their hoods on</td>
<td>FA on track</td>
<td>(RAD) (. ) some drops of rain at turns one and turn fourteen (. ) keep an eye</td>
<td>cars on track;</td>
<td>cars on track</td>
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<td>8</td>
<td>TK</td>
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<td>9</td>
<td>yeah that’s uh Fernando Alonso to his engineers there and also some drops of rain here in the pit lane as well James and I’m just looking over to the Red Bull timing stand because Christian Horner has sent his executive driver (. ) out on a moped to the end of the circuit on a mobile phone just to tell him when the rain is coming in he hasn’t had a call on his mobile yet but he will be very soon</td>
<td></td>
<td>cars on track;</td>
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<tr>
<td>10</td>
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<td></td>
<td></td>
<td></td>
<td>Renault pit wall</td>
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The first evidence of rain in a race is often indexed by the visual channel provided by the FOM. Water drops fall onto camera lenses and viewers see rainfall or evidence of it as spectators put on their coats and put up their umbrellas (e.g. Allen comments on lines 2–4 that ‘we’re looking for the first signs of the spectators reaching for their umbrellas putting their hoods on’). As well as providing footage that shows the rain, the FOM live race feed often includes radio transmissions between drivers and their engineers that explains what the track conditions are like. On line 5 Fernando Alonso confirms that there are ‘some drops of rain’ at one point on the race track, which ITV pit lane reporter Ted Kravitz then verifies at a different part of the race track in the next section of live commentary (i.e. ‘some drops of rain here in the pit lane as well’ – L8–9).
The increased threat and imminent possibility of rain during the closing laps of the race becomes a talking point for the commentators because it can have such an impact on the race results. The risk of rain is thus continually used to build tension throughout the coverage because it is so unpredictable and ever changing. At such a late stage in the race and with the rain beginning to fall more heavily, drivers and teams face the dilemma of whether to pit for the right tyres or stay out on the wrong ones. It is known that, even though staying out on the wrong tyres may ‘affect the handling’ of the car (e.g. Extract 5.14/L198 below), if a driver pits to change tyres they may lose valuable track positions and thus points and places in the Championship standings. The following extracts show that it is this dilemma, which is topicalised by the commentators in the closing laps of the race.

[Extract 5.14]

193 MB the rain =
194 JA = the rain’s beginning to fall a bit more
195 MB hard now down in the pit lane (. ) David
196 MS/LS Lloyds one of the British engineers still cars on
197 JA at the heart of Ferrari and you can see track;
198 MS/LS now it’s beginning to affect the handling cars on
199 JA they’ve eased up
200 MB it’s too late to come in for a tyre change
201 JA unless it really starts coming down
202 MB torrentially...

[Extract 5.15]

274 JA Heidfeld has pitted for BMW he is KR drives wide off
275 KR taking a chance here he is going on to track;
276 KR some wet tyres it looks like Raikkonen’s drives wide off
277 KR run wide there (. ) Hamilton’s having track;
278 KR problems there though Raikkonen’s drives wide off
279 KR got a lot of momentum there
280 KR meanwhile Massa (. ) has lost
281 LH and KR ground in these conditions WOW
282 [ ] nearly touch as
283 MB OH LH drives off

Teams therefore use every available avenue to gather information about the weather and so, despite being a multi-million pound sport that relies on cutting edge technology, information sourced from simply looking and responding to the changing conditions is highly regarded. In Extract 5.13 for example, Ted Kravitz reports (L12-17) that Red Bull boss Christian Horner has sent his personal driver out on a moped to monitor the conditions at the other end of the circuit.
Hamilton’s off Raikkonen gets back track; past him again and there’s a Williams in the mix too (. ) Hamilton’s on the grass so Raikkonen’s back in the Raikkonen Raikkonen spins they’ll KR spinning; [ ] AND HAMILTON RAIKKONEN SPINS have to stop for intermediates the only shots of cars on thing they can do now it’s worth a stop (. ) what will Massa do Massa’s coming up behind what do you do < it’s a gamb it’s a complete gamble if you can keep it out of the uh wall at this point can they tippy toe for the last (. ) eight miles absolutely Heidfeld has come in for tyres and so has Glock they’ve got nothing to lose (. ) Heidfeld was ninth Glock was eleventh (. ) they were sixty seconds behind the race leader but uh well in these conditions anything could happen as Hamilton again struggles to keep it on the road (. ) a terrible decision to make [ ] Pits Raikkonen’s going to hit the wall he’s KR crashes into wall; oh Raikkonen’s going to hit the wall going to hit the wall from there he has hit the wall (. ) that’s Raikkonen just like at Silverstone remember

The live coverage of the main race event shows the current and unfolding situation to viewers as and when it happens. In keeping with the function of sports commentary, the commentators describe and explain what is happening on the screen and continually refer to the problems that a wet race poses. A large part of the commentary includes descriptions of the problems that the drivers are having such as, ‘Massa (. ) has lost ground in these conditions’ (L280–281); ‘Hamilton's off’ (L284); ‘Raikkonen spins / RAIKKONEN SPINS’
‘Hamilton again struggles to keep it on the road’ (L306–308) and ‘Raikkonen has hit the wall’ (L311–316). The fact that these are descriptions of race action that the viewers can see in the visual track (see Figures 5.11–5.13 below) is reflected in the commentary because the commentators use expressions like ‘you can see now it’s beginning to affect the handling’ (L197–198); ‘it looks like Raikkonen’s run wide there’ (L276–277); and ‘Hamilton’s having problems there’ (L277–278), as part of the descriptions given.

In addition to describing the problems that a wet race poses the commentators also provide speculation and evaluation about the decisions being made by the drivers and teams. The evaluative comments, ‘it’s too late to come in for a tyre change unless it really starts coming down’ (L200–203); ‘have to stop for intermediates the only thing they can do now it’s worth a stop’ (L292–293); ‘if you can keep it out of the uh wall at his point can they tippy toe for the last eight miles’ (L297–299); ‘a terrible decision to make’ (L308) and ‘pits’ (L310), are all related to whether the drivers should or should not pit. As the examples show, the evaluation of the events alters as the action unfolds because each of the evaluative statements are dependent on what is happening in the live moment they are produced (i.e. what the weather conditions are actually like). Although Brundle initially evaluates that ‘it’s too late to come in for a tyre change unless it really starts coming down’ (L200–203), the rain does get heavier and the drivers increasingly struggle to stay on the track so he proposes that ‘[they] have to stop for intermediate [tyres, it’s] the only thing they can do now’ (L292–293). Similarly at a later stage in the race Allen evaluates Hamilton’s decision to not pit to change tyres as a ‘terrible decision to make’ (L308), which Brundle agrees with on line 310 (‘pits’) despite initially suggesting that ‘it’s too late to come in for a tyre change’ at a previous point in the commentary (L200).

Along with evaluating the decisions made by the teams/driver, the commentators predict how the decisions that have been made will turn out. Specifically (and similarly to the tyre strategy decisions before the race), the decision of whether to pit is a ‘gamble’ (L296) dependent on where a driver is running in the race. The commentators therefore speculate that it is probably worth low runners such as Heidfeld taking a chance by pitting (e.g. ‘Heidfeld has pitted for BMW he is taking a chance here he is going on to some wet tyres’ – L274–276 and ‘absolutely Heidfeld has come in for tyres and so has Glock they’ve got nothing to lose’ Heidfeld was ninth Glock was eleventh they were sixty seconds behind the race leader’ – L300–302), whilst front runners like Hamilton face a bigger dilemma of
‘what do you do< it’s a gamb it’s a complete gamble if you can keep it out of the uh wall at this point can they tippy toe for the last (. ) eight miles’ (L295–299). Such speculation, coupled with the evaluation by the commentators, conveys the current unpredictability of the race and thus helps to produce the spectacle of the event.

This type of commentary, which I summarise as ‘deliberative commentary’, shows how events are ‘premediated’ by the broadcasters (see above quote by Grusin, 2004). Even as the live events are unfolding on screen, by describing and explaining them in the way that they do, the commentators balance the known with the unknown and thus convey the equilibrium and disequilibrium of the live event in equal measure. However, even though the commentators play an important role in interpreting the occurrence of the rain as risk and the related incidents that ensue, the live visual footage of the wet race also has a central role in conveying the challenges and problems of a wet track.

Regardless of how the live race may be packaged by the broadcasters (i.e. how the rain and the wet track is recontextualised), there is nevertheless a live race taking place that often contains incidents that are both dramatic and spectacular. For example, during a wet race the drivers who have decided not to pit to change tyres struggle to stay on the race track and they are frequently seen spinning or going off the circuit; as Figures 5.11 to 5.13 illustrate.

Figure 5.11: Hamilton going off the circuit as Raikkonen gets past him (line 284)
Above I explained how the footage of Hamilton and Raikkonen battling on track is anchored by the commentators as part of the mediatised structure of the event (e.g. ‘Hamilton’s off Raikkonen gets past him again’ – Extract 5.15/ L284–285). However, as this battle unfolds, each moment represents what I described at the outset of this thesis as ‘(the essence of) liveness’. Although the race is constantly packaged in various ways by the broadcasters, during the live event viewers have access to the emerging action of the race and are continually provided with an answer to the question of what is happening now.

The extracts in Section 5.4.4 have shown that as the rain gets heavier drivers make decisions about strategy and battle with the worsening conditions. Eventually in the very closing laps of the race the wet conditions lead to an on track battle between Hamilton and Raikkonen (as unfolds in Extract 5.15/ Figure 5.11), but Raikkonen crashes out of the race (Extract 5.15/L309–314/Figure 5.13), which Hamilton goes on to win. It is the live race, which provides the answers to the questions posed in the pre-race show (including the overarching question ‘who will win’ and whether the climatic conditions will affect the race). The wet track did not cause any major problems to start with, but it did rain again and this produced a highly spectacular race in the closing laps that was won by Lewis Hamilton.

5.4.5. Post-Race Coverage and Later Mediatised Activities
The rain and the problems that it causes continue to be topicalised in the post-race coverage, but the meaning potential of talk about the rain alters due to the talk’s placement. The rain is no longer discussed as being unpredictable and a potential problem for the drivers/teams in the future race. It instead becomes the grounds for understanding and interpreting the past, as Extract 5.16a, from a ‘seen’ Sport Analysis in the post-race, shows.
When analysing the race in the post-race show, the broadcasters evaluate it as ‘epic’ (L1), and explain how it demonstrated the skill of British race winner Lewis Hamilton (e.g. the broadcasters talk about Hamilton’s ‘courage and (.) determination’ − L3–4; how he ‘spot[ted] the opportunity’ − L8; that ‘he could cope with [the rain]’ − L11-12; and that he had ‘confidence’ − L14) and the supremacy of (Hamilton’s) McLaren car (e.g. Blundell explains that ‘the McLaren [is] a little bit better on tyres’− L14–15 whilst the ‘Ferrari didn’t have any grip’ − L18–19). Talk about the outcome of the race is thus related to Hamilton’s skill as a driver, the technology of his car and the wet climatic conditions. In particular, Hamilton’s ‘determination [was] here in the rain of Spa’ (L4) and Blundell reiterates Hamilton’s comments during the Press Conference (i.e. ‘[Hamilton] was praying for more rain’ − referred to on lines 5-7) by stating that ‘I just think that he knew that the uh if the rain came down he could cope with it he’s said that’ (L10–12). The topicalisation of rain in the post-race coverage therefore adds to the perpetuating related values of the risk of rain, the status of the Spa-Francorchamps venue and the ‘myth’ of the racing driver that were conveyed initially in the broadcast during the Programme Opening. Importantly, for our understanding of the discourse structure of the event and how ‘risk’ is recontextualised in the live coverage, it is
these representations, which then make their way into future forecasts and later mediatised events (see Section 5.5).

However, the sequential recontextualisation of the rain at the 2008 Belgian Grand Prix takes an unexpected turn as the live post-race show progresses. Following the recap of the race made by the presenters in Extract 5.16a (above), in the following extract Rider explains that Lewis Hamilton is under investigation for his on-track battle with Kimi Raikkonen in the closing laps of the race:

[Extract 5.16b]
Post-Race Show − Sport Analysis (continued)

<table>
<thead>
<tr>
<th>20</th>
<th>SR</th>
<th>we’ve heard also that there might be CAM</th>
<th>SR turns to CAM</th>
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<tbody>
<tr>
<td>21</td>
<td></td>
<td>an investigation of Raikkonen and also CAM</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>of Lewis I think uh Ted Kravitz</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>is down at McLaren with Ron Dennis</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>right now...</td>
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Despite the fact that the race has finished this breaking news means that the actual result of the race is once again unknown. Viewers and broadcasters are faced with ‘new’ questions arising from the live happening of the event, which are what is the outcome of the FIA investigation going to be, and will this alter the results of the race? The FIA investigation thus becomes a talking point in the unfolding live post-race show, but due to time limitations the answer of ‘who won the race?’ is not provided until some hours after the race and the broadcast.\(^{15}\)

There is little data in the Belgian Grand Prix post-race show that illustrates how such events unfolded in real time because the FIA investigation happened outside the broadcast schedule. However, in the Programme Opening of the next race in Italy the broadcasters recap the events from the previous race and this continues to show how events are sequentially recontextualised. Specifically, when one compares the representation of Hamilton’s success at the Belgian Grand Prix (during the Italian Programme Opening shown in Extract 5.18) with the representation of his win at a similarly wet British Grand Prix (during the German

\(^{15}\) Hamilton was found guilty of an infringement of the overtaking rules and he had the race win stripped from him.
Grand Prix Programme Opening shown in Extract 5.17, it demonstrates how the happenings of an unfolding race event influence the structural form of (later) broadcasts.

Extract 5.17 below first shows how the broadcasters represent Hamilton’s win in wet conditions at the British Grand Prix (in the German Grand Prix Programme Opening). This is followed (Extract 5.18) by the representation of Hamilton’s win in the similar wet weather conditions of the Belgian Grand Prix (in the Italian Grand Prix Programme Opening). As I will show in the analysis below, the ‘controversy’ of the Belgian Grand Prix outweighs the significance of ‘the risk of the rain’ and thus this is how the broadcasters ‘recontextualise’ the 2008 Belgian Grand Prix in the following race.

[Extract 5.17]
German GP – Programme Opening (following the British GP)

<p>| | | |</p>
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<tbody>
<tr>
<td>2</td>
<td>JA</td>
<td>(dramatic music)</td>
</tr>
<tr>
<td>3</td>
<td>JA</td>
<td>(COM) so many questions asked about</td>
</tr>
<tr>
<td></td>
<td></td>
<td>his commitment (.) about his</td>
</tr>
<tr>
<td>4</td>
<td>JA</td>
<td>distractions (.) could he handle the</td>
</tr>
<tr>
<td>5</td>
<td>JA</td>
<td>pressure (.) was he man enough and</td>
</tr>
<tr>
<td>6</td>
<td>JA</td>
<td>he has shown them all (.) with one of</td>
</tr>
<tr>
<td>7</td>
<td>JA</td>
<td>the great great drives Lewis Hamilton (.)</td>
</tr>
<tr>
<td>8</td>
<td>JA</td>
<td>wins the British Grand Prix</td>
</tr>
<tr>
<td>9</td>
<td>SR</td>
<td>(VO) Silverstone was not only one of</td>
</tr>
<tr>
<td>10</td>
<td>SR</td>
<td>the great drives but one of the great</td>
</tr>
<tr>
<td>11</td>
<td>SR</td>
<td>celebrations (.) a celebration for Lewis</td>
</tr>
<tr>
<td>12</td>
<td>SR</td>
<td>Hamilton (.) back on top of the Driver’s</td>
</tr>
<tr>
<td>13</td>
<td>SR</td>
<td>Championship...</td>
</tr>
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<td>14</td>
<td>SR</td>
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[Extract 5.18]
Italian GP – Programme Opening (following the Belgian GP)

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<tr>
<td>2</td>
<td>JA</td>
<td>(dramatic music) (COM) now</td>
</tr>
<tr>
<td>3</td>
<td>JA</td>
<td>Hamilton is right up behind Raikkonen</td>
</tr>
<tr>
<td>4</td>
<td>JA</td>
<td>now he goes for it (.) down the outside of</td>
</tr>
<tr>
<td>5</td>
<td>JA</td>
<td>the Bus Stop (.) now Raikkonen is back</td>
</tr>
<tr>
<td>6</td>
<td>JA</td>
<td>in front (.) and Hamilton’s going to</td>
</tr>
<tr>
<td>7</td>
<td>JA</td>
<td>attack him and he goes down the inside</td>
</tr>
<tr>
<td>8</td>
<td>JA</td>
<td>(.) Raikkonen tried to play it cool but it</td>
</tr>
<tr>
<td>9</td>
<td>JA</td>
<td>went wrong for him (.) amazing action</td>
</tr>
<tr>
<td>10</td>
<td>JA</td>
<td>here (.) at Spa Francorchamps (2) that’s</td>
</tr>
<tr>
<td>11</td>
<td>JA</td>
<td>Raikkonen (.) and Lewis Hamilton</td>
</tr>
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</table>

MONT LH driving in rain at Silverstone; crosses the finish line; LH celebrating;
MONT LH celebrating after the race with team;
MONT highlights from Spa LH overtaking KR; LH and KR Battling on track;
MONT KR crashes into
comes through (.) he wins the Belgian Grand Prix (dramatic music slows) SR (VO) fantastic said the fans (.) unfair (.) said the FIA (.) and Lewis Hamilton was just one of many who left the Belgian Grand Prix last Sunday disillusioned (.). and confused (music stops)

The replays used in both Programme Openings consist of non-live replay footage and non-live race commentary (i.e. Allen’s commentary from the race indicated by COM in the transcript) and are examples of sequential recontextualisation because the original footage and commentary has been manipulated and inserted into a new context for a specific purpose. The replay footage selected by the broadcasters shows Hamilton controlling his car in the wet conditions (including an overtaking manoeuvre at the Belgian Grand Prix – Extract 5.18/L4–5; shown as live action in Extract 5.15/Figure 5.11) and winning the previous race. The footage is accompanied by the original race commentary from James Allen (Extract 5.17/L2–9 and Extract 5.18/L2–15), which appears to have been modified in such a way as to emphasise the dramatic action that occurred in each race. The commentary was not originally associated with the footage being shown, and it has been taken from a different part of the race. Due to the length of a Formula One race there is a substantial amount of commentary that the broadcasters could have used, but what is chosen are evaluative statements about the action, including ‘one of the great great drives’ (Extract 5.17/L7–8) and ‘amazing action here’ (Extract 5.18/L9–10). This section of the Programme Opening therefore not only provides a recap of the previous race action and results (before the latest event), it foregrounds the (visual) spectacle of (‘the risk of rain’ in) Formula One.

Despite the similarities between the representation of Hamilton’s victories in wet weather conditions, the broadcasters nevertheless present each of Lewis Hamilton’s wins in very different ways. First, Extract 5.17 shows how the broadcasters topicalise the skill and achievements of Formula One drivers who are faced with the risk of rain. The audio commentary that accompanies the replay footage of Hamilton driving and winning in the wet includes the evaluative statement ‘one of the great great drives’ (L7–8), which is later qualified by Rider as ‘not only one of the great drives but one of the great celebrations’ (L10–12). This type of representation constructs the drivers as ‘heroes’, who overcome the
risks and challenges of the sport as part of the ‘melodramatic’ storyline frequently used in sports reporting (Crawford, 2004: 133).

In comparison, the broadcasters do not talk about the Belgian Grand Prix and its relationship between the driver and the risk of rain in the same way. The Belgian Grand Prix is recontextualised in a way that deemphasises the spectacle associated with the risk of rain because the broadcasters foreground the confusion of the controversial FIA ruling that followed the race. Following the replay footage and commentary that shows Hamilton winning the race (described above), as the ‘dramatic music slows’ (Extract 5.18/L15) Rider summarises the race and its outcome as: ‘fantastic said the fans (.) unfair (.) said the FIA’ (L16–17). Even though Rider does not explicitly state that Hamilton had been stripped of his win at this point in the coverage, Rider provides an evaluative judgement about the ruling as he explains that ‘Lewis Hamilton was one of many who left the Belgian Grand Prix last Sunday disillusioned (.) and confused’ (L17–20). Consequently, in its new context, the replay of Hamilton’s on track battle with Raikkonen at the Belgian Grand Prix comes to represent the injustice of the sport instead of the driver skill of racing in the rain and/or the status of Spa-Francorchamps.

5.5. Risk, Rain and Recontextualisation: Summary Discussion

In this chapter I have shown that talk about the rain is used by the broadcasters in the production of spectacle in Formula One not only because it is challenging for drivers, but also because it is unpredictable. One of the appeals of a live event is that it shows the action as and when it happens and thus the effects of rain are witnessed by viewers as the race unfolds. However, as suggested by Proposition 1 of this thesis, the spectacle of the event also lies in how liveness is packaged by the broadcasters and one of the underlying characteristics of the discourse structure of the broadcast event is that the broadcasters ‘premeditate’ risk in order to increase the anticipation and tension surrounding the race. The broadcasters effectively exploit their knowledge about ‘liveness’ and topics like ‘the risk of rain’ as part of the construction of spectacle.

The crux of what is happening during a live mediatised event is that meaning is attributed to an occurrence before, during and after it has happened. The analysis (in both Chapters 4 and 5) has clearly shown how meaning is attributed to an event as and after it has happened because the broadcasters package, and often ‘recontextualise’, events as part of the
underlying sports-magazine structure. The ability to assign value before live events have happened is also linked to the structural format of the sports-magazine. That is because the sports-magazine comprises of ‘liveness’ and ‘structure’, which ‘gives the programme a flexibility in dealing with the uncertainties of sport’ when they do arise (Whannel, 1992: 106). The format provides the optimal conditions to predict, respond to and reflect on a myriad of events if and when they occur; thus enhancing the production of the mediatised spectacle. Stiehler and Marr liken this to the research process and compare the pre-event game to hypothesis formation; the commentary and mainplay to field research and the post-event to the result interpretation phase, which more significantly can find its way into future forecasts (2003: 162).16

(Past ‘live’) events literally provide the material for the structural framework of (future) programmes because they are frequently represented as replays within later broadcasts. This happens in the 2008 Belgian Grand Prix coverage as archival footage of the 1998 Belgian Grand Prix is used in the 2008 Programme Opening. More importantly though, past events form the basis of the construction of the live mediatised event because they provide an account of what such events are and should be like. One can observe this process in the Belgian Grand Prix coverage because knowledge about the risk of the rain is used in the pre-race show to build anticipation and speculation for the race, before the hypothesis is tested during the race and discussed and interpreted in the post-race show. It is these events and their interpretations that make their way into future live events, as the process is repeated in every race and every season.

‘Liveness’ is thus key to the underlying discursive structure of the mediatised spectacle. As Marriott states, television must first ‘produce the moment: the instant or instants which can be seized upon as iconic’ (Marriott, 2001: 725), and when viewers watch a live sport, they are effectively ‘witnessing history’ in the making. When significant live happenings occur17, they might be unexpected, but viewers (should) understand their iconicity value because they

16 When discussing the relationship between live sports events and later replays of those events Ellis (2002: 163) similarly observes that “[events have] maximum value at the moment in which [they are] being performed, before the outcome is decided. [Their] value then declines sharply, until [they] can establish a residual value as a “classic”, an “historic moment”” (2002: 163; my italics).

17 Alternatively labelled as ‘money shots’ by Marriott (2001: 733) and ‘key visuals’ by Ludes (2011).
have knowledge about such events. If they do not possess this knowledge themselves, they have been rehearsed in interpreting events in the correct way by the broadcasters.\(^{18}\)

Therefore in this chapter I have supplemented the analysis undertaken in Chapter 4 because I have furthered our understanding of the discourse structure of the event, especially with regards to the relationship between the past, present and the future. As I discussed in Section 5.2 there is both a linear and non-linear time frame to the event, which are related to the notions of sequential and relational recontextualisation respectively. The analysis of the Belgian Grand Prix was organised in a sequential order that reflected the linear order of the mediatised event, and it showed how the broadcasters sequentially recontextualised a happening in the physical event in order to enhance the spectacle of its mediatised representation. However, the broadcasters represented the ‘rain’ in complex ways that not only drew on the wider process of relational recontextualisation, but the interaction between different activities and their features that I discussed in detail in Chapter 4.

For example, ‘the risk of rain’ was referred to by the broadcasters in both live (e.g. Sport Analyses) and non-live activities (e.g. the Programme Opening), where it represented the live physical event in order to help construct the mediatised spectacle respectively. I also showed that the representation of the rain throughout the coverage is based on the interaction between the audio and visual tracks. The audio descriptions play a central role in the way that the rain is recontextualised because it is usually these descriptions that provide viewers with a way of interpreting the event. For example, if one considers the replays of previous races during Programme Openings, it is the accompanying audio descriptions that convey the significance of the footage to viewers (e.g. the injustice of the Belgian Grand Prix in Extract 5.18, as opposed to driver skill and characteristics of the venue as shown in Extracts 5.9 and 5.17).

Thus far in the thesis I have analysed the structural components of the live mediatised event and discussed the relationship between these components in relation to how the spectacle of the event is constructed. Consequently I have shown that, in relation to the first proposition

\(^{18}\) In their ‘media events’ criteria, Dayan and Katz observe that ‘broadcasters [can] spend hours, sometimes days, rehearsing the audience in [an event’s] itinerary, timetable and symbolic’ (1994: 12). In the run up to the last race of the 2008 Formula One season ITV frequently showed an advert for the event in the preceding days with the voiceover: ‘will Lewis Hamilton become the youngest World Champion and create history? … live and exclusive on ITV’. Even before the live event had taken place, the last Formula One race of the 2008 season was already being reported in relation to the significance that it had as a possible momentous occasion in the sport’s history.
of the thesis, the spectacle of the live television event is definable by the discourse structure of the programme, which is equated with the sports-magazine that has both ‘liveness’ and ‘structure’.

**Proposition 2 Summary**

In the final analytical chapter of this thesis I will turn to the second proposition of this thesis, which is that the feature of live sport that usually makes the event exciting and enjoyable (i.e. liveness), is simultaneously what makes it highly problematic. In this chapter I have shown how the broadcasters use liveness (as associated with risk) to help construct the spectacle of the event, but in the following chapter I discuss how liveness is problematic to the broadcasters because they may have to report on the ‘inherent danger’ of racing at high speeds (Noble and Hughes, 2004: 24). However, as the analysis shows, the way in which the broadcast deals with even the most problematic of situations confirms that it is the interaction between liveness and structure, which is key to the construction of the mediated spectacle.
6. DEALING WITH DANGER IN THE LIVE EVENT

6.1. Introduction

Individuals are attracted to sport due to the ‘supreme human endeavour, the triumphs and failures, the danger and daring, and the sheer spectacle that provides a sense of the transcendence of everyday sport and life’ (Billings, 2008: 138). Viewers can feel exhilarated by sporting conquests, defeats, goals, perfect scores or record breaking triumphs and even though Formula One contains similar features, it is usually less intense than other live sports. The main race action of Formula One takes place over an extended area (described in Section 2.3.5) and there is rarely a visibly close fought battle to cross the finish line first. Viewers can wait for up to two hours to find out the race winner, with little or no wheel to wheel racing, and the outcome is decided in part by technological and strategic supremacy. Unlike other sports though, motor sport is ‘inherently dangerous’ (Noble and Hughes, 2004: 24) and this increased sense of danger (explained in Section 6.2) is amplified by the ‘liveness’ of the broadcasts.

‘Liveness’, which plays a pivotal role in helping to construct the spectacle of the event, is also the same feature that makes live motor racing highly problematic (Proposition 2 of this thesis). Live motor sport has the potential to turn from a sporting spectacle into a tragedy if a fatality were to occur. Impacts with other cars or tyre barriers are frequent in Formula One, but high-speed crashes where a driver is unable to exit the car, and/or his condition remains unknown for a prolonged period of time, present a very emotive situation that the broadcasters have to somehow deal with during a live broadcast. It is these types of crashes, which are the focus of this chapter. After a serious crash has occurred, the main race is usually suspended while the recovery operation gets underway\(^1\) and the commentators and viewers await news about the outcome of the accident. In these situations there is a lack of information about the incident and the broadcasters rely on a number of different strategies to compensate for the absence of information about the driver’s condition. These strategies are similar to those found in other highly emotive media events (which I summarise in Section 6.2.3).

\(^1\) If the accident is severe enough the race is either suspended completely (i.e. ‘red-flagged’) or the cars continue to circulate on the track behind a safety-car (i.e. the race is conducted under what is known as ‘double waved yellow-flags’).
Highly emotive media events lack what Liebes refers to as ‘a script’ (1997) and Jaworski, Fitzgerald and Constantinou claim that ‘the inevitable result of the absence of a “script” for an [unplanned] event and its aftermath is silence’ (2005: 138). Therefore the authors categorise the different strategies used by the reporters in these situations as types of ‘literal’ or ‘metaphorical silences’. I identify similar ‘silent’ strategies in the live reporting of ‘dangerous crashes’ in Formula One, but I argue that these same strategies are a ‘script’ that the commentators frequently use to report on crashes. One of the reasons we find this distinction between Formula One crashes and the ‘disaster marathons’ discussed by Liebes (1997) and Jaworski et al. (2005), is because crashes in motor sport are not unprecedented. This is central to understanding the way in which the overall broadcast event is constructed, because happenings from previous events, like crashes, form the basis for the reportage of the current broadcast. The analysis in this chapter therefore develops the discussion of the discourse structure of the live event because it continues to show the relationship between the past, present and future representations of ‘danger’ in a live mediatised broadcast (see Section 5.5 above in particular).

In the following section I discuss the relevance and implications of ‘(safe-)danger’ to the live Formula One event. First, I explain the origin and notion of ‘safe-danger’ in Formula One (Section 6.2.1) and discuss how the broadcasters recontextualise ‘danger’ as ‘safe-danger’ as part of the production of spectacle (Section 6.2.2). However, ‘danger’ remains problematic to the live event. In Section 6.2.3 I discuss a selection of television events that put ‘dangerous crashes’ in live Formula One into context, and then in Section 6.3 I show how the commentators of a live Formula One event deal with a crash when it happens during a race.

6.2. ‘Danger’ as Tragedy versus ‘Safe-Danger’ as Spectacle

6.2.1. Defining ‘(Safe-)Danger’ in Motor Sport

In the early years of the Formula One Championship ‘danger’ was arguably an accepted aspect of the sport and fatalities were frequent. However, in the late 1960s and early 1970s deaths in Formula One became increasingly problematic as the sport became a commercial enterprise (see Chapter 2). According to many authors who have examined the history of Formula One, ‘blood and death sent out all the wrong messages for marketers’ (Hughes, 2005: 11), so to sustain support for Formula One the sport needed ‘to manage risk’ (Hotten, 1998: 38) and ‘make the danger safe’ (Hughes, 2005: 219).
In his definition of risk, Giddens suggests that risk is not an equivalent to danger and in the context of what he was describing, modern society is not more or less dangerous that it once was (Giddens, 1999a: 3; see Chapter 5 above for discussion). Giddens argues that the outcomes of risk have not increased for the worse, they only appear as such because modern society has become more aware of itself and the future. If one applies this principle to the Formula One context, Formula One motor racing is no more or less dangerous than it once was either, and if anything it has been made considerably safer due to improvements in mechanical design and medical provision.

Increased improvements in safety and medical provision at Formula One circuits during the 1980s suggested that the sport had achieved the aim of ‘making the danger safe’ because between 1982 and 1994 no fatalities occurred in the sport (F1Complete, 2011). For fourteen years Formula One succeeded in providing what can be referred to as ‘safe-danger’ because spectacular and dangerous crashes continued to occur, but without what Shackelford describes in NASCAR as ‘the remorse of truly injurious consequence’. Shackelford writes that:

> Even if the threat of violence is fulfilled, it is seldom packed with the remorse of truly injurious consequence. Stout cages, fire extinguishers, and safety harnesses developed through the years of violent experiments assure the usual rebirth of an undamaged driver from the wreckage of a dead car. (1999: 194; my italics

Research into American motor racing often focuses on the violence that permeates that style of racing (e.g. Thompson, 2010; Wanda, 2010), but Shackelford’s description of NASCAR is nevertheless equally applicable to Formula One. The exact safety provisions may differ between formulae (for example, ‘stout cages’ are replaced by monocoques in Formula One), but across all regulated motor sport there is continual development to ensure that, even if crashes do occur, drivers (and spectators) will not suffer any injuries.

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2 In 1982 Gilles Villeneuve (at the Belgian Grand Prix) and Riccardo Paletti (at the Canadian Grand Prix) were killed following accidents during Formula One Grands Prix Events, whilst Formula One driver Elio de Angelis was killed during a Formula One test session for Brabham at the Circuit Paul Ricard (in France).

3 NASCAR is the National Association for Stock Car Auto Racing.

4 Sturm (2009: 168) employs a similar rhetoric to Shackelford when describing crashes in the sport and summarises that ‘only the car is permitted to “die” in contemporary Formula One’.
Giddens’ view that risks appear greater in modern society is therefore particularly relevant to understanding danger in Formula One because the perception of danger in the sport has been altered by its expanding media profile, and is dependent on how it is represented by the media (Flynn et al., 2006; cited in Chapter 5). The number of fatalities and serious injuries in motor racing have been drastically reduced, but in contrast to its inaugural years when the sport was not televised, when they do happen, potentially life threatening crashes in Formula One are now witnessed as part of a multi-angle, high-definition, live global televised event.

For example, in 1994 the deaths of Roland Ratzenberger and Ayrton Senna at the Italian Grand Prix reminded the world that Formula One will never cease to be a completely danger-free sport. The tragedy of Ratzenberger’s death during Saturday’s qualifying session was eclipsed the following day when images of a motionless Senna were beamed live around the world. Both deaths, and those that have occurred in other motor racing formulae since then, are a reminder that, despite the continual attempts to improve safety, motor sport is ‘inherently dangerous’ (Noble and Hughes, 2004: 24). Luckily a fatality has not occurred in the sport since 1994, but in addition to the accident that I analyse in Section 6.3, in recent years there have been several ‘(safe)-dangerous crashes’ (defined below) in Formula One that have been broadcast as part of the live, global coverage of the sport.

6.2.2. Safe-Danger as ‘spectacle’ in Live Formula One

In 2007 Robert Kubica survived what was described by many as a ‘horrific crash’ with only mild concussion and a sprained ankle. However, during the live event Kubica was clearly unresponsive in the cockpit of the car following an impact that caused the bodywork around the cockpit to disintegrate (see Figure 6.1). Similarly, during qualifying for the 2009 Turkish Grand Prix Felipe Massa was involved in a crash that was described as ‘one of the most alarming incidents in Formula 1 since May 1994 when his fellow Brazilian Ayrton Senna was killed at Imola’ (Brundle, 2009). As the live coverage proceeded the seriousness of the accident got ‘progressively worse’ (Brundle, 2009). Massa had crashed into a tyre wall and it soon became apparent that he had not exited the car nor communicated with his team via the

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5 In his biography of Bernie Ecclestone (2011: 209) Bower cites comments made in a Guardian Profile from 2002, where Ecclestone was quoted as saying: ‘I don’t think reckless risk ever produced good racing. I never believed people go to watch accidents. It’s like going to the circus and seeing a guy on the high-wire. You don’t want him to fall, but if he does, you want to be there when it happens. Nobody is hoping he falls...We have as many accidents today as we ever had, but they walk away, which is good’.
radio. The qualifying session was stopped and, as the recovery operation got underway, reports began to surface that Massa had been hit by a piece of debris. This was eventually confirmed when a replay of onboard footage from the car was shown during the live coverage. Once information had been released that he had been hit on the head by a spring from another car the accident became reminiscent of Senna’s fatal accident in 1994. It was also only six days after Henry Surtees had been killed in a Formula 2 race having been hit on the head by a tyre from another crashed car. Massa was unconscious for a couple of days and had to undergo surgery to his skull, but he returned to Formula One the following year. Most recently, the 2011 Monaco Grand Prix contained a dangerous crash that resulted in Sergio Perez having to be removed from his car after he was initially knocked unconscious by the impact. It was later reported that Perez had been responsive to the medical team who attended him after the accident, but during the recovery operation Perez’s condition remained unknown and potentially life-threatening.

These crashes are examples of ‘dangerous crashes’ because they occurred in the live event and presented a potentially life-threatening situation. Following a high-speed impact with the tyre barrier, the drivers were visibly unconscious and unable to exit the car and their condition remained unknown for a prolonged period of time. I analyse an example of a similar crash from the 2008 data set in Section 6.3. However, these crashes also represent what can be labelled in hindsight as ‘safe-dangerous crashes’. Despite the initial concern about the driver’s wellbeing during the live coverage, no driver sustained serious injury and, importantly, there were no fatalities. These types of crashes are used by the broadcasters to explicitly illustrate the spectacle of ‘safe-danger’ in the sport.

Messner, Dunbar and Hunt observe that reckless speed and violent crashes are dominant images depicted and replayed in many forms of extreme sports programming to elevate the levels of excitement when an athlete puts himself at greater risk than his opponents (2000: 389). It appears crashes are used by the broadcasters in Formula One in a similar way. For example, in Chapter 5 I analysed the Programme Opening of the Belgian Grand Prix, where replay footage of multiple crashes from the 1998 race were used to frame the 2008 race and

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6 Demonstrating the impact that technology has had to the experience of the live sports event (which I will discuss further in Chapter 7), a photograph of Massa being removed from the ambulance began to surface on the internet shortly after the accident had occurred. The injuries suffered by drivers during crashes are frequently hidden in live broadcast footage, but this photograph clearly showed that Massa had a severely damaged crash helmet and an injured left eye.
the value of the risk of rain to the event. As explained in the previous chapter, crashes are visually spectacular and, as the figures below also show, they are used by the broadcasters in the production of the mediatised spectacle:

Figure 6.1 Robert Kubica (Canada, 2007)

Figure 6.2a David Coulthard (Australia, 2007)  Figure 6.2b David Coulthard (OB)

Figure 6.3 Jenson Button (Monaco, 2003)  Figure 6.4 Lewis Hamilton (Europe, 2007)

The footage in these replays represent the ‘key visual’ moments (Ludes, 2011); or ‘money shots’ (Marriott, 2001: 733) of the impacts of the crashes in question. First, a full replay is provided of Robert Kubica’s crash at the 2007 Canadian Grand Prix (Figure 6.1), where his car hit two tyre barriers. The first impact propelled his car into a somersault down the track before he hit the second tyre barrier. The bodywork disintegrated around the monocoque and Figure 6.1 shows the moment the car halted to a stop. David Coulthard’s crash at the
Australian Grand Prix is shown from two different camera angles and the second piece of footage (Figure 6.2b) illustrates how close another car came to the cockpit of his car. Finally, the crashes shown in Figures 6.3 and 6.4 show impacts with the tyre barrier that Jenson Button and Lewis Hamilton experienced in 2003 and 2007 respectively.

To fully understand their function in the mediatised event one needs to consider the context of the replays in the sports-magazine. They were used by the broadcasters during a Profile on ‘danger/safety’ at the Turkish Grand Prix that followed Heikki Kovalainen’s crash at the preceding Spanish Grand Prix, which I analyse in Section 6.3 (see Appendix G−1 for the full transcript). Specifically, the replay footage shown in the figures above illustrates comments made by drivers following the crash that occurred in the preceding race (i.e. the replays have been added by the broadcasters after the comments were produced by the drivers; see Section 3.2.3 for further discussion). The extract below shows the comments that were produced by the drivers and selected by the broadcasters.

[Extract 6.1]

Turkish GP – Profile 5b on ‘danger/safety’ (Internal Content – Driver Views)

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<td>44</td>
<td>RK</td>
<td>if you see his accident (.) how the</td>
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<td>45</td>
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<td>chassis was destroyed and uh</td>
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<td>46</td>
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<td>MCU RK facing</td>
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<td>48</td>
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<td>GPS RK name</td>
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<td>49</td>
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<td>REP RK crash at Canada 2007</td>
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<td>50</td>
<td></td>
<td>if you see my accident at uh (.) I hit</td>
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<td>51</td>
<td></td>
<td>uh the wall there was no tyres I (.)</td>
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<td>52</td>
<td></td>
<td>I have legs outside of cock pit and</td>
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<td>53</td>
<td></td>
<td>I have uh nothing broke you can</td>
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<td>54</td>
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<td>break your leg walking down from</td>
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<td>55</td>
<td>DC</td>
<td>stairs so (.) uh in some way you have</td>
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<td>56</td>
<td></td>
<td>to have luck as in every single day</td>
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<td>57</td>
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<td>60</td>
<td></td>
<td>it’s just a great reminder that</td>
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<td>61</td>
<td></td>
<td>thankfully there’s been a lot of</td>
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<td>62</td>
<td></td>
<td>improvements made to the crash</td>
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<td>63</td>
<td></td>
<td>testing in the last few years which</td>
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<td>64</td>
<td></td>
<td>we have to thank the FIA for and</td>
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<td>65</td>
<td></td>
<td>obviously the teams are responding</td>
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<td>66</td>
<td></td>
<td>(.) um and the you know we’re we’re</td>
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<td></td>
<td>on the edge</td>
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<tr>
<td>68</td>
<td>JB</td>
<td>this is part of our life and we’ve</td>
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<tr>
<td>69</td>
<td></td>
<td>been doing it for so many years (.)</td>
</tr>
<tr>
<td>70</td>
<td></td>
<td>MCU JB facing</td>
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<td>71</td>
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<td>journalist (nis)</td>
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I’ve been having accidents since I was eight years old you know that’s twenty odd years (.) so I’m used to it they’re just getting bigger and faster now (.) um but (.) I think it’s something that we we know there’s a danger.

what part does the fact that you guys are all so fit in the first place make in terms of your recovery times compared to Joe Public like me when you’re fit obviously when you have a big impact all your internals are supported by all the all the muscles that you know you’ve obviously worked on so um (.) but also the safety’s been (.) massively improved.

As specific driver comments were chosen by the broadcasters to help construct this Profile activity, it is unclear what original questions prompted the responses broadcast. However, the catalyst for the Profile on ‘danger/safety’ and most of the drivers’ talk shown in the above extract was Heikki Kovalainen’s crash at the preceding Spanish Grand Prix (this is topicalised in the first half of the activity − see Appendix G−1) and Kubica and Coulthard refer to Kovalainen’s accident at the beginning of their turns shown in the activity. Kubica first compares Kovalainen’s crash to his own (‘if you see his accident ... if you see my accident’) and Coulthard’s response begins ‘it’s just a great reminder...’ (L55), which is also likely to be a referring expression to Kovalainen’s crash. Button and Hamilton do not talk about Kovalainen’s accident explicitly, but they similarly topicalise ‘danger/safety’ issues in the sport. Unlike the other driver comments, it is clear what elicited Hamilton’s opinions about ‘safety’ on lines 77–83 because Louise Goodman can be heard asking Hamilton the question ‘what part does the fact that you guys are all so fit in the first place make in terms of your recovery...’ (L72–74).

Collectively, the drivers’ talk is recontextualised by the broadcasters in such a way that conveys the idea that the sport might be inevitably dangerous, but it is nevertheless safe. That is because the talk produced by the drivers and shown in the activity, emphasises the
relationship between the lack of injury following a crash and a number of interrelated factors, including the drivers’ athletic ability and skill (e.g. ‘this is part of our life and we’ve been doing it for so many years – L63–69; ‘when you’re fit obviously when you have a big impact all your internals are supported’ – L77–81); luck (e.g. ‘I was very lucky’ – L30; ‘you have to have luck’ – L52–53), and the safety provisions of the sport (e.g. ‘improvements made to test crashing’ – L57–58; ‘the safety’s been massively improved’ – L82–83). The broadcasters choose talk from the drivers that exemplify the factors that affect crashes and their outcome, and when this is supplemented by visual footage of serious crashes that the drivers have been involved in, it demonstrates the spectacle of ‘safe-danger’ in the sport.

At this point in the discussion I want to clarify that I am not suggesting that it is serious injury or death in motor sport that provides the spectacle of the event. The visual spectacle of ‘danger’ is ‘safe-danger’, and thus the outcome of a high-speed crash is pivotal to how it is represented by the broadcasters\(^7\). The spectacle of ‘safe-danger’ is linked to the knowledge of the positive outcomes of previous crashes, which are related to the safety provisions of the sport (I also discuss these issues in Section 6.3.3 when analysing the way a ‘dangerous crash’ is represented by the broadcasters during the main race coverage).

Although Formula One can be described as risk-aversive because it endeavours to prevent fatalities and serious injuries, the sport needs to provide entertaining racing for the fans. As I suggested in the previous chapter, the spectacle of the sport comes from its ‘liveness’: the unpredictability of the ‘challenging and spectacular’ (Brundle, 2011) nature of an ‘intrinsically dangerous’ sport. However, ‘liveness’ also makes motor racing and the way that it is packaged by the broadcasters highly problematic.

\(^7\) It is worth noting that, in contrast to the belief in the 1960s that fatal crashes would be detrimental for the sport, the subsequent rise in viewing figures following Senna’s death at Imola in 1994 did suggest that danger could be one of the appealing aspects of the sport (Hughes, 2005: 295; Rendall, 2000: 225). Also, when Senna was killed in 1994 the internet was in its infancy and footage of dangerous crashes, deposited in archives for example, was only accessible to a very few. Crash footage is now readily available online and it suggests that people may be fascinated by moments of great tragedy. Videos of ‘dangerous’ and ‘fatal’ crashes, like those referred to above, are regularly uploaded, sought out and accessed by individuals on internet sites such as YouTube. Without a systematic analysis it is difficult to ascertain how popular these videos are or why they are uploaded in the first place, but their existence does lend some credence to the idea that, for some individuals, ‘tragedy’ is part of the ‘spectacle’ of an event.
6.2.3. Danger and Tragedy in Different Types of Media Events

In this section I discuss two television events that are comparable to ‘dangerous crashes’ that occur during live Formula One coverage. First, a programme called *Derren Brown Plays Russian Roulette* (broadcast in 2003), which was discussed by Marriott in her work on live television (see Marriott, 2007: 71) and second, the 9/11 terrorist attacks.

As the title of the programme implies, *Derren Brown Plays Russian Roulette* was a programme dedicated to a potentially lethal game of chance, which Marriott argues has an ‘increased sense of risk’ as a live television programme (Marriott, 1997: 195; Marriott, 2007: 69). Brown chose a member of the audience to load a bullet into the chamber of a gun, and, as is the point of *Russian Roulette*, the location of the single bullet was therefore (apparently) unknown to the illusionist. Brown then proceeded to fire shots from the gun into his head. Whilst he fired the empty chambers towards him, the loaded chamber of the gun was fired safely into a sandbag on the side of the stage. Although the programme was promoted as a live event, the broadcast was delayed by several minutes just in case the trick did not go according to plan (see Marriott, 2007: 72). Put simply, it was an illusion designed for television.

*Russian Roulette* works as a live television event and presents a similar situation to witnessing a dangerous crash in Formula One because the outcome of the event (in principle) is not known in advance. However, the similarity between *Russian Roulette* and crashes in Formula One is weakened by the fact that the former is essentially ‘not real’. The exact method behind the illusion may only be known to a select few, but as a television programme this occasion of *Russian Roulette* posed no real threat to Brown’s life. In comparison, crashes in Formula One are not planned in advance: they represent a ‘genuine’ life-threatening situation. More importantly for our understanding of the implications of ‘liveness’ to crashes in Formula One, the *Russian Roulette* broadcast was delayed. Crashes in Formula One, if and when they do happen, are transmitted ‘fully live’: they are experienced by people in real time as an unfolding ‘media event’.

For Dayan and Katz ‘breaking news stories’ were outside of their notion of ‘media events’, but in a later publication Dayan (2010) conceded that they too should be included. Thus, in addition to the criteria discussed in Section 2.2.1, Formula One reporting (or any other similar broadcast) could turn into a live media event should a life-threatening accident occur.
at the time of the broadcast. In line with Dayan and Katz’s criteria, Marriott explains that live events are usually pre-planned and rehearsed in advance, but there are alternative types of ‘catastrophes’ that erupt spontaneously (2007: 105): what Scannell refers to as ‘happenings’ (1999), Nimmo and Combs as ‘crises’ and Doane as crises and catastrophes (1990). These include terrorist attacks like 9/11, which are an example of what Katz and Liebes refer to as ‘disrupted viewing’ (Katz and Liebes, 2007; also Liebes, 1998).

When analysing the coverage of 9/11, Marriott observes that the American television schedules consisted of the usual morning magazine programmes, which were then replaced by the breaking news of plane(s) hitting the World Trade Center and the Pentagon (see Marriott, 2007: 105–112). Similarly, in their analysis of 9/11 reporting Jaworski et al. observe that:

> following the initial report, many news channels moved to dedicated live coverage of the story. This move, to what Liebes (1998) describes as a ‘disaster marathon’, entails shifting from the routine, regular news agenda to one where the event and its aftermath become the main story. (2005:121)

In her work on media events as political communication, Rivenburgh similarly identifies ‘news events’ as variables that can impact on the ‘main event’ being broadcast and she distinguishes between external, internal and surrounding intervening news events (2010: 199). Using Rivenburgh’s terminology, the news of the 9/11 terrorist atrocities was an event external to the breakfast magazine shows, which then led to the cancellation of the regular programmes and other news events that would have otherwise been broadcast that day (Jaworski et al., 2005: 135).

Although not on the same scale as terrorist atrocities like 9/11, dangerous crashes present a similar scenario for the live broadcasters in Formula One. Using Rivenburgh’s terminology crashes in Formula One are internal to the live event because they are ‘unexpected [news] that occur[s] within the context of the [sports] event’ itself (Rivenburgh, 2010: 199). As I explained above, high-speed crashes where a driver is not able to exit the car and where his condition remains unknown for a period of time present a very emotive situation that the broadcast has to somehow deal with. Moreover, the analysis of a potentially ‘dangerous
The analysis below will show that similar resources are used by the commentators in Formula One to deal with aftermath of a ‘dangerous crash’. For example, following a high-speed crash there are often concrete silences and/or unfilled pauses where there is an absence of noise. These moments frequently emphasise the visual footage being shown, but, depending on when they occur, they can also index the hesitation and uncertainty surrounding the event (2005: 123–129). Jaworski et al. also identify the use of ‘verbal’ metaphorical silences, such as the absence of factual information and a focus on ‘mood reporting’ (2005: 129–135). Reporters use this strategy in Formula One to ensure that they are saying something during a live event, and as I show, in the aftermath of a dangerous crash in Formula One what is said could simultaneously convey the unpredictability of the current moment, reassure viewers about the outcome, and increase the tension of the event.

6.3. Reporting a Dangerous Crash: Impact to Outcome

6.3.1. Overview

The analysis undertaken in this section is based on an example of a ‘dangerous crash’ that occurred in the 2008 Formula One season and it is thus part of the data that I used in this study. On lap 21 of 2008 Spanish Grand Prix Finnish Mercedes-McLaren driver Heikki Kovalainen suffered a right rear puncture which caused him to lose control of his car and
crash into the tyre barrier at turn three of the Circuit de Catalunya. Kovalainen had to be removed from his car after being buried under the tyre barrier and for a short period of time (approximately 10 minutes) it was uncertain whether he was conscious. The recovery operation following Kovalainen’s crash was conducted under double waved yellow flags and the remaining cars in the race continued circulating on the track behind a safety car. The race commentary following the impact of the crash therefore consisted of a significant amount of ‘traditional commentary’ that related to the continuing race action (see transcript in Appendix G−2).

The data that I analyse relates to the aftermath of the crash and ranges from the moment of ‘impact’ to its ‘outcome’ (see Sections 6.3.2 and 6.3.4, respectively). In Section 6.3.2 I also analyse how the commentators respond to the unknown ‘identity’ of the driver and discuss how this further increases the tension surrounding the accident. Predominantly the analysis shows the range of discursive strategies used by the commentators to deal with the lack of information about Kovalainen’s condition (Section 6.3.3).

6.3.2. Impact (and Identity)

During live Formula One coverage commentators and viewers usually experience crashes as an unfolding live event. However, because there are multiple areas of the track that need to be covered by the live visual race feed, sometimes only the aftermath of a crash is shown as the camera cuts to the relevant part of the track to show the footage of the crashed car. This is what happens when Kovalainen crashes at the Spanish Grand Prix because the first indication that there has been a crash comes from the live footage shown in Figure 6.5 below, which is of a car buried in the tyre barrier.

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8 An example of an unfolding crash is shown in Extract 5.15 (see L309-315) because the live visual feed was following Kimi Raikkonen as he spun off in the wet conditions at the Belgian Grand Prix. Raikkonen’s crash was also not a ‘dangerous’ one because it was immediately apparent that he had suffered no injuries because he exited the car quickly and unaided.
The footage is momentarily shown on screen before the commentators respond with an immediate reaction to the image of the crashed car, which is shown in Extract 6.2:

[Extract 6.2]

| MB | ooo (.) that’s a McLaren of a car which has crashed into the tyre barrier; |
| JA | WOW who’s that |
|    | (3) |
| JA | I believe it is a McLaren is it Heikki race stewards run to car; |
| Kovalainen (.) who’s gone off into the tyre barrier there (.) it is Heikki |
| Kovalainen (.) was lying in third place |

The live audio commentary that accompanies the footage is consistent with ‘the oral presenting of an ongoing activity’ (Ferguson 1983: 155–156). Brundle and Allen immediately respond to the footage being shown when it appears on screen and spontaneously react to an event they were not expecting using the discursive markers ‘ooo’ (L12) and ‘WOW’ (L14) respectively. These exclamations signal a state of change in the commentators awareness and orientation of the event (Heritage, 1984: 299) and a strong emotional investment towards what is happening in the live coverage (Schiffrin, 1987: 73). The ‘impact’ marks the moment in the live coverage that the driver’s condition could be unknown for a prolonged period of time and it is this situation that the commentators will need to deal with in the unfolding commentary.

In the immediate aftermath of seeing the car in the barrier at the Spanish Grand Prix there is added tension surrounding the crash because the identity of the driver is initially unknown. Brundle confirms that the crashed car shown in Figure 6.5 is a Mercedes-McLaren (L12), but
neither Brundle nor Allen attempt to surmise the identity of the driver and their commentary is hedged with speculation. Although Brundle immediately declares that ‘that’s a McLaren’ (L12), Allen’s response is more speculative. His hesitancy about the driver’s identity is signalled by the question ‘who’s that’ (L14), which is followed by a three second pause (L15). He then continues to speculate that it is McLaren driver Heikki Kovalainen who has crashed (i.e. ‘I believe it is a McLaren is it Heikki Kovalainen’ – L16–17) and he shortly confirms this (‘it is Heikki Kovalainen – L18–19) following the FOM graphic in the visual track shown in Figure 6.6:

![Figure 6.6: Kovalainen name graphic](image)

However, there is a period of twelve seconds, from the visual image of the crashed car (Figure 6.5) to the name graphic (Figure 6.6) where the identity of the driver remains unknown. The ‘unknown’ identity of the driver in this instance is further problematised by the order of the live footage.

As shown in Figure 6.7 and Extract 6.3 below, before the image of the crashed car appears on screen the other McLaren driver, Lewis Hamilton, is the main subject of the commentary and the live footage:

![Figure 6.7: Footage of Lewis Hamilton on track immediately prior to Figure 6.5](image)
**Extract 6.3**

1. MB: … we don’t know if they had any delays on Lewis’ pit stop but it looks to me as if they fuelled that McLaren just they had two point one seconds in their pocket (. ) advantage so they might have (. ) just put in another ten litres of fuel or something as LH turns it’s incredible isn’t it just by the difference of a second can make all the difference

2. MS LH: leaves pits and cam follows him onto track; out of shot

3. JA: just they had two point one seconds in their pocket (. ) advantage so they might have (. ) just put in another ten litres of fuel or something as LH turns corner out of shot

4. just they had two point one seconds in their pocket (. ) advantage so they might have (. ) just put in another ten litres of fuel or something as LH turns it’s incredible isn’t it just by the difference of a second can make all the difference

The live visual race feed prior to Kovalainen’s crash (shown in Figure 6.7) consists of Lewis Hamilton returning to the track following a pit stop. The co-constructed race commentary that accompanies the visual footage involves Brundle and Allen discussing the implications of the pit stop that Hamilton had just made (Extract 6.3/L1–8). The order of the live coverage increases the possibility that it is Hamilton in the crashed car because as Hamilton turns out of shot, the footage cuts to coverage of a car impacted deep within a tyre barrier (L8–11/Figure 6.8).

---

In the unfolding moments of the live race, due to the order of the footage, it is possible that viewers might momentarily think that it is McLaren driver Lewis Hamilton who has crashed rather than Heikki Kovalainen. The order of the footage may account for the hesitancy that the commentators showed in Extract 6.2⁹ and this results in what Jaworski et al. refer to as a

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⁹ When analysing the footage in hindsight it is clear that the pieces of footage shown in Figure 6.8 come from different parts of the race track (and thus it can not be Lewis Hamilton who has crashed). I remember watching this accident live and at the time I did think it was Lewis Hamilton who had crashed. The uncertainty I had may have originated from the order of the footage as I have suggested, but it may have also been augmented by the
‘metaphorical silence’ (2005: 122–123). There is an ‘absence of (specific) information’ about the identity of the driver and thus the commentators describe what they can about the crash (e.g. a ‘McLaren’ has crashed into the ‘tyre barrier’) in order to ‘fulfil the principle of immediacy and provide constant live updated coverage’ (Jaworski et al., 2005: 122). As the analysis in the following section will show, this reporting strategy is used by the broadcasters until the outcome of the crash is learned.

6.3.3. (Lack of) Information

Overview

Once the identity of the driver has been firmly established on line 17 of Extract 6.2 above, Brundle and Allen continue to co-construct their commentary in a way that portrays the predicament of commentating on dangerous crashes. The information that commentators have about a crash is garnered through the shared visual reference of the live footage and although the commentators lack knowledge about the (eventual) outcome of the crash, they not only describe the visual footage being shown, they try and explain what is happening at the crash site. Faced with such an unknown situation, the commentators use a number of different strategies to ‘compensate for the lack of new information and hard facts’ (Jaworski et al., 2005: 122). This includes, talking about safety provisions; commenting on the visual footage and comparing the current incident to previous crashes.

Safety

First, the following extracts show that when describing and explaining the crash, the commentators foreground the safety provisions used in the sport. In Extract 6.4 below, for example, Allen and Brundle refer to the FIA regulated safety standards of the car as they explain the function of the monocoque and how this reacts to an impact with the tyre barrier:

[Extract 6.4]

<table>
<thead>
<tr>
<th>Line</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>JA</td>
<td>let’s hope that the uh the car and the</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td>structure around the driver they call the</td>
</tr>
<tr>
<td>61</td>
<td></td>
<td>monocoque (.) has done its job and</td>
</tr>
<tr>
<td>62</td>
<td></td>
<td>uh (.) kept together (.) for Heikki</td>
</tr>
<tr>
<td>63</td>
<td></td>
<td>Kovalainen some anxious moments</td>
</tr>
</tbody>
</table>

MCU RD on McLaren pit wall

hesitant commentary. That is to say that I might not have initially questioned who had crashed if the commentators had not done so first.
then for Ron Dennis and the McLaren team that was uh (...) a very high speed impact into the tyre barrier
MB quite high sides on the cockpits as well
now so it just tends it does tend to push the tyres in the conveyer belt up (...) but that McLaren is buried in there an awful long way

Similarly, in Extracts 6.5 and 6.6 below the commentators discuss the medical response team attending Kovalainen and explain the process of removing a driver from the car following this type of impact. The reporting is thus similar to what Jaworski et al. observe as happening in breaking news stories because the talk is ‘a verbal account of a series of non-verbal events and images’ (Jaworski et al., 2005:123).

[Extract 6.5]

137 MB ... gone off the race track it’s been some time (...) since he went off the race track there is the uh medical team down there Dr. Gary Hartstein (...) one of the eminent physicians who’s in charge of the medical side of things for the FIA (...) and his uh (...) all of his team they’ll be down there with Heikki Kovalainen (...) HELI accident site

[Extract 6.6]

183 MB well they often quite they uh show a lot of caution obviously as they are taking drivers out of the car a brilliant system in the cars now where they can (...) take the driver out completely special brackets on the seat (...) so the driver and the seat can easily be cleared out of the car
190 JA quite a bit of work going on to repair the tyre barrier as well down there which what makes it look like a more crowded scene track following safety car
194 MS cars entering pit lane for their pit stops
The response team described by the commentators in Extract 6.5 are not actually identifiable from the helicopter footage of the crash site (shown in Figure 6.9), but Allen reassures viewers that ‘there is the uh medical team down there Dr. Gary Hartstein (.) one of the eminent physicians who’s in charge of the medical side of things for the FIA’ (Extract 6.5/L139–143).

![Image](this image has been removed by the author for copyright reasons)

Figure 6.9: HELI shot of medical and recovery response to Kovalainen’s crash [Extract 6.5/L138–139]

Later in the live coverage (Extract 6.6 above), the crash site can no longer be seen by the viewers, but, Brundle continues to draw the viewers’ attention to what is happening by describing what the medical team will be doing when they remove the driver from the car: [They] ‘show a lot of caution obviously as they are taking the drivers out of the car... where they can (. ) take the driver out completely special brackets on the seat (. ) so the driver and the seat can easily be cleared out of the car’ (L183–190).

The commentators do not provide an overt reassurance to viewers that the driver may be unhurt, but their discussion on the safety provisions appears to imply that the crash will have a positive outcome. For example, by describing the seat removal system process (e.g. ‘brilliant system’ – Extract 6.6/L185) and the people involved in the process (e.g. ‘the eminent physician’ – Extract 6.5/L141) in a superlative way, the commentators assure the viewers that Kovalainen is getting the best response and treatment that he should. This type of information is a reassurance that the driver will be unharmed, and arguably even if he is not, it encourages the viewers that everything that could possibly be done to prevent injury to the driver is in place.

**Team Response**

Extract 6.5 above also contains another feature of the live coverage that is frequently used following a crash in Formula One, and that is a ‘cutaway’ to other members of the team. This
example of the cutaway to McLaren boss Ron Dennis is repeated as Figure 6.10/Extract 6.7 below, and is followed by another cutaway of the McLaren garage in the aftermath of Kovalainen’s crash (Figure 6.11/Extract 6.8).

[Extract 6.7]

61 monocoque (.) has done its job and
62 uh (.) kept together (.) for Heikki
63 Kovalainen some anxious moments
64 then for Ron Dennis and the McLaren
65 team that was uh (.) a very high speed
66 impact into the tyre barrier

[Extract 6.8]

23 MB the tyres (.) is that it uh (.) and so many
24 MB tyre the car has gone an awful long
25 MB way in there (.) we have seen cars go
26 MB in there before that deep and the

---

Figure 6.10: Ron Dennis on the McLaren Pit Wall crash (Extract 6.7/L61−62)

Figure 6.11: McLaren mechanics in garage (Extract 6.8/L24−26)
As I have explained previously, the footage during a race is provided centrally by FOM and thus the ITV broadcasters have little control over what is included in the main race coverage. As the recovery operation is taking place this live coverage includes ‘cutaway’ shots of McLaren team boss Ron Dennis sat on the pit wall and the McLaren pit crew sat in their garage (Figures 6.10 and 6.11). Extract 6.8 shows that the commentators do not always refer to the accompanying footage (and I analyse the commentary in this extract in the following section), but in Extract 6.7 Allen does anchor the footage of Ron Dennis by explaining that there are ‘some anxious moments then for Ron Dennis and the McLaren team’ (L63–65).

Jaworski et al. identify a similar strategy to cutaways in the news reports of 9/11 and argue that ‘in the absence of new “hard” factual information...producers and journalists find other ways of filling airtime’ (2005: 129). They describe this as:

“mood reporting” [which] is a tool regularly used in broadcast journalism to garner a “sense” of the emotions felt in relation to an event. [Additionally] there seem to be identifiable instances when mood reporting is used to fill in air time due to lack of new news and in anticipation of further development. (2005: 130)

Faced with the lack of developments at the crash site, the cutaways to other team members provided by FOM appear to have a similar dual function in the aftermath of a crash. They help to fill the air time and illustrate the ‘emotions’ felt about the accident. The commentary therefore plays a decisive role in how such footage will be interpreted because, as the team response footage shows, there is no evidence in either Figures 6.10 or 6.11 that indicates that Ron Dennis and the McLaren mechanics are actually feeling nervous about the accident. However, this is how Allen interprets the footage for the viewers in Extract 6.7 when he says ‘some anxious moments then for Ron Dennis and the McLaren team’ (L63–65).

Allen’s interpretation of the team response footage is also supported by previous research on live sports commentary. ‘Cutaway reaction shots’ during the main action have been identified by researchers of sports commentary as one of the resources used to embellish the event (Comisky, Bryant and Zillmann 1977: 150; Boyle and Haynes, 2000: 76). Therefore, in the context of a live sport Allen’s commentary is more than purely descriptive; it adds
drama and tension to an already problematic situation, thus illustrating the multiple meaning potentials of the reporting strategies used in the aftermath of a dangerous crash.

**Comparisons to Other Crashes**

Another resource frequently used by commentators in the aftermath of a dangerous crash is the recollection of similar accidents that provides a relevant frame for discussing the current incident. For example, after Kovalainen crashes Brundle refers to Luciano Burti’s accident at the 2001 Belgian Grand Prix in Extract 6.9, whilst Allen mentions Michael Schumacher’s crash at the 1999 British Grand Prix in Extract 6.10:

[Extract 6.9]

27 MB drivers tend to be (. ) uh low enough in
28 the car that it’s not a drama we saw
29 Luciano Burti do that (. ) at Spa once and
30 we’ve seen it on other occasions

[Extract 6.10]

57 JA situation not dissimilar to uh Michael
58 Schumacher at Silverstone

The comparisons used in the above extracts show that even though the commentators do not usually overtly reassure viewers about a crash, the comparisons they invoke imply that a crash may not be as serious as it looks. For example, in Extract 6.9, Brundle informs the viewers that ‘drivers tend to be low enough in the car that it’s not a drama’ (L27–28). He then supports this hedged claim (i.e. ‘tend to be’) with the evidence of Burti’s crash at Spa (L29) and other crashes on ‘other occasions’ (L30). This commentary allows Brundle to implicitly reassure viewers about Kovalainen’s condition without explicitly predicting what it might be. Similarly, in the commentary shown in Extract 6.10, Allen makes a direct comparison between Schumacher’s and Kovalainen’s crashes by stating that the ‘situation is not dissimilar’ (L57). The commentators are unlikely to refer to crashes that did result in a negative outcome and thus Burti and Schumacher’s accidents are recalled because they represent similar crashes where the drivers escaped alive (see Section 6.2.2).

However, the way in which information is received and interpreted by the viewers arguably requires some knowledge about the accidents recalled. The crashes are similar to
Kovalainen’s because they involve head-on collisions with the tyre barrier (where the driver escaped with his life), but this is not explicitly explained by either Brundle or Allen. More importantly, the crashes used as examples actually resulted in injuries to both drivers, so the comparisons used could not only reassure viewers that Kovalainen is alive, they could also imply that he could have been injured. That is to say that when one considers that Burti suffered serious facial bruising and concussion and Schumacher missed the majority of the remaining season due to a broken leg, the implications of the comparisons used after Kovalainen’s crash become less reassuring.

However, reporters appear to resolve one uncertainty at a time in the live commentary and at this stage, when the commentators/viewers need to establish whether Kovalainen is responsive and conscious in the cockpit, nothing else matters. Similarly, in the immediate aftermath of Kovalainen’s crash the exact cause of the incident is unknown to the commentators and viewers and thus this also needs to be determined.

Replays
On line 35 of Extract 6.11 shown below (also Figure 6.12) a replay of the crash is provided by FOM and this verifies what happened to cause Kovalainen to crash into the tyre barrier:

![Figure 6.12: Footage of car crashing](this image has been removed by the author for copyright reasons)

[Extract 6.11]

33 definitely a McLaren in there Santander
34 on the back wing (.) and uh it’s turn
35 three (.) he’s dropped it on the way
36 AH THAT’S UH ODD oh broken car
37
38

If he were to survive the crash with sustained injuries, what is likely to happen is that the commentary would shift to speculation of the extent of his injuries and their impact on his season, and possibly his career.
piece falls off the back (. ) and uh the car just straightened up (. ) so uh
unsurprisingly they’ve deployed the safety car because uh Kovalainen’s car has broken and just (. ) sends him directly into the tyres at a very high unabated speed he would’ve been able to do absolutely nothing about that
LS safety car leaving pit lane MS Williams pit stop; cars on track following safety car;

Brundle’s response to the replay footage of the car crashing is similar to his response to the crashed car shown above (Extract 6.2/Figure 6.5) because the replay is occurring within the live mediatised event and depicts an event that he has not seen previously. However, in Extract 6.11 Brundle knows what he is witnessing because he has seen the outcome of the crash (i.e. Figure 6.5) and therefore his overt response of ‘AH THAT’S ODD’ (L36) is an immediate reaction to the cause of the crash. Similarly to the discursive markers ‘ooo’ (Extract 6.2/L12) and ‘WOW’ (Extract 6.2/L14), the discourse marker ‘AH’ (L36) signals a state of change of knowledge about the accident (similarly ‘oh broken car’ − L36) and an emotional investment towards what has happened. In addition to showing the crash happening in this instance, replay footage following a crash allows the commentators to describe and explain the causes of the crash for the viewers benefit (i.e. ‘oh broken car piece falls off the back (. ) and uh the car just straightened up’ − L39–40 ) (see Section 5.2.2 for a detailed discussion of replay footage/talk about Formula One crashes).

**Pauses**

Although many of the strategies used by the reporters following a live crash appear to reassure the viewers of the eventual outcome, they frequently enhance the negativity of the situation. For example, when explaining the causes of the crash in the above Extract (6.11), Brundle draws the viewers’ attention to the unusualness of the accident (‘AH THAT’S ODD − L36) and a similar effect occurs as a result of pauses in the commentary.

As also discussed in Section 6.2.3, during situations marked for high emotion it is common to find extended pauses and silences, but such pauses appear to have a dual function. On one hand reporters frequently use pauses and hesitations in their reports because they are trying to make sense of the situation, but these ‘caesuras’ can also be used for emphasis because they effectively allow ‘images to speak for themselves’ (Jaworski et al. 2005). Sports
commentary researchers have observed a similar strategy when unexpected action occurs during a game because they note that there is a higher use of clichés:

Television sports announcers devote their attention to two tasks: processing information about the game on which they are reporting and communicating the pertinent information to the viewing audience. If announcers feel pressured by a game because it is developing unexpectedly, is very close, or involves highly regarded teams, then they must devote their attention to the game and less to their remarks. In this event announcers may fall back on terms with which they feel comfortable – clichés. (Wanta and Leggett, 1988: 83)

In motor sport it appears that the highly tense situation of a crashed car coupled with the pressures of not knowing what to say seems to cause a similar problem for commentators and thus pauses, as well as clichés, do occur.

In the following example, Brundle appears to be trying to make sense of what he is seeing, before he can impart his knowledge or opinions onto the viewers. However, as the commentary accompanies footage of Kovalainen’s car being pulled out of the wall (shown in Figure 6.13) the pauses provide moments that reinforce the fact that Kovalainen has not exited or been removed from the car:

![Figure 6.13: Track marshals attempting to remove Kovalainen’s crashed car from the tyre barrier](this image has been removed by the author for copyright reasons)

[Extract 6.12]

| 30 | MB | we’ve seen it on other occasions they’ve got to almost pull that out before they can see the driver (6) it’s um (2) it’s definitely a McLaren in there Santander |
| 31 |    | stewards pulling car out of wall; |
| 32 |    | |
| 33 |    | |
On lines 30–32 Brundle is attending to the recovery operation that is underway at the crash site (Figure 6.13) as he explains that the marshalls ‘[have] got to almost pull that out before they can see the driver’. This is then followed by an extended six second pause (L32). Because the pause follows Brundle’s explanation that the car needs to be removed from the barrier before the driver can be seen (which the footage during this pause shows has not yet happened), viewers are reminded of the seriousness of the accident. Furthermore, the anticipation that is created with the first pause is increased by a subsequent hesitation and unfilled pause of two seconds on line 32 (i.e. ‘it’s um (2)... ’). This is then followed by a complete change of topic (‘it’s definitely a McLaren in there’ – L32–33), which indicates that Brundle has no new information to provide, neither about the accident nor the driver’s condition (also discussed above).

A similar stretch of talk occurs when Kovalainen’s car is airlifted from the crash site (Figure 6.14 and Extract 6.13). It is at this stage in the coverage that viewers learn that the driver has finally been removed from his car, although his condition remains unknown:

![Figure 6.14 Kovalainen’s car being removed by crane from the crash site](image)

**[Extract 6.13]**

```
282  MB  ... there is Kovalainen’s (.) McLaren
283   (3)
284  JA  well it looks like the front of the
285   monocoque you can see the yellow of
286   the tractor through the nose of the
287   monocoque I don’t really like the look
288   of that very much
289  MB  no that’s unusual isn’t it very very
290   [ ]
```
The pause that occurs between Brundle’s and Allen’s turns on line 283 gives the commentators time to process the visual footage that is being shown on screen (Figure 6.14). The pause draws the viewers’ attention to what is being shown, which is the wreckage of ‘Kovalainen’s (.). McLaren’ (L282). ‘This caesura allows the viewer time to reflect on and analyse the images ...[and] in the absence of verbal commentary allows the images to “speak for themselves”’ (Jaworski et al., 2005: 127).

The following co-constructed commentary continues to emphasise the potential negativity of the situation based on the ‘unusual’ damage sustained to Kovalainen’s car (a word the commentators use repeatedly throughout the commentary – e.g. L289–292 and L294). The commentators use evaluative statements to draw the viewers attention to what this abnormality is. Allen first indicates that ‘you can see the yellow of the tractor through the nose of the monocoque’, which he explains he doesn’t ‘really like the look of’ (L284–288) and Brundle later agrees that ‘as you say you can look through Heikki Kovalainen’s cockpit there and see day light and see the tractor tyre the other side of it’ (L295–298). Even if viewers do not understand the seriousness of the accident from seeing the damage to the car (at the time of the pause for example), Allen and Brundle emphasise it for them. Brundle not only clarifies that the damage ‘suggests that uh structurally at the front it’s taken an unu-’ he embellishes it by speculating that ‘I would think there has been some twisting action gone on in there as well’ (L298–302).


**Live and In Situ**

As I have shown in the examples above, commentators are restricted in what they can say following an accident because there is a lack of information available to them and to surmise the condition of the driver explicitly would be in bad taste (Walker, 2003: 262). However, commentating on the action as it unfolds is part of the appeal of the live event. One of the most important aspects of the live event is to be ready to report on it when the information does become available and consequently, another important resource that the broadcasters have available to them when reporting on the live event is being ‘in situ’ of the crash (Raymond, 2000; see also Section 2.3.5). For example, during the live ITV coverage there are frequent live reports from pit reporter Ted Kravitz, who is positioned in the pit lane/paddock areas for the duration of the race. In the following extract he is located ‘in the ‘paddock’ (Extract 6.14/L150), ‘down here at McLaren’ (Extract 6.14/L155) in order to report on Kovalainen’s crash:

[Extract 6.14]

150 JA  Ted Kravitz is down in the paddock can
151      you shed any light on this Ted
152  TK  uh well we’re still waiting for word
153      uh there’s nothing(.) heard on the radio
154      that we’ve been uh told about so far
155      down here at McLaren(.) but uh Heikki
156      Kovalainen’s manager his personal
157      trainer and the team doctor(.) Aki
158      Hintsa have just gone down to the
159      medical centre which unfortunately(.)
160      for them is right at the uh other end of
161      the paddock by Ferrari and of course
162      McLaren are down here at the uh far end
163      but they’ve gone down there to uh
164      see what’s happening when Heikki
165      gets back into the uh medical centre
166      which he will be going to very soon I

Murray Walker was the lead commentator when Senna suffered his fatal crash and he remembers that “[I] had no way of knowing how serious his condition was although I was by now fearing the worst. What to do? I obviously had no justification for making reassuring statements like, “Don’t worry, I know it looks bad but I’ve seen things like this before at his very place where the drivers were OK – today’s cars are very strong and I’m sure Senna will be alright”: nor could I say, “This is terrible. I fear from the body language of the medics around Senna that this is a potentially fatal accident” because I didn’t know that it was and, anyway, it would have been unacceptably alarmist to say so” (2003: 262).
Like Allen and Brundle, Kravitz has very little information about Kovalainen’s condition available to him and he clearly ‘states the facts he doesn’t know’ (Jaworski et al., 2005: 133). For example, when Allen links to Kravitz he confirms that ‘we’re still waiting for word uh there’s nothing (. ) heard on the radio that we’ve been uh told about so far’ (L152−154). However, Kravitz’s placement ‘down here at McLaren’ (L155) does provide a unique vantage point to report from and he reports that ‘Kovalainen’s manager his personal trainer and the team doctor (. ) Aki Hintsa have just gone down to the medical centre...to see what’s happening when Heikki gets back to the uh medical centre’ (L155−165).

6.3.4. Outcome
Following the footage of the removal of the car that is shown in Figure 6.14 above, a replay is shown of Kovalainen being stretchered away from the scene (Figure 6.15) accompanied by the commentary shown in Extract 6.15. It is at this point in the coverage that the commentators and viewers learn the ‘outcome’ of the crash:

![Figure 6.15. Replay of ‘thumbs up’ from Heikki Kovalainen (L302)](image)

[Extract 6.15]

<table>
<thead>
<tr>
<th>Line</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>301</td>
<td>some twisting action gone on in there as</td>
</tr>
<tr>
<td>302</td>
<td>Well</td>
</tr>
<tr>
<td>303</td>
<td>JA there is Kovalainen (. ) thumbs up from</td>
</tr>
<tr>
<td>304</td>
<td>[ ]</td>
</tr>
<tr>
<td>305</td>
<td>MB thumbs up</td>
</tr>
<tr>
<td>306</td>
<td>JA Heikki Kovalainen that’s what we want</td>
</tr>
<tr>
<td>307</td>
<td>to see (2) yeah well I’m sure he will</td>
</tr>
<tr>
<td>308</td>
<td>be uh feeling sore feet (. ) here is a look</td>
</tr>
<tr>
<td>309</td>
<td>at what happened then...</td>
</tr>
</tbody>
</table>

REP/LS HK
being stretchered
away; waves

REP/OB HK
going into wall
As suggested by Shackleford (1999: 194), it is the ‘rebirth of the driver’ from the wreckage of a crashed car that the reporters and viewers are waiting for (also Hilton, 2001a: 7). Once the replay of Kovalainen giving a ‘thumbs up’ is shown (L303/Figure 6.15), the dramatic tension caused by the crash is released because the viewers and the commentators finally know that the driver has escaped alive.

The co-constructed, overlapping and near-identical talk from the commentators on lines 303–305 appears to be indicative of the anticipated outcome. ‘Thumbs up from Heikki Kovalainen’ not only shows that Kovalainen was conscious following the crash, it suggests that he thinks he is uninjured. The two second pause on line 307 gives the commentators time to process the replay footage being shown (discussed above), but it also functions as a release of tension because we now know what the ‘outcome’ of the crash is. There is thus a change of tenor on line 307–308 as Brundle flippantly remarks that Kovalainen ‘will be uh feeling sore feet’, but this is hedged by the discourse marker ‘well’ to indicate that this is somewhat problematic talk. Despite confirmation that the driver is conscious there is no substantial indication that Kovalainen has not suffered any injuries.

The idea that the ‘outcome’ of a dangerous crash is indicated when it is proved to be non-fatal is supported by the way that the broadcasters talk about Kovalainen’s accident in the post-race show. As Extracts 6.15 and Extract 6.16 show, during the post-race show to the Spanish Grand Prix it has still not been confirmed whether Kovalainen has suffered any major injuries and thus his exact condition remains unknown:

[Extract 6.16]

Spanish GP – Post-Race Show – Ron Dennis Interview

7 TK we’re (.) we’re aware of (.)
8 Heikki’s condition he’s stable (.) awake
9 conscious and (.) for checks for checks
10 uh in hospital what more can you tell us
11 RD well as far as we know he hasn’t
12 broken anything
13 and he’s just a little concussed that’s MCU RD facing
14 uh uh (.) more than that I can’t tell you TK (nis) in
However, even though the lack of/severity of Kovalainen’s injuries are still yet to be confirmed, the broadcasters begin to ‘recontextualise’ the crash as what I referred to in Section 6.2 as a ‘safe-dangerous crash’. The following Extract 6.18 for example, shows the way in which Mark Blundell reframes Kovalainen’s crash during a Sport Analysis in the post-race show:

[Extract 6.18]

Spanish GP – Post-Race Show – Sport Analysis

24 MkB this is a situation that you see
25 MONT HK crash;
26 HK tyre appears
27 to explode;
28 within the uh mechanical side of things
29 and he’s got no control over the car
30 whatever (.) very smart at what he did
31 took his hands off the wheel because that
32 impact can break your thumbs or your
33 wrists (.)
34

The replay footage in the Sport Analysis depicts the key moments of the crash (discussed in Section 6.2.2) and Blundell emphasises its precariousness by repeating that ‘the driver’s out of control’ (L26), ‘he’s got no control over the car whatsoever’ (L32–33). But in comparison to the way in which the commentators problematise the crash and its causes during the live commentary (e.g. frequently referring it to as ‘unusual’ and ‘odd’), Blundell normalises the crash as ‘a situation that you see quite often when there’s a failure on the car’ (L24–26). Blundell draws the viewers’ attention to the skill of the driver by evaluating Kovalainen’s actions during the crash as ‘very smart at what he did took his hands off the wheel because that impact can break your thumbs or your wrists’ (L33–36). Talk about Kovalainen’s crash
at this stage in the coverage is an assessment of the sequence of the events that immediately led up to and followed the crash. The talk no longer reflects the uncertainty and limited knowledge of the accident (as occurs during the main race coverage); instead it helps in the construction of the spectacle of ‘safe-danger’ in the sport.

6.4. Dealing with Danger in the Live Event: Summary Discussion

In the previous sections I have shown that as an inherently dangerous sport, live Formula One broadcasts can produce a very difficult unfolding scenario that the commentators need to negotiate as part of the live coverage. The commentators have limited information available to them, but in addition to describing what is happening, they embellish their commentary using a range of discursive strategies that draw on their knowledge about ‘(safe-)danger’ and crashes in the sport in order to give the current accident a context. Consequently the analysis undertaken in this chapter continues to show that the construction of the event is based on the interaction between liveness and structure.

In the aftermath of an unfolding crash, there is little or new information available to the commentators and they resort to using ‘silent strategies’ (Jaworski et al., 2005), such as describing and explaining the recovery operation; talking about safety; and comparing the current crash to previous incidents. Although Jaworski et al. explained that these strategies originated from a lack of script in the reporting of 9/11 (2005), in Formula One they are the ‘script’ for reporting on ‘dangerous crashes’. Crashes in Formula One are not unique and thus there are a set of strategies available to commentators as part of the underlying structural form of the broadcast. In Chapter 5 I showed that, even though ‘the risk of rain’ unfolds in real time and its outcome cannot be known in advance, it is placed, and is part of, an established structure. Similarly, when a ‘dangerous crash’ occurs in the live race, its outcome cannot be known in advance, but it is nevertheless ‘packaged’ by the broadcast in a systematic way that relies on previous knowledge about crashes and the sport.

Furthermore, in addition to filling air time and managing tension, the analysis has shown that the commentary can simultaneously convey the unpredictability of the current moment and therefore, even if not intended, add to the tension of the event. Regardless of what the commentators say in the immediate aftermath of a dangerous crash (and how they say it), the driver’s condition remains unknown. The ‘essence of liveness’ is constantly present in live
motor racing, but it is this which poses the predicament of dealing with danger as well as the spectacle of the event.
7. CONCLUSIONS

7.1. Overview
In my analysis of the live Sunday Formula One race coverage from the 2008 season, which is broadcast as a sports-magazine, I have shown that live sports events are transmitted as spectacles, which are constructed at a textual level from a range of components that interact in complex ways. The study therefore not only enhances our current understanding of live television and the production of live sport; it has also gone some way towards enhancing our understanding of ‘spectacle’.

In this chapter I summarise the main arguments proposed in this thesis (Section 7.2), discuss the limitations and implications of the analysis (Section 7.3) and consider the impact that modern social media technology is having on live sport (Section 7.4).

7.2. Constructing Sport as a Live Mediatised Event
7.2.1. Background
At the outset of the thesis I stated that there were two aspects of the live event that I was interested in pursuing. The first was liveness and the second, the production of the live event. ‘Liveness’ is present in all live mediatised sports because they are neither pre-recorded nor pre-determined. In live sport ‘the time of the event, the time of the television creation and the time of transmission and reception are one and the same’ (Heath and Skirrow, 1977: 53). However, live sports programmes not only deliver ‘liveness’ and all the sporting action when it happens; they package this action as part of a pre-established programme format (e.g. the sports-magazine) to ensure that its meaning and relevance will be made available to viewers. Live sport is thus paradoxical because some of the content of the broadcasts is pre-recorded and pre-planned in advance of the transmission.

In Chapter 2 I reviewed the existing research into live television and sports commentary, including the traditional resources that are used by broadcasters during live sports coverage. It is such resources that have led to debates about the impact that television has had on sport and also what it means to experience a live event. The current study not only supports the previous body of research by illustrating the features that are used to construct live sport, it advances it by extending the observations about live television reporting to the wider programme structure and provides an analysis of what I refer to as the spectacle of the event.
7.2.2. The ‘discourse of spectacle’

This study does not invalidate previous theories of spectacle, but rather builds on them to propose an alternative view of spectacle that allows an event to be analysed as spectacle at a textual level. As Sturm observed in his study of Formula One and fandom, viewers are experiencing ‘the actual mediation as its own spectacle’ (2009: 233) and to fully understand an event as spectacle one must consider the wider ‘Discourse(s)’ of spectacle and how they are represented via television, as well as the way an event is specifically manufactured via media forms.

As I have summarised in the previous section, televised sport encompasses both liveness (i.e. the unknowable aspects of the event) and structure (i.e. the placement, organisation and interaction of a series of components that are used to produce such broadcasts). The ‘sports-magazine’ format of live sports reporting is well suited to broadcasting live events because it consists of non-live as well as live components, which ‘gives the programme a flexibility in dealing with the uncertainties of sport’ (Whannel, 1992: 106). However, a sporting spectacle is not only constructed by television because the live event is transmitted in a particular way, it is enhanced because liveness is used by the broadcasters as part of its packaging. As I argue in relation to the mediatised activities (and episodes) of the sports-magazine, a mediatised spectacle is therefore not merely about the presence and placement of components, it is about how they interact with one another.

In this thesis I have specifically identified that the Formula One sports-magazines consist of a series of mediatised activities, which can themselves be divided into episodes (and further sub-divided into sub-episodes). The broadcasters also make use of a series of resources to help construct the event and in addition to utilising the visual and verbal tracks as all televised broadcasts do, the broadcasters of live Formula One also make use of ‘liveness’ and ‘domain’. ‘Liveness’, as suggested by the broader conceptual considerations of this thesis, refers to whether a segment of the broadcast is live and/or non-live and ‘domain’ refers to whether it is the physical and/or mediatised domain being represented. However, as I explained in Chapters 3 and 5, determining whether a component of the broadcast is actually ‘live’ in the sense that it is transmitted at the same time as its production is sometimes difficult to determine. Similarly, as I have pointed out throughout the analysis, there is considerable overlap between the two domains of the event, especially because the broadcasters use representations of the physical domain in order to construct the mediatised
event. However, it is such ambiguities that illustrate the complexity of the sports-magazine format as a mediatised event/spectacle. Whereas Whannel simply argued that the sports-magazine structure was well suited to dealing with liveness, I propose that the spectacle of the live event is specifically tied to this presentational format and the way in which the broadcasters deal with liveness.

7.3. Limitations and Implications of the Analysis

7.3.1. Introduction

As with all research studies, there are a number of important limitations that could be reviewed at this point in the thesis. For example, care always needs to be taken when generalising from a limited data set and there are always downsides, as well as advantages, to the methodology used. In this section I will reflect on some of the prevalent issues associated with the analysis, including the significance of the distinction between viewers and fans, and my relationship to the analysis undertaken.

7.3.2. Fans versus Viewers

First, as I have emphasised throughout the thesis, this study was a textual analysis of live televised spectacles. Consequently, even though I examined several issues that influence the production of live sport in Chapter 2, I certainly did not consider the ways in which the text might be received and interpreted by the viewers. However, as it was not a research aim, this is not so much a limitation of the study; rather it is an area that one might pursue in the future, especially because researchers of live television and/or sport frequently discuss the relationship between domains (as I noted in Chapter 2) and because the production of sport for the media often affects fan practices (see also Section 7.4).

In relation to the latter issue, during the study I did not make a distinction between the emotionally involved fan and the passing spectator of sports. The term viewer was used throughout the study to refer to the television audience as a broad collective category. I defend my use of this term in this thesis because media reporting appeals to a ‘heterogeneous audience’, which consists of both sports fans and a general market. However, as observed by previous researchers, this does lead to a tension between ‘expert and popular modes of representation’ (Whannel, 1992: 37) where the emotional involvement of the viewer can affect the way in which the mediatised event is experienced and interpreted (e.g. Crawford, 2004; Guttmann, 1986; Horne, 2006; Schirato, 2007).
7.3.3. Summary of the Benefits of the Analytical Approaches

In Chapter 3 I set out the reasons for using Stephen Levinson’s notion of ‘activity types’ (1979). I argued that Levinson’s approach to activity types was highly relevant to the current research because Levinson proposed that the meaning potential of a text is dependent on the interaction of the individual parts. Levinson also recognised that activities could be non-verbal as well as verbal and that they could occur along a spectrum from the ‘totally pre-packaged’ to the ‘largely unscripted event’ (1979: 368). These features were naturally present in the live Formula One data and therefore the greatest benefit of using Levinson’s approach, was not only its flexibility, but also its indeterminateness.

Sarangi has suggested that this indeterminateness is one of the benefits of Levinson’s activity types concept because it ‘allows for a convergence of participants’ and analysts’ perspectives in understanding [interaction]’ (Sarangi, 2000: 6). By definition activity types are not a priori categories determined by researchers and thus this supports the bottom-up approach that I took to the data in this study. The categories/activities used to form the sports-magazine were determined by their structure, including ‘[their] subdivision into a number of sub-parts’ (Levinson, 1979: 369) and as I have stressed throughout this thesis how they interact with one another.

Multimodal discourse analysis was therefore also valuable to the analysis undertaken in this study and it is an approach to data which, like Levinson’s account of activity types, emphasises that the meaning potential of a text is dependent on the interaction of its individual parts. However, as I suggested in Chapter 3, traditional multimodal discourse analysis did not provide all of the tools needed to analyse live television. Although there are very detailed toolkits available to analyse different modes of meaning (including visual and verbal data), the same could not be said for ‘liveness’ and ‘domain’, which also emerged as key features to the live event’s construction.

The approach I took to analysing ‘liveness’ and ‘domain’ was based on previous research on the interaction between the verbal and visual modes (Barthes, 1977; Kress and van Leeuwen, 2006: 18). Initially I had intended to categorise and transcribe segments of the data based on ‘liveness’ (at the outset of the study), and ‘domain’ (when it later emerged), but this proved too difficult a task as I have described at various places in the analysis. However, this
process did illustrate the variation and interaction between components within a live television broadcast, thus supporting the view that the spectacle of sport is related to the underlying discourse structure of the sports-magazine format.

7.3.4. Danger and Death
During the course of this study the position that I occupy in relation to my data (as both a researcher and as a fan) has been pushed to the limit, most notably when writing about danger and death in motor sport. When I embarked on this study, and even though I later witnessed several crashes in Formula One that could have had an extremely serious outcome (i.e. the ‘safe-dangerous’ crashes I summarised in Section 6.1.2), in each one every driver escaped alive. Death in motor sport was for me part of motor sport history and fatalities that had marred other formulae too distant from my own consumption of sport to really understand their impact. However, in 2011 two high-profile incidents left the international motor sport community in shock. At the season finale of Indycar in Las Vegas, British driver Dan Wheldon died following a 15-car crash and a week later MotoGP rider Marco Simoncelli was fatally injured after his bike collided with two others on the racing line at the Malaysian MotoGP in Sepang. These crashes were broadcast live via global media and I witnessed firsthand the emotions and implications associated with the less glamorous side of motor racing. They led me to question the appeal that danger has in motor sport and my position to the live event as a researcher.

As I mentioned in Chapter 3, despite representing a live event, the data I analysed in this study is no longer fully live. Consequently ‘the essence of liveness’ that I was interested in examining was arguably no longer available as the data the analysis is based on are the recordings of the live event. Experiencing the deaths of Dan Wheldon and Marco Simoncelli in 2011 made me realise how problematic this is to analysing danger in live sport. As a researcher of live motor sport I was concerned with how danger in the sport is negotiated in the real time of the live broadcast and therefore in Chapter 6 I analysed how the commentators dealt with the aftermath of Heikki Kovalainen’s crash as it unfolded as a live event. The question arises that if the outcome had turned out differently and Kovalainen’s injuries had been more serious would I as an analyst be able to approach and interpret such data in the same way? On one hand the answer is unequivocally yes. Until the outcome of a crash is announced the coverage appears to unfold in the same way that it would have done if the outcome had been more serious. I chose to analyse this coverage because it illustrates
how moments of great tension may be negotiated as part of the live event. However, if the accident had turned out differently, surely the repercussions and sensitivity of the event would have altered the ensuing analysis undertaken? Clearly the analysis of Kovalainen’s crash is partly determined by its outcome, just as the fatalities in 2011 made me reiterate in Chapter 6 that the spectacle of the sport lies in safe-danger, and not danger and death per se.

Finally, in relation to the analysis of reporting on ‘(safe-)danger’ in live motor sport, the author acknowledges the limitations of the analysis undertaken in Chapter 6. I suggested that the reporting strategies used during the broadcasting of a serious crash could be categorised as ‘literal’ or ‘metaphorical’ silences (Jaworski et al., 2005; see Section 6.1). Although the analysis exemplifies similar strategies in live Formula One reporting, the data used is limited to Heikki Kovalainen’s crash at the 2008 Spanish Grand Prix. The aim of the study was to analyse a closed data set to further our understanding of the live event and thus it was not possible to formally categorise the reporting strategies that I observed in the data any further. Therefore, one of the main ways to develop our understanding of the discursive strategies used to report ‘danger’ in sport would be to consider a wider data set. Future research could examine similar crashes from other Formula One seasons, but these could also be compared with other live motor sports (e.g. NASCAR or MotoGP) and be extended to a wide range of sports that are frequently referred to as having ‘dangers’, such as American Football and extreme winter sports.

7.4. The Future of Liveness

7.4.1. Introduction

When reflecting on the study in the previous sections I have referred to several issues that could form the basis for further research (including developing more systematic analytical tools to analyse ‘liveness’ and conducting reception/fan studies), but in this final section I introduce another key area for future studies. I explain the main changes to the mediatisation of Formula One since I began this study, and discuss how they have potentially impacted on our understanding of liveness and televised sport.

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1 In fact, in support of the discussion of the implications of analysing ‘dangerous’ crashes as a live event, if a crash of this nature had not occurred in the 2008 season (and thus not been present in the data), it is likely that the analysis of ‘(safe-)danger’ in Formula One in this thesis would have been very different.
7.4.2. The Evolution of British Formula One Broadcasts

In 2008, when I collected the data for this study, consuming Formula One as a live event in Britain meant watching the qualifying and race day coverage that ITV provided. Alternatively, people could consume Formula One as a live BBC radio show or follow the race via online text commentary that was available on the BBC/ITV websites. There were alternative options available online, but they usually involved copyright infringement (i.e. streaming races) and were not mainstream, so only those with the technological know-how could access Formula One in this way.

Since 2008 ITV lost the rights to broadcast the sport in Britain (summarised in Chapter 2). Between 2009–2011 the BBC provided the British coverage of all Formula One races live, and in the current media climate, if a viewer wants to now (legally) see all of the Formula One events live in Britain then they must pay a subscription to Sky\(^2\). The subscription provides access to a dedicated HD channel [Sky Sports F1]\(^3\), that offers all practice, qualifying and race day shows live. Additional content is provided throughout the week as sessions from the Formula One race weekend and races from previous years are replayed. Every Friday night the channel broadcasts a live *F1 Show*, which on race weekends is broadcast ‘on location’ at each host-race destination. The *F1 Show* is a magazine show that involves profiles, interviews and discussion about the most recent race action and major news affecting the sport. Each race broadcast has an extended build-up and post-race show and during the race viewers can use the ‘F1 Race Control feature’ to choose from a number of on-board cameras, footage from the pit lane and in-race highlights. Viewers can also access a driver tracker that allows them to see the position of drivers in the race as a full graphical image (i.e. drivers are represented as dots moving around a 2D computer generated image of the circuit)\(^4\).

Despite these changes, the analysis undertaken in this thesis still presents an accurate view of how Formula One is constructed as a live television event. That is because liveness is packaged as part of a comprehensive sports-magazine broadcast, that consists of the same

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\(^2\) The BBC continued to screen a selected 10 races live and the remaining races as highlights in 2012 (BBC, 2011).

\(^3\) The F1 Channel is available via either a HD package or a Sky Sports package.

\(^4\) Similarly, between 2009–2011, in addition to providing the main commentary shown on BBC1, viewers could select from children’s, radio or no commentary on the BBC interactive red button service and the channel additionally broadcast the F1 Forum after every live race.
structural features that I analysed in this study. The sports-magazine ‘spectacle’ that I have analysed in this study originated from a requirement to ‘create a new image for the whole event, a weekend in which there was a constant awareness of the event’ (Rendall, 2000: 234) and thus additional features and contents in the current broadcasts have arguably continued to produce spectacle in the same way. However, because the broadcasters have embraced new technological developments, which have broadened the opportunities viewers have to experience the sport, it continues to raise questions with regards to what it means to experience a live event.

Drawing on previous research into live television, in Chapter 2 I described how sport is transformed by media institutions. One view, proposed by Dayan, is that due to vast commercialisation truly ‘spectacular’ events ‘have lost a large part of their enchantment’ (2010: 28). Therefore, as sports on television continue to evolve the question remains as to whether presentational formats have become too routine. In order to prevent the banalisation of presentational styles, broadcasters will need to try and do more to prevent this from happening, thus potentially undermining the impact of the presentational formats even further. However, as I have argued in this thesis, the spectacle of live sport is safeguarded because it is live and enhanced because liveness is exploited as part of the structural framework of the event. Similarly in the final section of this thesis I argue that ‘live’ social media supports the view that liveness, spectacle and sport are intertwined in complex ways.

7.4.3. The Spectacle of Social Media

Since I began this study one of the most notable changes that has occurred in relation to the live broadcasting/experience of Formula One is due to the exponential use of ‘social networks’⁵. Boyd and Ellison (2007) define social networks as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system.

⁵ The relationship between social media and sport is an increasing topic for researchers (cf. Hutchins and Rowe, 2012; Billings and Hardin, forthcoming 2013).
The form and function of different social networks varies, but it appears that Twitter has had one of the most visible impacts on modern broadcasting, where viewers of multiple shows are frequently asked to engage with programmes via hashtags (#) and Twitter comments are reported as (sources of) news.

In relation to Formula One in particular, there has been an increase of Formula One personnel on Twitter (i.e. drivers, team members and presenters), which has widened access to different aspects/domains of the sport. Although information may be limited and monitored, through Twitter people have a growing access to not only reputable reporters and news agencies, but additional team personnel, pit crews and the drivers themselves. In the 2008 data set, the ‘voice’ of the Formula One mechanic was rarely heard\textsuperscript{6}, but now many mechanics use Twitter to write about their experiences of working in the sport and thus there appear to be many more representations of the sport available. Furthermore, users of Twitter access and interact with others who have the same interests as them (i.e. other fans) and consequently they may become part of someone else’s Formula One experience.

In 2008 the only direct contact viewers could make with the live broadcasts was via the ‘Question Mark’ activity. Viewers could email ITV with questions that Mark Blundell would answer as part of one of the segments of the show and during the course of the 2008 season this activity only appeared twice (see Figure 3.4b). In comparison, when the BBC broadcast Formula One between 2009-2011 they transmitted a live F1 Forum on their interactive/red button service, which featured extra content and analysis of the race. As the coverage developed the broadcasters increasingly began to use Twitter (and other forms of email/social networking) to interact with fans. Viewers could tweet comments and questions to be answered as part of the coverage, and this too became a regular feature of the practice sessions that were broadcast by the BBC during the race weekend. The coverage of Formula One on Sky uses Twitter in a similar way, but it has been developed even further. During the races viewers are encouraged to use Twitter via visual-hashtag prompts that appear on the screen (e.g. ‘#Martin’s Grid Walk’) and the ‘F1 Race Control’ interface contains a feed of the most recent comments being made by those officially affiliated to the sport (e.g. the teams and drivers).

\textsuperscript{6} Mechanics were only interviewed during the 2008 coverage during the ‘Grid Walk’ activity, and then the interactions were limited; e.g. Appendix D−4).
Like live television (described in Chapter 2), online interaction has its limitations as well its affordances and Twitter is no different; not least because users are limited to 180 characters per tweet. However, in what encapsulates the essence of ‘liveness’ that I have referred to throughout this thesis, individuals using Twitter to talk about Formula One are also likely to get ‘a sense of a shared experience because [they] know that [others] are watching at the same time’ (Auslander, 1999: 56). Furthermore, due to the way that producers and consumers use Twitter (i.e. using hashtags to talk about the sport), Twitter has the potential to produce what I would describe as micro-media events. Dayan and Katz described media events as events that demand our specific attention (1994: 1) and, even though not everyone uses Twitter and those that do often opt out of writing about the most popular topics, the ‘trends’ feature that is inherent to the Twitter interface publicises the collective consciousness of a significant amount of people at any one given time. Following the deaths of Dan Wheldon and Marco Simoncelli in 2011 for example, fans, friends and colleagues of Wheldon and Simoncelli collectively used Twitter in their masses to express their grief and condolences, which in turn were reported as official responses to the incidents. The comments signified the shared sorrow surrounding the events and showed that people wanted to express their sympathy publicly.

The use of social networking sites such as Twitter therefore takes our understanding of live media events/spectacle to a new level because the ‘knowledge’ people have that others are watching at the same time as them has been made explicit. This is not such a departure from the current study as I too argued that the ‘knowledge of liveness’ was exploited by broadcasters as part of the construction of the event. However, when using Twitter people not only know that other people are watching, they interact with one another as part of an alternative modern type of media event. Viewers of live (sports) events are no longer simply witnesses to an event (as defined in Chapter 2), they are now active participants in them. Consequently, even though the analysis undertaken in this thesis is still an accurate view of the construction of a live mediatised event, the specific features and boundaries of similar events now and in the future will have to be reconsidered.


BRUNDELLE, M. “MBrundleF1” (2011) “I’m so sad about Simoncelli, brilliant, edgy, exciting to watch. But if Motorsport wasn’t dangerous it wouldn't be a challenge or spectacle” 23 Oct 2011, 1:29p.m. Tweet.


APPENDICES

A: 2008 Formula 1 Calendar and Locations

B: Participants/ Transcript Notation for-
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   B–2 Participants across all transcribed data extracts

C: List of Profiles/ Profile Interviews within the 2008 Sports-Magazines

D/E: Data Transcripts Used in Chapter 4 (Excluding Programme Links and Sport Analyses)

   Grid Walk Activity:
   D–1 Australian Grid Walk
   D–2 Bahrain Grid Walk
   D–3 Spanish Grid Walk
   D–4 Monaco Grid Walk
   D–5 Canadian Grid Walk
   D–6 GP of Europe (Valencia) Grid Walk
   D–7 Belgian Grid Walk

   Programme Opening Activity:
   E–1 Australian Programme Opening
   E–2 Malaysia Programme Opening
   E–3 Bahrain Programme Opening
   E–4 Spanish Programme Opening
   E–5 Turkish Programme Opening
   E–6 Monaco Programme Opening
   E–7 Canadian Programme Opening
   E–8 French Programme Opening
   E–9 British Programme Opening
   E–10 German Programme Opening
   E–11 Hungarian Programme Opening
   E–12 GP of Europe (Valencia) Programme Opening
   E–13 Belgian Programme Opening
   E–14 Italian Programme Opening
   E–15 Singapore Programme Opening
   E–16 Japanese Programme Opening
   E–17 Chinese Programme Opening
   E–18 Brazilian Programme Opening
   E–19 Summary breakdown of each Programme Opening into live/non-live episodes

F: Data Transcripts Used in Chapter 5 (The Belgian Grand Prix)
   F–1 Sebastian Vettel Pre-Recorded Interview
   F–2 Belgian Grand Prix Race Incident

G: Data Transcripts Used in Chapter 6
   G–1: Turkish Grand Prix ‘danger/ safety’ Profile
   G–2: Spanish Grand Prix Race Incident
# APPENDIX A

## 2008 FORMULA ONE CALENDAR AND LOCATIONS

<table>
<thead>
<tr>
<th>Date</th>
<th>Grand Prix</th>
<th>Circuit Name</th>
<th>Continent</th>
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<tbody>
<tr>
<td>16 Mar</td>
<td>Australian GP</td>
<td>Albert Park</td>
<td>Australia</td>
</tr>
<tr>
<td>23 Mar</td>
<td>Malaysian GP</td>
<td>Sepang</td>
<td>Asia</td>
</tr>
<tr>
<td>6 Apr</td>
<td>Bahrain GP</td>
<td>Bahrain International Circuit</td>
<td>Asia</td>
</tr>
<tr>
<td>27 Apr</td>
<td>Spanish GP</td>
<td>Circuit de Catalunya</td>
<td>Europe</td>
</tr>
<tr>
<td>11 May</td>
<td>Turkish GP</td>
<td>Istanbul Park Circuit</td>
<td>Europe/Asia*</td>
</tr>
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<td>25 May</td>
<td>Monaco GP</td>
<td>Monte Carlo</td>
<td>Europe</td>
</tr>
<tr>
<td>8 Jun</td>
<td>Canadian GP</td>
<td>Circuit Gilles Villeneuve</td>
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<td>23 Jun</td>
<td>French GP</td>
<td>Magny-Cours</td>
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<tr>
<td>6 Jul</td>
<td>British GP</td>
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<tr>
<td>20 Jul</td>
<td>German GP</td>
<td>Nurburgring</td>
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<td>Hungaroring</td>
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<td>24 Aug</td>
<td>GP of Europe</td>
<td>Marina Bay</td>
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<tr>
<td>7 Sep</td>
<td>Belgian GP</td>
<td>Spa Francorchamps</td>
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</tr>
<tr>
<td>14 Sep</td>
<td>Italian GP</td>
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<td>28 Sep</td>
<td>Singapore GP</td>
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<td>12 Oct</td>
<td>Japanese GP</td>
<td>Fuji International Speedway</td>
<td>Asia</td>
</tr>
<tr>
<td>19 Oct</td>
<td>Chinese GP</td>
<td>Shanghai International Circuit</td>
<td>Asia</td>
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<tr>
<td>2 Nov</td>
<td>Brazilian GP</td>
<td>Interlagos</td>
<td>South America</td>
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</table>

* On Asian side
# APPENDIX B

## PARTICIPANTS/TRANSCRIPT NOTATION FOR-

### B–1: ITV Reporting Team

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<tr>
<th>INITIAL</th>
<th>NAME</th>
<th>TITLE/INFO</th>
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<tr>
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<td>Steve Rider</td>
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<tr>
<td>JA</td>
<td>James Allen</td>
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<tr>
<td>TK</td>
<td>Ted Kravitz</td>
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</tr>
<tr>
<td>LG</td>
<td>Louise Goodman</td>
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### B–2: Participants across *all* transcribed data extracts

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<tr>
<td>AD</td>
<td>Anthony Davidson</td>
<td>Driver Super Aguri</td>
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<td>ADo</td>
<td>Alan Donnelley</td>
<td>FIA Steward</td>
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<tr>
<td>AH</td>
<td>Anthony Hamilton</td>
<td>Lewis Hamilton’s Dad/Manager</td>
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<tr>
<td>AN</td>
<td>Announcer</td>
<td>Multiple - announcers heard in background on location</td>
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<tr>
<td>APe</td>
<td>Alan Permane</td>
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<td>APr</td>
<td>Alain Prost</td>
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<td>AS</td>
<td>Adrian Sutil</td>
<td>German Driver Force India F1</td>
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<td>BM</td>
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<td>Journalist – Daily Express</td>
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<td>BS</td>
<td>Bruno Senna</td>
<td>Brazilian GP2 Driver</td>
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<tr>
<td>CD</td>
<td>Chris Dyer</td>
<td>Chief Engineer (to Kimi Raikkonen) Ferrari</td>
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<td>CH</td>
<td>Christian Horner</td>
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<td>CK</td>
<td>Christian Klien</td>
<td>Test Driver BMW Sauber</td>
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<td>CMa</td>
<td>Charles March</td>
<td>Goodwood Organiser</td>
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<td>CMo</td>
<td>Carlos Moreno</td>
<td>General Manager, Valmor Sports (Valencia)</td>
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<tr>
<td>CP</td>
<td>Crown Prince of Bahrain</td>
<td>Spearheaded campaign to attract F1</td>
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<tr>
<td>CSt</td>
<td>Casey Stoner</td>
<td>Grid Guest</td>
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<tr>
<td>CSy</td>
<td>Colin Syn</td>
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<td>CW</td>
<td>Charlie Whiting</td>
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<td>DC</td>
<td>David Coulthard</td>
<td>British Driver Red Bull Racing</td>
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<tr>
<td>DH</td>
<td>Damon Hill</td>
<td>President, British Racing Drivers’ Club (Silverstone feature)/ Former F1 Driver</td>
</tr>
<tr>
<td>DMa</td>
<td>Dietrich Mateschitz</td>
<td>Team Owner Red Bull Racing</td>
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<tr>
<td>DMc</td>
<td>Davina McCall</td>
<td>Guest</td>
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<td>DMi</td>
<td>Danni Minogue</td>
<td>Guest</td>
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<tr>
<td>DR</td>
<td>Dave Ryan</td>
<td>Sporting Director McLaren</td>
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<td>EC</td>
<td>Eric Clapton</td>
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<th>EF</th>
<th>Emerson Fittipaldi</th>
<th>Brazilian F1 1970 – 80, World Champion 1972 &amp; 74</th>
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<tr>
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<td>Race Engineer</td>
<td>Race engineers during radio transmissions</td>
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<td>Giorgio Ascanelli</td>
<td>Interviewed as Ayrton Senna’s former race engineer</td>
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<td>Gerhard Berger</td>
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<td>HK</td>
<td>Heikki Kovalainen</td>
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<td>IG</td>
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<td>INT</td>
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<td>JB</td>
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<td>JH</td>
<td>John Howett</td>
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<td>Mechanic</td>
<td>Mechanics interviewed throughout coverage</td>
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<td>Max Mosley</td>
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<td>MRI</td>
<td>Massimo Rivola</td>
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<td>MRo</td>
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<td>MS</td>
<td>Michael Schumacher</td>
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<td>MT</td>
<td>Mario Theissen</td>
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<td>Murray Walker</td>
<td>Former F1 Commentator</td>
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<td>MW</td>
<td>Mark Webber</td>
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<tr>
<td>MWh</td>
<td>Martin Whitmarsh</td>
<td>Managing Director/CEO McLaren</td>
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<tr>
<td>NAT</td>
<td>SR Nathan</td>
<td>President Singapore</td>
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<td>NF</td>
<td>Nick Fry</td>
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<td>Nick Harris</td>
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<td>Niki Lauda</td>
<td>Austrian Former Driver</td>
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<td>Normand Legault</td>
<td>President and CEO, Grand Prix du Canada</td>
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<td>NoH</td>
<td>Norbert Haug</td>
<td>Vice-President Mercedes-Benz Motorsport</td>
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<td>NP</td>
<td>Nelson Piquet Junior</td>
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<td>Nico Rosberg</td>
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<td>Nicole Scherzinger</td>
<td>Grid Guest/ Lewis Hamilton’s Girlfriend</td>
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<td>Nick Syn</td>
<td>Technical Director, Singapore GP</td>
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<td>Petra Ecclestone</td>
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<td>PS</td>
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<td>PV</td>
<td>Pascal Vasselon</td>
<td>Senior General Manager Chassis Toyota</td>
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<td>Peter Windsor</td>
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<td>Brazilian Driver Honda</td>
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<td>Team Manager Toyota</td>
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<td>Ron Dennis</td>
<td>Team Principal/ CEO McLaren group McLaren</td>
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<td>Robert Kubica</td>
<td>Polish Driver BMW Sauber</td>
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<td>Roger</td>
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<td>Sam Michael</td>
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<td>SRo</td>
<td>Steve Robertson</td>
<td>Kimi Raikkonen’s Manager</td>
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<td>Shane Warne</td>
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<td>Tamara Ecclestone</td>
<td>Grid Guest/ Bernie Ecclestone’s daughter</td>
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<td>Timo Glock</td>
<td>German Driver Toyota</td>
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<td>Takuma Sato</td>
<td>Japanese Driver Super Aguri</td>
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<td>VM</td>
<td>Vijay Mallya</td>
<td>Owner Force India F1</td>
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<tr>
<td>WR</td>
<td>William Rampf</td>
<td>Technical Director BMW Sauber</td>
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APPENDIX C
LIST OF PROFILES/PROFILE INTERVIEWS

AUS
Pr1a Teams and rule changes for 2008
Pr1b New track venues for 2008
Pr1c Ron Dennis
Pr1d Lewis Hamilton and Heikki Kovalainen interview on sofa

MAL
Pr2a Malaysia qualifying incident
Pr2b Australia 2008 recap
PrInt2c Nico Rosberg interview on aeroplane
Pr2d Toyota

BAH
Pr3a Max Mosley controversy
Pr3b BMW
Pr3c McLaren pit lane position
PrInt3d Timo Glock interview at stables

SPAI
Pr4a Fernando Alonso and Spain
Pr4b Force India
Pr4c Sixty Years of Silverstone*

TUR
Pr5a Super Aguri leaving Formula One**
Pr5b Danger/Safety in Formula One (response to Heikki Kovalainen crash at Spain)
Pr5c Rubens Barrichello most number of race starts
Pr5d Sixty Years of Silverstone*

MON
Pr6a Felipe Massa qualifying performance
Pr6b Graham Hill archive comments
Pr6c Winning at Monaco
Pr6d Sixty Years of Silverstone*
Pr6e Charity fashion show

CAN
Pr7a Track Condition**
Pr7b Monaco 2008 recap
PrInt7c Nick Heidfeld Interview at art gallery
Pr7d Sixty Years of Silverstone*
FRA
Pr8a Ferrari and BMW
Pr8b McLaren
Pr8c Jenson Button
Pr8d Sixty Years of Silverstone*
Pr8e Silverstone montage preview**

BRI
Pr9a Ferrari and McLaren
Pr9b Silverstone and Donington Park future
PrInt9c Mark Webber interview at home

GER
Pr10a Top 4 teams
Pr10b Silverstone Recap
Pr10c Sebastian Vettel
Pr10d ‘German Culture’

HUN
Pr11a McLaren and Ferrari
Pr11b Best of the rest
Pr11c Valencia new track preview

EUR
Pr12a Valencia new track preview
PrInt12b Red Bull/ Toro Rosso drivers on boat
Pr12c Valencia as America’s Cup venue
Pr12d Valencia location

BEL
Pr13a Season so far
Pr13b Ferrari pit lane problems

ITA
Pr14a McLaren
Pr14b Toro Rosso

SIN
Pr15a Singapore new track preview
PrInt15b Jenson Button making cocktails in Raffles Hotel
Pr15c Singapore nighttime timetable
Pr15d Ferrari/McLaren
PrInt15e Red Bull drivers in Singapore
JAP
Pr16a  Felipe Massa and Rob Smedley working relationship
Pr16b  Japan recap 2007
Pr16c  McLaren
Pr16d  Singapore recap 2008

CHI
Pr17a  Japan 2008 recap
Pr17b  Race stewards
Pr17c  Lewis Hamilton
Pr17d  Other title contenders: Felipe Massa and Robert Kubica

BRA
Pr18a  Lewis Hamilton and Felipe Massa
Pr18b  Ted Kravitz by Brazilian grandstand
Pr18c  Louise Goodman* (link fails -could be interview)
Pr18d  ITV last broadcast montage***

*  Not transcribed
** Not live
*** Profile appears in post-race show
APPENDIX D/E
DATA USED IN CHAPTER 4

D–1: Australian Grid Walk

1 SR … and down on the grid (. ) well
2 I’m not sure (. ) he’s enjoying that heat
3 (. ) let’s go down to Martin Brundle (4)
4 MB (fighter jet engines in background)
5 welcome to the grid just in time for the
6 fighter jets hope you can hear me (. ) it’s
7 not often I feel the need to stand in the
8 shade while I’m waiting to talk to you
9 (. ) it’s pretty toasty down here (. ) it can
10 get to fifty degrees on the track
11 centigrade (. ) it’s going to be the same
12 temperature at least (. ) inside the cockpit
13 (. ) long run down to turn one (. ) the starts
14 are going to be fascinating
15 talking around to the drivers and the
16 teams (. ) I’m expecting (. ) about thirty
17 percent of these people of the uh drivers
18 on the grid are not going to get away
19 particularly well (. ) that means we’re
20 going to see half a dozen cars slow
21 away (. ) I think it’s going to be quite
22 dramatic (. ) uh just before we get into
23 the technical stuff (. ) Kelly Osbourne
24 how are you what brings you to the
25 grid today
26 KO well I’ve never been to a race before
27 uh and my Uncle Tony (. ) said (fighter
28 jet engines) got us to come down today
29 and it’s one of the most amazing things
30 I’ve ever been to (. ) cos it’s like the
31 equivalent (. ) of most people when they
32 go backstage at like a music show? (. )
33 that’s how I feel like right here just
34 absolutely amazing
35 MB yeah I mean these guys are dressed up
36 in four layer of fire proof clothing and
37 helmet and boots and gloves (. ) fifty
38 degrees in the cock pit it’s it’s uh uh
39 hard work for them this afternoon
40 KO I was talking to Lewis Hamilton
41 before (. ) and he was showing how
42 many different layers of clothing he
43 had to wear (. ) and it’s going to be like
44 fifty degrees in their car (. ) and they’ve
45 only got (. ) like half a litre of bottle of
46 KO measures
47 KO pointing down grid;
throughout the whole race I’d be dying well they get paid enough don’t worry (jet engines) don’t worry for them too much for them so your Dad your Dad’s played in Melbourne and you’re in Sydney tomorrow yeah yes that’s right MB good luck with that we’re going to move on and try and find uh Heikki Kovalainen see if we can get a quick word with him before he <heads off anywhere> so if we can just just steam in Heikki quick word for ITV we’re live we’re live at the moment sorry to interrupt (fighter jet engines) we’re live this way so congratulations third on the grid you must be pretty satisfied yeah yeah it’s much better than last year I think we think we’re going to have a good race but uh the most important thing is to take it steady step by step and increase the pace explain to the viewers just what it’s like the track conditions and what it’s like inside the car today well anybody who wants to know they should come to Finland in the sauna with me for hour and a half with uh with uh water all the time on the th-thing and that’s uh rough uh rough estimation yeah okay uh what are what are you hoping to achieve will you be satisfied with a podium or do you think you can smell a victory even I I honestly just wanna have a clean race anything better than third is is good I don’t know what the others will do I will just go flat out all the way through the race and at the end we’ll see what the result is I’ll just concentrate hundred percent we’ve had enough of your time thanks a lot right uh let’s see if we can find a Ferrari driver we kind of expected they were going to be uh
very much on the front of the grid.
but I don’t know uh uh oh right
he’s sitting in the gap he’s talking
to a TV company or three and uh
he’s found he’s found just about the
best bit of shade what do you think
Luke you think this is going to happen
to talk to talk to Felipe? yeah right
we’ll come back to him if we get half
a chance oh okay Kubica’s down
here on the front row of the grid for everybody’s dressed in white overalls
(he looks like a bit of an accountant
but he’s a bloody quick racing driver
just a quick word Roberto?
(2) that’s fairly clear where are you
Andy okay Massa’s still busy
talking to everybody let’s see if
we can find uh Nick Heidfeld or Rosberg down here there’s sixteen
metres between the first two uh first
and second on to the third row of
the grid eight between the cars on each row if you get a good start I can see
you being thirty of forty metres better than the driver beside you we could
well today see driver’s gaining two
(jet engines) rows away from the grid
if they get half a chance I don’t know
how many more challenges they wanna
(throw at us today) with jets and uh
(wh) where is Nico Rosberg we think
he’s actually over here behind the Toyota of Jarno Trulli we’ll just have a quick word if he’s up for it a lot of
people getting ready it’s a tough day
today one quick word Nico okay I understand it’s a it’s a re- really (laughs) difficult day for them today
they’ve got to be uh drinking
they’ve got to be preparing they wanna
get in the car nice and early I think
we’re going to have to go back to Steve we’re not going to find any
drivers today anymore anyway cheers
no problem there because that
sort of sums up the kind of tension and the kind of concentration that’s
now required from these drivers as they adapt to the to the new demands of
the new traction control starts …

D–2: Bahrain Grid Walk

1  SR  Martin Brundle is down there on the grid (.) Martin
2  MB  welcome to the grid (.) a lot of anticipation down here can (.) BMW stick with those Ferraris what (.) have McLaren got left (.) I wonder if any of the grumpy drivers will talk to us today let’s give it a try (.) lots of very interesting people on the grid too (.) I’d like to try and find let’s have a quick word with uh (.) Jenson hello geezer how’s it doing yeah I’m alright thank you and any news out on the track track look alright fine you know but um it’s very very windy (.) it’s windier today than it was yesterday so uh (.) I know that we’ve got our ratios right but I’m wondering if other people have oh what you mean with this limit of nineteen thousand revs coming down the straight you’ve got a tail wind or something yeah well it’s it’s just very different the main straight is fine but th- there’s a massive headwind so we might be (.) other people might be getting close to it on the way back but um we should be fine but (.) circuit’s? good and uh ready to rock and roll alright good stuff (.) we’re now going to try and find a few others have a good race Jenson (.) we’ve got uh Nico Rosberg’s chatting away down here there’s a lady there I want to talk to (.) Macie Gray (.) brilliant singer (.) Macie have you got two minutes we’re live on British television good to see [ ]

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supporting

( .) um it’s this is my first time and I’m
just enjoying myself but um ( .) I do like
I do have an affection for Ferraris
for Ferraris and and for Honda too I
think maybe you’re here with uh you
nearby Jenson’s car anyway uh are you
supporting Honda as well

( .) MGr

who Jenson

MB Yeah

MGr I just met him today he’s very cute he’s
a good looking guy

MB alright good stuff thanks for talking
to us we’ll see if we can get hold of
Nico Rosberg he’s ( .) loitering with
intent to stay cool and stay out of the
way ( .) down here on the on the side of
the race track ( .) Nico the third hot race
then in succession

NR ( chewing) yeah but ( .) it’s not so
difficult here on this track ( .) uh it’s
much easier because there’s the long
straights where you can breathe and
there’s no problem

MB but somebody was telling me that with
these new high sides for this year
and all of the electrical goodies inside
the cars ( .) up to like sixty degrees in
there now is that true?

NR it really is very very tough I mean
races like ( .) Malaysia ( .) it really
is I mean it’s it’s uh really bad ( .) so um
that’s why we do so much fitness
in the winter but even that ( .) I don’t
think fitness really helps that much
cos if you dehydrate you dehydrate
and ( .)

MB yeah okay who are you racing today do
you reckon who’s your main rivals here
on the grid

NR the one we want to beat is Jarno
( .) um ( .) because beyond that it’s going
to be very difficult for us there’s the
top three teams ( .) and I don’t think we
can beat them but we have a good
chance to beat Jarno

MB alright good luck ( .) thanks for talking
to us ( .) let’s uh ( .) there’s some other
interesting people there’s somebody I
want to talk to which is uh ( .) Eric

MB glances away;

MGr takes headphones off;

MB walks off;

MB turns head to cam;

MB approaches

NR MS NR eating;

NR shrugs;

NR walks off

across then down the track;
Clapton who’s (.) the legendary guitar player (.) I think he’s down the front here (.) down here by the Ferrari I’m hearing through my cans (.) don’t know if we can uh (.) find anybody else on route if we find anybody interesting people but (.) it’s all going oh right let’s dive in down here this looks like our kind of territory doesn’t it (.) oh? there’s a Ferrari coming though we are in the way here (.) that’s late on the grid what’s the problem with that? (.) (VO) let’s just have a little poke in here cos there’s a great chance to see if Ferrari (.) absolutely built up and ready to race he must have had some kind of drama (.) on the way to the grid (.) because uh Massa quickly getting out of the car a little bit of panic the car is dropped down again (.) look all the (. ) gizmos hanging off the side of the car he can barely get out if it there’s not enough you have to sort of leap (.) out of the cock pit (.) so uh a little bit of panic going on for Massa (.) here on the front row of the grid obviously not going to bother (.) and uh (.) Eric? (.) how are you = EC = Martin (laughing) = [ ] MB (laughing) EC I was just trying to get away? = MB sorry about that = EC = two seconds and a clean get away MB (laughing) right what brings you to the grid today EC uh I’m a guest of the Crown Prince came here to see um (.) either Lewis or or Felipe win really I’m (.) happy to see either one of those win (.) and I’m a big fan you know MB yeah great great to see you a legendary man top man of course slow hand himself but (.) you are not going to be too slow I suspect you’re on the chequered flag today is that true EC oh don’t bre- oh it’s supposed to be a surprise MB =oh is it =
EC = yeah =
MB = oh it’s not anymore =
EC = I was still hoping I could find a way to
get out of it (laughs)
MB can we have you been like rehearsing
or something have you got the
EC [ ]
MB what with =
EC = is it a double hand or a single hand hand gestures;
MB oh well that’s that’s very topical
actually at the moment but yeah I would
I would down on one knee and
absolutely go for it like that but alright
well it’s great to see you thanks for
EC [ ]
MB "you too mate"
EC [ ]
MB talking to us on the grid =
EC "you too"
EC = thanks a lot =
MB = and uh (.) we I wanna I think the
uh Crown Prince is around (.)
MB nods and
EC Lord March a quick chat with uh
MB approaches
CMa; hi
MB Charles March how’s it going =
CMa = great to see you it’s brilliant it’s a
wonderful place having a wonderful
weekend =
MB = good stuff =
CMa = getting everything ready for the
MB walks off
festival on the twelfth and thirteenth of
July it should be a great weekend
MB turns to BE and
MB oh good yeah right so your event’s
CMa; it should be fantastic yeah yeah it’s
MB nods and
CMa alright
MB great to be (inaudible)
MB catches you later on I’d like to try
and have a word (2) right is um (.)
Bernie
is uh (.) quick word Bernie? (.)
MB walks off
MB shakes hands off cam
BE grabs CP arm
BE and pulls him
MB (. ) interesting weekend
BE great (.) they’ve done a super job here I mean this is certainly now one of the best circuits in the world if not the best
MB it is it’s certainly one of my most favourite Grands Prix (.) it’s the fifth one though can you believe that it’s the fifth one
CP it seems like yesterday Martin you came here to (.) have the season preview
MB I know and even the tarmac wasn’t down then that was amazing wasn’t it but here we are again and the event just gets better
CP well we keep trying (.) you know it’s it’s competitive world and we always want to be the best
MB but now you’ve got a uh GP2 team you’ve got an interesting McLaren you’ve got a Grand Prix circuit you guys are really uh getting into this big time
CP well (.) there are are there a lot of benefits from a sporting angle and from uh a financial investment angle (.) so we’re we’re interested
MB okay well thanks for talking to us I know you’ve got loads and loads of guests and uh the Crown Prince is here (.) somebody is um (.)
MB walks off;
BE pulls on MB’s arm and points;
FD waving in background;
MB next to FD;
FD over here
MB what are you up to
FD great day I’ve only just stopped across from Dubai (.) I wouldn’t miss it for the world (.) great start for the Ferraris second and third for position (.) at least something to ride behind it’s going to be a fantastic race
MB yeah I mean they should go and run and hide but Massa’s car came to the grid late I haven’t had chance to find out what that’s all about you heard Anything
FD well they had to push it here so I’m I’m a bit suspicious but uh (.) what’s uh (.)
going to make a big difference today is it’s quite hazy and a bit dusty so it might be a bit slick the track today yeah well it could be but you know it’s it’s uh on line it should be alright we’ve had some races this morning but look good luck (. ) are you going back to Dubai to to =

= going back to Dubai tonight and uh (. ) hopefully we’re one of the reds will win it today cos I’m a red fan 

you’ll have to come you’re about the right size to come and drive one of these (. ) see you soon (. ) okay we’re just MB cam zooms out slightly then back in; MB walks off

thanks uh I think (. ) I have a feeling I have to throw back to Steve sadly MB begins to walks off

yeah well done Martin thanks LS grandstand

very much…

D–3: Spanish Grid Walk

… we can go straight down to Martin Brundle LS fans in the grandstand

welcome to the back of grid today? (. ) uh it’s quite quiet down here you’re more likely to see tumbleweed coming through here than uh famous celebrities (. ) um one thing you notice is that grid slot twenty-three and twenty-four are actually empty low budget team (. ) there can be twelve teams of two cars (. ) but it could’ve been Prodrive with their customer car (. ) but uh customer cars are a big issue (. ) and have pretty much been uh (. ) binned and torpedoed for the future (. ) bit of a chilly breeze going through here at the back of the grid on a very hot day because (. ) obviously a lot of difficulties (. ) for the teams (. ) at the back and uh (. ) Aguri Suzuki my old team mate from Ligier and the Nissan Le Mans team (. ) Aguri a difficult days for the team what’s the story yeah it’s a very difficult but anyway I’m trying to be hard in every week and every day (. ) but uh anyway I have to uh I have to find some good solution and uh (. ) in between and Turkish Grand Prix
well of course we we *desperately* hope you make it to the Turkish Grand Prix and you had a difficult week you didn’t test you (.) you had very little time but

Yeah

the cars are still quite competitive you’re quite close behind the Force India’s

Yeah because our start is very uh (band playing in background) working very hard and also both drivers a very good job in yesterday etcetera

do you regret becoming a team boss is it just too hard to cope with finding tens or even hundreds of millions of dollars

yes you imagine that every year we need almost one hundred million dollars etcetera it is *very* very difficult to find but anyway (.) we we’re pushing very hard and we’ll continue

you’re still smiling then buddy good luck have a good afternoon quick word with Anthony Davidson (.) (inaudible) before you stick your lug plugs in mate (.) how how’s it going to go what can you do from here this afternoon who do you think you’re racing

uh (.) pretty much racing my team mate from here (.) uh there’s no there’s not much else we can do with the cars that we are in um (.) we got the best out of them yesterday in qualifying and that’s really where we are I think uh Sutil had a bit of a poor run (.) so I think he’s quicker than what he really is but uh (.) he might be going long in the first stint so we might have a bit of a play you never know

you haven’t been out in the car much lately do you feel a bit of a stranger when you step over the side of it

uh this is probably the most physical circuit of them all as well so (.) the guys who had the luxury of (.) pounding round doing millions of laps um last week and in the tests we’re (.) me and Tako are fresh here and um (.) it’s going to be a tough one but (.) we’ll make it
through

MB alright good luck (.) we’re going to wander down and see who else we can find I’d like to uh (.) find the boss of the Force India team if I can (.) <Vijay Mallya> (.) and uh where (.) Vijay? MB approaches VM

VM "hey"

MB welcome to the grid and uh (.) it’s well it’s so exciting that you’ve come in and taken over what was the Jordan and uh Spyker Midland team you’ve brought a lot of energy (.) and some money to it how’s it going for you

VM it’s going very well uh (.) you know we’ve obviously improved um from where we started (.) we had um (.) eleventh position in Malaysia (.) twelfth in Bahrain (.) uh but here we are at the back of the grid starting (.) which is disappointing considering we had good practice times (.) uh (.) there’s something not right because our qualifying pace (.) isn’t anywhere near as our practice times (.) but we’ll figure it out uh in time for the next race (.) but otherwise yes there is a good feel factor in the team (.) people are energised they’re happy they’re looking forward (.) uh to to racing and um (.) I’m very satisfied that in a relatively short time (.) in this most competitive sport (.) we are showing progress

MB you wanna humble some people in front of you but uh you build your own car obviously Aguri’s don’t to an extent you’re violently against (.) customer cars as such but you need to keep (.) the grid fully populated it’s a tri- tricky problem for Formula One

VM it is a problem for Formula One and you know (.) we have to run a (.) full factory we have to have research and development programs (.) uh wind tunnels and everything else that go with it and uh obviously it’s a lot more expensive a lot more difficult (.) than those who can just go and get uh (.) you know chassis from others so (.) I think uh the spirit must be respected
it’s the FIA (.). Constructors Championship (.). and uh constructors should be permitted to race and that’s our point

MB okay thanks for your time good to see you and good luck this afternoon (.). let’s see I’d like to find uh (.). little Vettel and I haven’t don’t think I’ve ever spoken to him on the grid (.). if um (.). if his Mum’s let him out to play today (.). so he’s with Dietrich Mateschitz the boss of uh Red Bull here I don’t know if I can just (.). sneak in he’s with his boss (.). Gerhard Berger (.). Sebastian quick word for ITV live (2) very very quick word how you doing what you doing back here son

SV well (.). I mean we’re trying to attack that’s that’s uh obvious so uh (.). qualifying was not (.). as we planned it to be but (.). you know that’s life today’s race sixty-six laps to go so (.). looking forward to it

MB you’ve shown incredible speed this year so far so uh now you’ve got to apply it and get past a few of these (.). older wiser guys

SV yeah that’s the target I mean uh (.). you’re always looking ahead when you’re start from here so (.). the main thing today is to see chequered flag

MB I admire your feeling looking so cool on the grid back to you Steve

SR okay Martin thanks very much…

D−4: Monaco Grid Walk

SR …what can Martin Brundle tell us down there on the grid

MB welcome to nightmare on the grid (.). it’s just started to rain again (.). we’ve seen many of the cars coming out of the pit lane here (.). some on dry tyres some on intermediates (.). and others on wets (.). what are they going to do the tracks sort of dry on the crown of the road
(. but uh off to the side where they’re going to have to do any overtaking (. or avoiding (. it’s wet and we know that the dry tyres are hopeless if they lose a bit of pressure or temperature can they even keep enough temperature in them (. on a on a warm up lap so that’s a major drama now if this thing rumbles off into the distance (. with five minutes to go it means it won’t be a safety car start (. I don’t imagine for one minute (. they need a safety car start unless it rains (. significantly harder (. some of the teams have been telling me (. it’s going to start raining at about two o’clock (. well it’s started a good fifteen minutes early (. let’s dive in and see if we can understand (. some of the challenges involved in this doubt we are going to get many drivers today (. the two Ferraris have literally just coasted in they’ve been doing laps trying to understand the race track (. and they’ve been using up critical race fuel doing that (. the usual (. glamour and glitz of uh (. of the Monaco grid and goodness only knows where all these people come from (. but uh there’s uh there’s Casey Stoner over there let’s see if we can have a quick word with Casey Stoner (. uh (audio picks up talk from CSt and company) MB Casey can we have a quick word with ITV we’re live at the moment (. well done for uh what you’re you’re doing on the on the motorcycles of course in MotoGP slightly difficult year for you CSt yeah it hasn’t really gone perfect for us (band begins playing in background) this year but (. you know we’ve still got a lot of races to go and uh we felt like we had (. something a bit better in Le Mans last weekend so (. we should be able to uh pick it up for the next one (band playing in the background) MB now Michael Schumacher’s tryin’ to do your job in a on bike racing do you fancy a go in the Ferrari CSt um eventually yeah I mean u:h I
think I’ll really only have a go when I feel that (.) I’m actually going to be half decent so um (.) I’ll make sure I get a bit of practice driving cars before I go and test one of these first well I did a hundred and fifty-eight races in these things and I would not want to be on the grid today I can tell you I’m going to move on and see what I can find (.) hey up we’ve got a band here as well now (.) where’s all that coming from (.) I wanna show you over here (.) near this Ferrari just (.) the infrastructure and the kit (.) they have to bring down onto the grid (.) now look at this (.) different (.) different tyres so they’re going to need intermediates they’re going to need wets (.) they’re heated to about sixty degrees centigrade (.) you need generators to go with that (.) and all of the umbilical cords that fit into the car I mean this is a living thing this car you can’t ever leave it by itself (.) they need pressure and temperatures in the engine and gear box otherwise the next time they start it up (.) it’ll blow up so if we just coast in here and look at the incredible amount of kit (.) hanging off the car (.) the starter (.) on the back here a spare battery and <all the tyres available> and everybody has had to drag that lot down to the grid (.) in anticipation of (.) anything? that could happen this afternoon (.) on uh let’s just see if we can (.) Heikki a quick a quick chance with ITV (.) can we follow you through we’ll follow you we’ll follow you through (.) there we go (.) we’ll go to uh (.) can you can you (laughs) remembered where you parked your car u:m it should be somewhere behind the Ferraris I think (laughs) somewhere okay how was qualifying for you a little bit disappointing yeah a little bit of course we were hoping for a little bit more but (.) I just didn’t get more out of the uh the car and from myself and from the tyres and (.)
MB: just missing a little bit but uh

HK: now I I suspect you guys are a little bit heavier on fuel than the Ferraris but is that going to make any difference today in these conditions

HK: uh I hope so I I hope you’re right I have no idea you know what kind of strategies the Ferraris are on and the others are but um (. ) I think today the crucial thing is the tyre choice and do the pit stops (. ) at the right (. ) time not too many pit stops you know chasing uh the track and (. ) just to try to take a little gamble somewhere

MB: tell us about the track you’ve done a lap to the grid how slippery is it uh it’s there’s a dry line (. ) the dry line is alright (. ) but if you put the wheel off the dry line it’s very slippery and (. ) you you hit the wall so (. ) it’s just uh (. ) very crucial to stay on the dry line

MB: but it’s raining more? so it might be an adventure

HK: yeah? yeah tell me about it I don’t know how if it’s going to be dry anymore now this is this is the interesting bit that’s why Formula One is fantastic because we don’t these kind of races we just don’t know what’s going to happen

MB: you look so happy about it who’s going to start on dry tyres anybody

HK: I don’t know I don’t know I don’t even know what I’m going to start on yet

MB: right you probably need to go and find (laughs) you need to go and find out son (. ) right let’s wander through see who else we can find and get an understanding if there’s uh (. ) I wanted to wander through a lit- a little bit further down

MB: okay calm down calm down (. ) plenty of space for everybody (. ) right where are we what can we find I wanted to try and find uh ah? this is uh Nicole apparently (. ) <Lewis Hamilton’s (. ) girlfriend> I understand

NSc: Lewis’ (. ) guest today

MB: guest today I thought you were going
to say fiancé or give us some really
[ ]

NL: (laughs)

MB: breaking news there (. ) so for how many
Grands Prix have you been to

NL: um let’s see (. ) one (. ) today (laughs)

MB: uh okay right so what are you (laughs)

[ ]

NL: this is my first race

MB: ever it’s so exciting

NL: yeah it’s pretty amazing isn’t it the
Energy

[ ]

NL: it kind of blows my mind and it’s really
loud (laughs)

MB: can you can you imagine or believe so
many people on the grid I mean if this
was (. ) uh Wimbledon and uh f-
everybody cruising up to Federer or if it
was uh a football pitch and cruising up
to Beckham but we all launch on here
and uh and uh attack the drivers

NL: (laughs) I’m just trying to stay out of the
way I know everybody has to be
focused but (. ) this is crazy it’s
unbelievable I’ve never seen anything
like this (. ) I thought I thought I was a (. )

[ ]

MB: alright

NL: rock star these drivers are definitely
rock stars (laughs)

MB: lovely to see you Nicole see you
another time I wonder who else we can
find I would like to see if I can get hold
of uh (. ) a team manager or something
and (. ) and <understand if there’s any
news (. ) on uh> (. ) on weather forecasts
or anything like that (. ) what’s the latest
weather forecast?

MEC: um some rain but just in just a couple of
minutes time (. ) and then just after the
race the start just to make it interesting

MB: and what’s the last moment you can
choose the tyres that you have to get on
the car

MEC: three minutes (. ) three minutes

MB: three minutes=

MEC: =they’ve got to be on by three

MS: LH putting helmet on

MB: and what’s the last moment you can

MS: back to track; MEC looks at watch
minutes
MB got to make that decision I tell you what
I wouldn’t have a clue what decision to make on this grid at the moment it’s quite slick on here so with three minutes to go they’re going to have to guessimate how much grip there’s going to be how their drivers can cope with these conditions it’s going to be thrilling stay tuned
SR thanks Martin…

LS back to MB on grid looking down at track CAM MB addresses CAM

D—5: Canadian Grid Walk

1 SR ...but now let’s get you down onto that grid here in Montreal thirty years of the Canadian Grand Prix here at the circuit Gilles Villeneuve a capacity crowd and a tremendous atmosphere down on the grid we’ve just seen Martin Brundle in the cockpit of the Turbo Lotus he’s facing another demanding high powered few minutes <right now> let’s go to Martin on the Grid

2 MB thank you Steve two weeks ago we had a wet track in Monaco today we’ve got a disposable one it seems I think it’s going to play a major part of this race down at turns one and two they’re putting some sticky stuff on resin bandaging the place up already the drivers have been told and the teams have been told on the way to the grid (laughs) please don’t use the apexes of turns two, seven and ten where they’re still repairing it absolutely unbelievable you know what it’s not out of the question today that they may have to introduce the safety car into the race to just sweep and clean the track up a little bit if it breaks up too much it’s going to play a key role this afternoon let’s see if we can uh get a sound bite from the drivers and anybody else on the grid
Lewis on pole position this is a **two** hundred mile an hour **.** street circuit basically **completely** surrounded by water you would **never** know it **.** sitting on the race track **.** but there’s nowhere to **expand** **.** it’s surrounded by walls and **barriers** so if you do go off you’re **guaranteed** **.** to have an incident **.** and of course they can’t clear the car away too easily either **.** at the same time so **major** major problems **.** with this track but it is **super** fast let’s see if we can just find Robert Kubica **.** Robert **.** just a quick word we’re live no okay let’s see if we can find another one **.** and uh I want to I must get a sound bite from **.** from one of one of these pedlars **.** Kimi is on the grid he never really talks to us since uh **.** he said rude words on the grid in Brazil **(2)** Kimi quick word? **(2)** Kimi quick word **.** one **.** one line **.** okay **.** we’re going to find somebody I am absolutely determined we’re going to find a pedlar **.** to get ourselves a sound bite of **what** is going on**.** on the uh on the race track **(2)** where’s Fernando Alonso **.** he’s not even on the grid at the moment **.** by the looks of it **.** Flavio? you are getting married next week congratulations MB next to KR; KR raises hand and shakes head; MB smiles and walks off down the grid

**LS** cam trying to keep MB in shot

MS MB grabs FB on the shoulder

FB thank you very much thank you cam SPINs

MB who’s the lucky lady

FB my wife

MB I know your future wife

FB I’ll see you later ciao

MB good luck with that we’re going to try and find your driver if he’s around (band playing in the background)

(2) is Fernando around **.** he’s gone **.** he’s gone and he’s finished doing interviews right we are going to find **.** somebody I promise you **.** because I need to know **.** what it’s like **.** out there on the race track (2) where’s Nico is he about? **(3)** right oh he’s putting his balaclava on for goodness sake (2) Nico a quick word **.** no okay I don’t blame you to be honest mate **.**
I really don’t blame you (laughs) here’s a Ferrari I’m quite enjoying this now actually Felipe a quick word about the track please (. ) top man thank goodness for that (. ) thought I hadn’t got any friends left on the grid (. ) what on earth is it like out there you had to avoid apexes

FM yeah I mean uh it’s difficult to say I think they they changed the track uh from last night (. ) and uh (. ) I heard people say that it’s worse so we’ll wait and see how it’s going to be and the first lap (. ) should try should try to find some shortcuts

MB so how can you possibly know how hard to attack those critical corners in the first lap or two

FM sometimes by instinct (. ) sometimes I may just uh (. ) I’m not the first car maybe I can see what other people are doing in front of me (. ) so (. ) and it’s uh like in the rain when you start at in the rain and you don’t know how is the track so (. ) uh it’s a little bit like Monaco

MB so it’s a day to stay on the tarmac huh? (. ) good luck (. ) let’s see who else we can find Michael Douglas is on the grid somewhere I wanted to have a (. ) a quick uh I wanted to have a quick word with him if I can find him up the sharp end of the grid (. ) um (. ) it’s am-

absolutely amazing that the drivers have had to come to this grid (. ) and have not been able (. ) to use certain parts of the race track and find out just what it’s like (. ) can you come through there (. ) right where is he (. ) if he’s uh still on the grid (. ) there’s so we can’t even see him here’s Bernie maybe we can have a word with Bernie (. ) yeah it’s alright (2) hi Bernie (4) yeah don’t talk to them Bernie we’re very live here (2) yeah Bernie (. ) uh there’s some pikeys out there putting some tarmac down at turn ten apparently are they are they out of the way yet

BE I think it’s all alright isn’t it?

MB do you reckon I think it could be
quite difficult for who well the drivers you know the but it’s the same for all of them it’s not just for one person no I know that? but I think it I mean we could have accidents where they catch a little bit of uh (. ) debris a little bit of this stuff on the side of the track and straight in the wall abs-they can go into the wall as you well know and be in a driver without that happening (laughs) well that’s true as we often did (. ) so I mean (. ) aren’t you shocked by That no (. ) ‘not at all’ (. ) as I say it’s the same for everybody like if it’s raining it’s the same for everyone so not a big problem alright well I think we’re in for a pretty eventful afternoon who’s your money on the guy at the back of the grid who stays on the road well you know this race always produces a strange result doesn’t it (. ) you know every every race here is the same (. ) I mean you’ve got to put your money on Lewis at the moment (. ) [ ] yeah ‘but who knows’ alright good stuff Lewis unquestionably is looking extremely strong here can’t find Michael Douglas (. ) but I know where Steve Rider is? yeah I’m still here Martin and uh we’re impressed with your efforts we’re all Felipe Massa fans now…

D–6: GP of Europe Grid Walk (Audio and visual signal interrupted throughout)

especially hot I’m sure down on that grid (. ) where Martin Brundle (. ) is at the head of things great atmosphere down here (. ) this place has got a lot of character it hardly looks like those (. ) fantastic new facilities in Shanghai or...
wherever (.) buildings behind us the the grid; MB points back;
and uh the crowd (. ) are up (. ) for a good race this afternoon (. ) a thoroughly unusual (lost signal) this is what the drivers are looking at (. ) down there a cul-de-sac (. ) a wall but what’s important here ( . ) it’s a flat out acceleration zone and when they go through there they more or less are fed straight into the (braking) point of turn two (. ) so the drivers are going to have to be really careful (. ) of that area this space is sort of (lost signal) and you can run wide on the grid too (. ) if anybody’s out but uh we are expecting the mind you the GP2 more or less all but (lost signal) there somehow and they drive uh their race like it’s their last day on earth? but uh the safety car (. ) of course uh won’t be used for rain today (. ) but there’s been a lot of talk it’s been out in the GP2 (lost signal) this race track where they can (. ) easily clear cars away and put cranes so (. ) if a car crashes up against the wall it’s difficult to recover it with a motorised vehicle (. ) and a lot of teams (lost signal) strategy (. ) hoping that thing comes out today they’re expecting it to come out (. ) (lost signal) how a Formula One car (. ) that’s made it into the wall (. ) so Felipe Massa is on pole in the Ferrari he’s got a right scrum around him (. ) over there superb lap he did didn’t he (. ) for that position the uh uh track temperatures are very hot we think it’s going to play into (. ) the hands of uh (. ) of that uh that uh Ferrari I have to say that engine can you see that engine cover there Andy it’s just a horrible looking thing (. ) it’s a good job when they change some of the aspects for next year for the car itself working (. ) absolutely beautifully final preparation going on all sorts of (. ) activity around the car how many men have we got working on this car (. ) three (. ) six (. ) eight ten or twelve guys working on the car and uh hopefully MB walks up to safety car; MB crosses over start line; MS MB Approaches FM’s Ferrari; CU FM’s Ferrari; MS zooms back out to MB MB counting mechanics;
there’s nothing specifically wrong with it I don’t know if uh Fel- Felipe Massa is over there then talking (. ) to some Italian TV at the moment I would love to get a quick word with Michael Schumacher (. ) if he’s if he’s up for it I suspect I suspect he’s going to say no all he always (. ) he always used to (3) sorry to interrupt Michael is there any chance of a quick word live on British TV? (. ) oh he’s on the phone he’s actually on the phone (. ) I didn’t see that (. ) Michael any word a quick chance of a quick word live for British TV? how you doing MS Good MB you’re not so busy these days on the Grid MS less yeah MB sorry I didn’t realise you were on the telephone that was rude of me sorry sorry to but in Mario (. ) so a quick word now what’s your feeling Ferrari’s got a good chance to win this MS what do you think MB I think they’ve got a very strong chance to win it (. ) frankly MS so do I yeah MB yeah and what do you think these track temperatures playing into your Hands MS well honestly I mean we know that the cars and tyres are very sensitive to to track temperatures but (. ) usually (. ) uh we don’t have a problem uh whatever temperature if we have a a reasonable set up and we look to have one because uh we’ve been on pole Yesterday MB now what do you think of this track do you wish you were driving here MS (. ) motorbikes maybe MB (laughs) yeah what’s that that’s crazy you keep crashing those things MS no I keep sliding those things = MB = yeah I must admit yeah but you look like you’re enjoying yourself doing that does it feel a bit dangerous? MS uh if you would have asked me two years ago I would have said the
same thing but honestly less dangerous than driving the Harley on the road.

MB: yeah well I have to agree with you I drive ride a bike on the road anyway (.). finally down into turn two do you think we are going to see any problems them all tripping over each other (.). looks a pretty risky area to me.

MS: I don’t think so because you’re not driving I’m not driving so it should be Clean.

MB: yeah (laughs) that’s true I’m not going to run into you (.). okay good to talk to you (.). Mario a quick word BMW have you how are you looking today Kubica’s (.). now I’m really interrupting here aren’t I (.). Kubica’s got a chance to win this race surely.

MT: uh uh no- nothing is sure in th- this business but uh he’s in a good position (.). depends on the first stint we don’t know when the others will pit (.). I hope they will come in before us (.). we will see but we have a chance.

MB: some of these guys are going to one stop aren’t they in the second half of the top ten middle of the field presumably everybody’s at the front is two stopping ?

MT: yeah I think so I mean uh one stop only makes sense if you are (.). low down on the grid and wait for a safety car (.). which is high chance here so I expect some cars to be on a one stop.

MB: alright I’m really sorry to but into your conversation I’ve got five million people who just want to know what’s going to happen in the next couple of hours (.). sorry to but in (.). okay (.). let’s uh cruise along (.). can we find Kubica he’s off the grid I think he’s uh he’s away (.). and uh (.). Vettel oh? there’s Bernie I wonder what Bernie thinks of this new track let’s dive in here I should uh (2) Bernie? (.). have you got a minute? (2) how what do you think of this new facility are you pleased with it.

BE: great I think they’ve done a this the Mayoress (.). from um Valencia (.).
she’s really been behind everything and done an incredible job yeah good so (.) when did you come and stand in this spot and think right this is it I want a Grand Prix here as soon as I came here yeah so you went for it so um I mean the track’s a great layout I have to say Tilke’s done a good job on that it should make a good race yeah considering it’s been fourteen months from when they’ve started it’s unbelievable they’ve done a super job alright and the Mayor’s obviously happy too (. ) nice to meet you Ma’am (. ) we’re going to wander on see if we can find a pedlar (. ) see you later? (. ) and uh right I really would like to talk to a driver get a feel for (. ) what the track is like (. ) and uh try Nick Heidfeld if he’s back yet (. ) and uh Timo O’Glock I haven’t spoken to Timo O’Glock (. ) on the grid where is he they all look they are all dressed in the same overalls can’t tell (. ) <one from the other and uh> right nick Heidfeld is standing over here let’s see he’s not nor- (. ) Nick one minute (. ) top man (. ) (laughs) are you going to time me set the stop watch (. ) right tell us how the track is I already know it looked quite grippy obviously it’s not Formula one rubber but we had the GP2 race (. ) and temperature quite high so it should help the tyres now I keep hearing from some drivers it’s going to be a very physical race yeah the temperature’s um (. ) quite high it’s started today but um I don’t see it as any problem okay so uh uh all the heavy braking and that I hear that one or two drivers struggling with the neck and just you know the focusing between those walls no it’s not going to be be an issue right what what can you do today what can you achieve from the position well obviously hope that I’m a I’m a
208 bit heavier than the cars around me in
209 terms of the fuel load (.) P8 is
210 reasonable it was not a perfect qualifying
211 (.) uh it is a street circuit on the
212 other side we can overtake here better
213 than in Monaco or Hungary for
214 example and I hope uh just to do that and
215 have a good start and make some
216 Positions
217 MB and finally any concern about the
218 durability of the brakes
219 NH no actually we went for the uh safer
220 option (.) uh actually I felt also
221 comfortable with that so it shouldn’t
222 be an issue
223 MB alright thanks for your time think we’ve
224 had a bit more than a minute (.) back to
225 you Steve
226
227 SR thanks very much Martin good
228 effort there…

D–7: Belgian Grid Walk

1 SR …well let’s get some thoughts
2 about the general mood down there
3 (.) on the grid and those weather
4 conditions that lie in store (.) Martin
5 Brundle is down there
6 MB let’s see what we can find out we might
7 be (.) about as welcome as a toothache I
8 think in uh some of (.) these slots today
9 because oh obviously a lot of
10 decisions going on last minute the
11 track is quite wet (.) what do we know
12 already well (.) the weather is coming
13 from the south and the east behind that
14 grandstand indeed so (.) when it arrives
15 and we’ve seen it in other races (.) it’s
16 going to hit Stavelot (.) back to
17 Blanchiment (.) and the final part of the
18 lap where that’s where they’re going (.)
19 <to first find> the uh (.) the uh rain
20 coming and also the the track to dry
21 the slowest (.) has been the last two
22 corners (.) and this pit straight it’s a
23 new (.) a newer tarmac I think and uh
24 that will be a factor during the
25 Grand Prix as well (.) I don’t know if
26 we can get a quick word with Alonso

CAM MB turns
away and turns to
give thumbs up
HEL front of
Grid

MS JT walking
on the grid
CAM/MS MB in
front of P14
MB begins
cam-walking;
MB looks and
points to sky;
MB walking
down the grid;
Massa’s car has just come through here and uh they’ve had to change his spark plugs, wiring loom and all sorts of uh things since the in the in the parc ferme since uh qualifying so clearly they had an issue on the way into the uh parc ferme and um Massa’s car then late to the grid and with a few gremlins I don’t think we are going to get in on Alonso at the moment because they’re clearly discussing with Alan Permane there and Flavio Briatore critical decisions on what they are going to start the race on and let’s just have a word with Jonathan here at Red Bull. Jonathan Wheatley what’s the news Jonathan on the uh track the weather forecast according to you guys well at the moment we think the weather conditions are going to stay about the same um it’s quite dry up at turn eight turn nine so um I would imagine that most cars would start on inters MB you think so do you think that anybody is going to have a gamble on some uh wet on some dry tyres MB it’s going to be a long afternoon isn’t it okay than thanks for your help let’s just see if we can get a quick word with uh Mark Webber. Mark anything you can tell us to make us look intelligent down the pub tonight or at work MB next to MW tomorrow morning uh well most of the track’s dry uh except this section of the track uh down the bottom here uh the Bus stop and also uh La Source so the first uh part of the lap and the last part of the lap is very very wet and not uh that nice for our these hard the slicks are very very hard as you know so intermediates here but the rest of the track’s dry MB so you think pips people might take a gamble on dry I mean the sun’s shining it’s quite warm down here
isn’t it

MW (. ) I wouldn’t say it’s warm it’s warm

for the English mate but uh I think I

think um most people will probably

have a crack at at drys yeah

MB okay we’re about to get run over the

old Ferrari’s coming to the track here

late (. ) thanks for your time we’ll

MB laughs;

MB turns towards

Ferrari being

pushed;

MCU focus

on Ferrari; MB

walks off up the

track;

MW cheers mate

MB wander down see who we can find (. )

I was going to see where Kubica I

know has just left the race track

let’s see if Alonso is down there in (. )
a talkative mood we’ll we’ll have a

quick a quick word with him down there

(. ) see if we can uh (. ) get our elbows

hey look at this little scrum (. ) °can you

stay with me° (. ) see if we can dive in

here oh yeah oh I had a punch up on the

grid with the (. ) Italians before where’s

(Patricia) she normally (. ) moves me

up the queue (. ) hello (Patricia) can we

um (. ) as we’re live here can we (. ) get

a quick word with the boy (. ) yeah

yeah (3) yeah yeah? (. ) okay well let’s

stick let’s stick the microphone in

and see if we can uh

FA (talking to reporters in Spanish)

MB well that’s not going to be any good is

it (. ) he’s not speaking he’s not

speaking in English (. ) how long are we

going to be (Patricia) is it worth

waiting (2) yeah (3) I think so (2)

MB Fernando how’s it going (. ) can you

tell us a bit about the track

FA track uh some parts are damp some

parts are completely dry so (. ) difficult

choice on the tyres

MB have you made your choice now

FA no no (laughs) we’re still um (. ) some

talking uh with engineers and will be a

last minute decision

MB so you must be you must be happy

though because you were saying you
can’t beat the Ferraris and the McLarens

fifth is your target (. ) you might just

have a chance now today in these

conditions
FA: yeah if you are right in your decisions uh (.) you have a huge opportunity uh days like uh today and uh I think it’s more pressure for the front runners

MB: okay let you get on (.) right let’s see (guitar in background) if we can uh talk to uh Kubica down here because I wanted to go and talk to Massa but literally they’re so late on the grid (.) it’s just not going to happen and uh we’ll get booted out of there (.) I heard that Kubica made his way back onto the grid let’s see if we can (.) get a quick word

Robert have you got uh thirty seconds (.) no (.) okay (.) oh well (.) let’s uh see if we can find anybody else down here if not if not we’ll get out of here because I think uh these guys (.) are just too busy in fact we’re going to do that (.) we’re going to go back to Steve

SR: well done Martin good effort

MB walks off up the grid then turns back down the grid; walks up to RK; RK puts his hand up MB walks off up the grid CAM MB stops and turns around LS grandstand and grid

D–9: Singapore Grid Walk

SR: …talking of extra glamour (.) we can go straight (.) to Martin Brundle

MB: hello team welcome to the grid (.) tremendous atmosphere down here (.) you don’t see much of the crowd you know because the track is so well illuminated and uh take a look at that wonderful crowd (.) a lot of anticipation (.) and excitement here they’re ready (.) for a Grand Prix (.) and take a look also down into turn one it’s a reasonable run down there (.) and look what awaits the drivers (.) wouldn’t you just fancy sitting on the front row of the grid (.) with that ahead of you and what’s actually going to be (.) a very tough race (.) so it’s going to be uh challenging I think for the drivers (.) and teams alike (.) it’s going to be a very very well the humidity is high (.) it probably feels slightly cooler than (.) other evenings which might give them half a chance (.) and of course
we’ve seen how bumpy it is so it’s going to be a long race one three quarter hours and uh they’re going to be using quite a lot of different uh strategies let’s see if we can have a quick word with uh you still there Andy uh Felipe? thir- thirty seconds yeah top man (.). so brilliant pole position you were so calm on that lap it just looked perfect from where we were sitting

FM yeah it was a great pole position for sure it’s always nice to start uh in a difficult race like that on pole we have sixty-one laps now which we need to do a similar job

MB now I notice you’ve got a clear visor on your helmet some are using tinted is it a problem with uh reflections and that or

FM no for sure a clean visor is better for the visibility so you can see everything and it’s for moment it was not a problem

MB bumps and humidity can is everybody going to cope with that or will it be a factor later in the Grand Prix

FM yeah it will be difficult for everybody but you know hopefully we finish in uh a good a good Shape

MB I’ll get out of your face see who else we can find and uh yeah so uh yep there’s the challenge then and with the bumps I want to try and find uh one of the engineers or somebody the bumps on the track remember they’ve got what we call the plank underneath that mustn’t wear down we’ve seen the things running along the race track and at the end of the race if they’re worn out too much that’s to make sure they don’t run too low a ride height if they don’t if they wear out too much they’ll be disqualified they’ve really got to get that absolutely right raise the car too much and you lose the
performance apparently uh Hakkinen (.)
is around here somewhere (. but he’s
talking to uh (. a load of uh boring
TV journalists there (. and uh (.)
°there’s ITV°
MB it is ITV how are you doing (. team
Renault
°how are you you’re looking great°
MB are you are you uh the sponsors here
this weekend
IG we are well we’re always on track
but uh ING of course very happy
to be at the Singapore night race (.)
how do you think our logo looks
in the dark?
MB I think your logo looks the same as it
does in the daylight to be honest it
looks fine I’m going to I’m gonna
move on (2) Bernie? (. let’s just
but in to this little uh (. what do you
think are you pleased (2) are you
pleased with it
IG yeah great everything’s (. no
complaints about anything at all
( super
MB any interesting people in your little
entourage I could talk too
Prime Minister
oh you’ve done me before on Prime
Ministers
°really°
Prime Minister? (. that’s okay I’m
going to go (. good to see you ITV
we’re live to a few million people
in the UK at the moment how do
you feel about your Grand Prix are
you satisfied with it
PM we are very we’re feeling very good
it’s gone very smoothly everything is set
up and we’re looking forward to the race
MB well congratulations it certainly looks
very good I hope the race works out
well (. what do you know about the
local weather you must be the
specialist here are you expecting
rain
PM (. all our people put up (. uh uh
chillies and onions to prevent the rain
from coming down this evening
MB (laughs) chillies and onions that’s
obviously the uh(.) the hot thing to do is Bob McKenzie here from the Daily depress you’re always in the back of my grid walks clear off (2) right (laughs) (. ) Ross any information we’re talking about (. ) the plank wear and all of that the challenges of the race tonight do you think that could be an issue

uh bumps are definitely an issue (. ) and uh the trouble is I think if there’s any racing going on and they get off line then it could be pretty eventful (. ) going into seven there’s only one line if you go off line you’re in trouble. MB oh really (. ) now what about um (. ) brake wear are brakes critical they are on the limit it’s probably the hardest circuit of the uh season so we’re going to have to manage them in the race MB and has that caught anybody out do you think that people have got the right amount of planking uh I don’t know to be honest uh we’re (. ) you can see on the Ferrari they’ve got pretty big brake ducts on the front (. ) they’re the biggest I’ve seen this year but uh (. ) uh I think I think we’ll manage but I don’t know about the other cars MB alright (. ) you’re spying down here on the Ferrari (. ) now we’re just I just want to talk about those uh you see those what Ross was talking about (. ) the big big brake ducts here that channel air through through a drum (. ) out through the wheel (. ) and we’ll keep an eye on what they’re going to do uh (. ) a word a quick word here with uh Tamara Ecclestone uh Tamara? we talked to your Dad (. ) how do you feel are you going to take all this over when your Dad decides to retire

I don’t think so I don’t think I’m quite up to it but for now I’m just enjoying the fantastic atmosphere here in Singapore it’s incredible MB okay good stuff isn’t it I’ve got to
E-1: Australian Programme Opening

1 (opening credits)
2 (8) (fast music)
3
4
5 SR (music continues) (VO) the 2007 season now the stuff of legend (. ) thrills and controversy (. ) will 2008 come close to such drama (. ) well welcome to Albert Park in Melbourne where it’s hot and it’s ready for a thrilling start to the season (. ) with Lewis Hamilton (. ) on pole position
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7
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11
12
13 (7) (music continues)
14 the 2008 Formula One World Championship season starts here and if yesterday’s qualifying for the Australian Grand Prix is anything to go by (music fades out) it’s going to be the equal of 2007 in terms of excitement (. ) and surprise (. ) Lewis Hamilton is on pole position and Mark yesterday he was back to his absolute brilliant best… (music fades out)
15
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E-2: Malaysian Programme Opening

1 (opening credits)
2 (2) (slow Asian music)
3 SR (VO) Malaysia has charm it has character (. ) and it has (. ) a measured enthusiasm for the strange world of Formula One (. ) but however polite the welcome (. ) the new Formula One season arrives here already at its raucous (. ) snarling (. ) best (car engine audio turns into fast paced music)
4
5
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11
12 JA (COM) and it’s go in Australia (7) (music continues)
13
14 JA (COM) oh Massa makes massive contact there (. ) with David Coulthard (3) (music continues)
15
16
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21
JA (COM) down the inside oh he goes overtaking move; right behind (.) overcooked it (.) the KR spinning off; World Champion is in the gravel trap (3) (music continues)

JA (COM) oh enormous shunt for TG accident; Timo Glock (6) (music continues)

JA (COM) Kovalainen’s got problems overtaking move; (. ) he didn’t get drive out of the corner and now Alonso’s got the satisfaction (6) (music continues)

JA (COM) Lewis Hamilton’s driven LH podium absolutely beautifully (. ) he takes his LH winning the fifth career victory the first for McLaren here (. ) since 2003 (. ) and what a satisfying start to the season (. ) for Lewis Hamilton (3) (music continues) LH podium

SR so welcome to Sepang and for Lewis Hamilton and McLaren this HELI circuit promises to be a very different SPAN pit lane experience compared to that cruise to victory (. ) they enjoyed in Melbourne last weekend (. ) (music fades out) it’s an all Ferrari front row for this CAM SR in pit lane McLaren and Ferrari cars broken at least in qualifying (. ) now what’s going to happen (. ) in the Bahrain Grand Prix (. ) it was going to be an all McLaren second row but yesterday evening the Stewards moved Hamilton (. ) and his team mate GPS SR name Kovalainen back five grid position (. ) after they were judged to have blocked (. ) other opponents during the climax to qualifying yesterday evening and from SR turns what we saw (. ) uh the Stewards got it absolutely right Mark… MCU MkB facing SR (nis)

E–3: Bahrain Programme Opening

(opening credits)

(2) (fast paced music)

SR (VO) the Sakhir circuit MONT circuit in the desert; fast moving images; BMW breakthrough (. ) in Bahrain (2) BMW cars and team personnel; the Ferrari McLaren domination is McLaren and Ferrari cars broken at least in qualifying (. ) now what’s going to happen (. ) in the Bahrain Grand Prix (4) (music continues)

so welcome to the Sakhir circuit HELI circuit and area

and at last after a week of unwelcome area
headlines (.). for the sport (.). (music fades out) qualifying yesterday gave us a Bahrain Grand Prix grid full of exciting possibilities (.). for the future of Formula One (.). (engine noise) Robert Kubica on pole position for the first time for BMW (.). and Mark Blundell it’s now looking a lot more like a three way battle…

E−4: Spanish Programme Opening

(opening credits) (dramatic music) SR (VO) the new Formula One season arrives in Europe (.). the Spanish Grand Prix in Barcelona (.). after a month of living out of flight containers and packing cases in Australia (.). Asia (.). and the Middle East (.). this is where new refinements are unveiled (.). along with the technical developments that can take a team (.). a tenth of a second nearer victory (.). qualifying yesterday would confirm the form of the World Championship leader (.). but Barcelona would also welcome back (.). a world championship hero (music fades to crowd audio)

MB (COM) Alonso on pole JA (COM) Alonso does it in the Renault fantastic performance (2) and here is Kimi Raikkonen then can he snatch it away (.). in the final moments (.). he does so (.). and a hundred thousand Spanish hearts (.). sink (.). massively SR the dramatic final few seconds of qualifying yesterday here at the Circuit de Catalunya (.). that saw Kimi Raikkonen steel what would have been a real surprise pole position (.). from Fernando Alonso but it still leaves us with a great grid for this Spanish Grand Prix we’ll discuss all of the prospects in our race build up (.). we’ll hear from Lewis Hamilton who starts this afternoon’s race from row three (.). and we’ll also
have the first of our new six part series looking at sixty years of Grand Prix motor racing at Silverstone the great cars that have contested the British Grand Prix and this afternoon Martin Brundle will drive the wonderful Maserati two fifty F but before all that Mark Blundell what do you feel lies ahead in this Spanish Grand Prix…

E–5: Turkish Programme Opening

1 (opening credits)
2 (2) (fast paced music)
3 MONT-OB HK crashing in Spain;
4 SR (VO) the moment Barcelona held it’s breath and the tyre wall did its job Heikki Kovalainen remembers nothing of this but two weeks later he’s on the front row in Istanbul it’s a racers instinct which Rubens Barrichello has demonstrated two hundred and fifty seven times we celebrate Formula One’s new record breaker and admire the man who’s led the Turkish Grand Prix for the last two years and is still in front (2) (music continues)
5 JA (COM) Massa goes through he is going to snatch the pole here for the third year in a row (music fades out)
6 SR Felipe Massa who’s won from pole position at the last two Turkish Grands Prix and the Ferrari man is back on pole for this afternoon’s race so welcome to the Istanbul Speed Park and the Turkish Grand Prix (. at its earlier and definitely cooler place on the Grand Prix Calendar Kovalainen’s crash Barrichello’s record and Massa’s pole among the topics we are covering in our race build up and we’ll also see Martin Brundle in the cock pit of a fabulous Lotus forty-nine in the second of our series celebrating sixty years of the British Grand Prix at Silverstone but Mark Blundell it’s definitely still feeling

261
like (. ) Silverstone weather here today
maybe Silverstone in March…
SR turns; MkB facing SR (nis)

E–6: Monaco Programme Opening

1 (opening credits)
2 (classical music)
3 SR (VO) Australia Malaysia Bahrain Barcelona and Istanbul (.) that’s the Formula One season so far (.) mere (.) stopping off points (.) this is the journey that every racing driver wants to take
4 (.) destination (.) Monte Carlo
5
6 (68) (engine noise and music continues as car drives through streets)
7
8
9 SR (music fades out) there are so
10 many different ways to arrive in
11 Monte Carlo and with all due respect to
12 Jenson Button the best way is over
13 the Mediterranean rather than (.)
14 over those mountains (. ) anyone who
15 just about everything but the ultimate status symbol this weekend (.) is pole
16 position (.) at the Monaco Grand Prix (.)
17 Lewis Hamilton thought (.) he might get it (.) but to everyone’s surprise (.) it’s gone to Felipe Massa
18 (funky music)
19
20 SR (VO) it wasn’t just Felipe Massa on pole it’s the first all Ferrari Monaco front row (.) since 1979 (.) we’ll look at their historic qualifying performance (.) and how others made it onto the grid (.) one thing doesn’t change (.) at Monaco you pay the price for anything less than pin point perfection (4) we’ll have Graham Hill’s circuit guide of forty years ago
21 GH you come in to the Casino Square in a very in a great flourish (.) of course everybody’s there
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SPAN cliffs and coastline around
Monaco
OB car as it drives through the streets
CU Honda S600 logo
OB car driving through Monaco;
car stops and JB getting the city then looks back to cam
SPAN to CAM yachts in harbour
to SR stood in one
SPAN back to yachts
SPAN and around to LH signing autographs at end of yacht and looks to cam and smiles
MONT FM on track; mechanics celebrating; FM celebrating;
Red Bull crashing;
black and white clips of GH on track; clips of GH talking;
(VO) and he’d have approved of the lifestyle of the modern Formula One driver (2) Martin Brundle continues to admire the talents of the men and machines that have gone before.

(RAD) oh yeah lovely that (. ) sort of seventy slide going (. ) on there (. ) great (VO) that’s in our sixty years of Silverstone feature but Felipe Massa has brought us right up to date (. ) a Ferrari qualifying performance (. ) that has changed all the expectations (. ) for this Monaco Grand Prix (. ) (music fades out) so welcome to our build up to this Monaco Grand Prix where there hasn’t been an all Ferrari front row for nineteen years (. ) there hasn’t been a wet race (. ) since 1997 today we’ve certainly got one (loses signal) we might well have both because Mark what do we make about this weather it’s uh (. ) heavy rain this morning (. ) clearing now we’re in that sort of area of uncertainty…

E–7: Canadian Programme Opening

1 LH (VO) Montreal 2007 (. ) my first pole position (upbeat music begins) MCU LH side profile
2 JA (COM) Lewis Hamilton (. ) leads in Montreal MONT LH in car on track
3
4 LH (VO) despite problems I remained Focused
5 JA (COM) oh that’s a big accident (3) (music continues) MONT RK crash then cuts to LH crossing line; LH
6 MB (COM) LEWIS HAMILTO:N WI:NS celebrating in car
7 MB (COM) what a drive what a mega star (2) (music continues)
8 LH (VO) Montreal 2007 (. ) wicked MCU LH front profile
9 SR (VO) now 2008 he’s back to do it all over again (. ) part one has been achieved with ultimate ease (. ) Lewis Hamilton is on pole position (. ) for the Canadian Grand Prix (2) MONT LH in car then on track McLaren mechanics celebrating; LH
celebrating
10 LH (VO) Montreal 2007 (. ) wicked
11 LH (VO) Montreal in great shape (. ) and
great spirits but so much can still go water then wider
wrong (music fades out) here at the shot of track
Circuit Gilles Villeneuve track location
conditions weather concerns (. it’s SPAN in pit line
going to be another afternoon of great to SR;
tension (.)
<here in Montreal> (. it’s a high speed CAM SR to cam
circuit this one that demands the
absolute maximum of brakes and tyres GPS SR name
and of course the drivers as well (.)
Lewis Hamilton was the absolute master
of this place a a year ago (. and you SR turns
have to say Mark Blundell in qualifying MCU MkB
yesterday he was a class apart as well… facing SR (nis)

E-8: French Programme Opening

(opening credits) MONT images of
(fast music) area; rural; sign;
SR (VO) Formula One from the centre aeroplane display;
of France (. Magny-Cours on the pit lane incident
Championship schedule for the last time in Canada;
(. but what kind of French Grand Prix RK winning in
lies in store (. will it be a race decided Canada; fans and
driver’s) Lewis Hamilton suffered in Canada; RK celebrating;
(. will it produce an unexpected LH in McLaren
success (.) Kubica taking the win in garage; LH on
Montreal (. and taking the lead in the track;
certainly it will be a battle for OB KR on track;
Hamilton (. as he has to absorb a ten
place grid penalty (. after his aberration
of two weeks ago (. and it may well be
a Ferrari benefit just as last year (.)
when Kimi Raikkonen relaunched his
Championship challenge (. with Ferrari
Magny-Cours victory (. and after two
races out of the points (. indications
yesterday (. that maybe the defence of mechanics;
his title will start in earnest (. here at
Magny-Cours
JA (COM) great effort from Kimi
Raikkonen second pole of the season
(. and most importantly of all (.)
Ferrari fans and
Ferrari’s two hundredth they are looking
flag; KR getting
in great shape (4)
out of car
SR so welcome to Magny-Cours and
track
after eighteen years this looks set to be
the last French Grand Prix to take place
at a circuit (music fades out) that’s
always had a reputation for rather predictable racing indeed we’ve got an all Ferrari front row this afternoon (.) but for Lewis Hamilton looking to battle his way up from thirteenth on the grid (.) we’ve also got overcast skies we’ve also had rain showers this morning (.) we’ve got more forecast for this afternoon (.) Mark Blundell from Lewis’ point of view (.) absolutely ideal…

E-9: British Programme Opening

1 (opening credits)
2 (piano music)
3 SR (VO) the Silverstone circuit that over the last six decades has created legends and heroes and staged the first ever Formula One World Championship race (.) is into its last two years (.) as the home of the British Grand Prix (.) one of the fastest circuits in the sport (.) just couldn’t keep up commercially (.) Donington will take over in 2010 (.) but the British Grand Prix (.) survives (.) so there is only two more chances to win at Silverstone (.) Lewis Hamilton pushed hard but he’ll start from row two (.) Kimi Raikkonen with handling problems will be alongside (.) for the first time Mark Webber will start on the front row in the Red Bull (.) and also for the first time (.) Kovalainen (.) was quickest (.) it’s a McLaren on pole position for the British Grand Prix (.) but it’s Heikki (.) not Lewis (music becomes very quiet and eventually fades out)

LH I know exactly what excitement was going through his mind and how he was feeling at the time because it’s an incredible feeling you build up (.) you’ve got that one lap and um (.) you feel it you know you feel it the car’s feeling good today and I should be able to to get pole and (.) uh when it happens it’s just its life changing it really does make a big difference

SR so welcome to the British Grand SPAN pit lane
Prix the future might be Donington but the present is this evocative and at the moment very wet high speed circuit of Silverstone (.). desperate to put on a great show in front of a capacity crowd (.). and it surely will because other major sporting events today might well struggle in these conditions (.). but the wind and the rain here at Silverstone well it just adds to the spectacle makes life a bit uncomfortable (.). but it also to adds the whole sense of (.). unpredictability that surrounds this CAM spans to SR in pit lane GPS SR name SR turns MkB facing SR (nis)

British Grand Prix today (.). so Mark Blundell we’ve got the forecast rain (.). and now just about anyone can win this… E−10: German Programme Opening

(opening credits)
(dramatic music)
JA (COM) so many questions asked about his commitment (.). about his distractions (.). could he handle the pressure (.). was he man enough and he has shown them all (.). with one of the great great drives Lewis Hamilton (.). wins the British Grand Prix (VO) Silverstone was not only one of the great drives but one of the great celebrations (.). a celebration for Lewis Hamilton (.). back on top of the Driver’s Championship (.). but now (.). it’s back to work (4) to Hockenheim for the German Grand Prix it’s where Ferrari so often produce their best (.). but for Lewis Hamilton will the Silverstone inspiration (.). remain

MB (COM) Hamilton under pressure up towards the line now comes up early (.). Hamilton then GOES FASTEST pole position (.). for Lewis Hamilton SR (VO) Hamilton’s pole position at Hockenheim following Hamilton’s heroics at Silverstone that gives us this amazing three way tie for the lead (.). in the drivers’ championship Hamilton Massa and Raikkonen (.). but

OB LH car crosses the line; McLaren mechanics celebrating; LH celebrating GFS Drivers’ Championship
it’s Hamilton finding the form as we enter the second half of this potentially epic season today’s German Grand Prix at the moment at least doesn’t have the rain that was such an ally of Hamilton at the British Grand Prix but the showers can move in swiftly at Hockenheim as we’ve seen already this weekend get ready for the kind of excitement we enjoyed at Silverstone two weeks ago.

so good afternoon and welcome to Hockenheim we left Silverstone with the thought that Lewis Hamilton had <really turned his season around> and now Mark Blundell after qualifying yesterday further proof that Lewis and McLaren are right back on form…

E-11: Hungarian Programme Opening

1 (opening credits)
2 (dramatic music)
3 SR (VO) the pit lane traffic jam that twelve months ago revealed the rift between Alonso (. ) and Hamilton
4 (2) Hungary 2007 McLaren were a team on the brink of turmoil (. ) Hamilton’s victory merely increased the tension (. ) and their season would fall apart amid the scandal of Spygate (. )
5 (music changes to upbeat) twelve months on the mood is transformed McLaren are a team united (. ) and at the moment a team inspired (. ) it’s an all McLaren front row for the Hungarian Grand Prix (. ) Hamilton on pole (. ) as he chases his third straight victory
6 JA (COM) Lewis Hamilton pole position for the fourth time in this 2008 championship (. ) and could there be a bigger contrast to last year (music fades out)
7 SR so welcome to the Hungarian Grand Prix where Lewis Hamilton is on pole position (. ) just as he was last year but such a different atmosphere (. ) around this McLaren garage where the siege mentality has been replaced by a really strong winning mentality (. )
30 make no mistake this is a team right GPS SR name
down
31 back on form there and Mark Blundell SR walks up to
32 they proved as much in qualifying MkB (SR then nis)
yesterday…

E–12: GP of Europe Programme Opening

<table>
<thead>
<tr>
<th></th>
<th>SR</th>
<th>(VO) Valencia is a city of history and</th>
<th>HELI track in city;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>(VO) the city of Valencia</td>
<td>LS SR with 'pioneering architecture' behind him</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>has already won its first Formula One</td>
<td>MS; cam then zooms in</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>a nine month intensive</td>
<td>MONT city scenes; speed shot of track being built</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>construction project (.) around the</td>
<td>CAM SR with harbour behind him</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>old harbour (.) Valencia’s successful in its</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>race against time (.) and now it’s ready</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>wasn’t a great deal of slack in the</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>schedule but Valencia duly delivered</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>one of the most distinctive new</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>circuits in Formula One (.) based around</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>the America’s Cup marina it’s in theory</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>a street circuit (.) but as the drivers have</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>discovered over the course of the Grand</td>
<td></td>
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<tr>
<td>14</td>
<td></td>
<td>Prix weekend so far (.) it’s as much a</td>
<td></td>
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<tr>
<td>15</td>
<td></td>
<td>race circuit as Silverstone (.) or Spa</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>(6) (dramatic music begins)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>JA</td>
<td>(COM) now watch this (2) a hair</td>
<td>MONT flag; signpost; cars on track;</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>raising ride (3) maximum attack (2) it’s</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>very tight indeed down there (4) this is a</td>
<td></td>
</tr>
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<td>20</td>
<td></td>
<td>barnstormer here (3) the chequered flag</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>has fallen (.) he drives for the line now</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>can he take pole POSITION (.) yes he</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>Can</td>
<td>Ferrari crosses line; FM’s Dad celebrating; FM</td>
</tr>
<tr>
<td>24</td>
<td>MB</td>
<td>(COM) great lap from Massa</td>
<td>celebrating</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>so Felipe Massa becomes the first</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>SR</td>
<td>Formula One pole position winner</td>
<td></td>
</tr>
</tbody>
</table>
(music fades out) here at this exciting CAM SR in pit lane
new circuit of Valencia it’s a circuit that gives us (.) high speed racing plenty of opportunities to overtake (.) and it’s all against a backdrop of (.) dockyard grit rather than Monaco glitz but with Felipe Massa on pole position (.) and Lewis Hamilton alongside him on the front row Mark (.) uh it also offers the prospect of an outstanding Grand Prix of Europe this afternoon…

E-13: Belgian Programme Opening

1. (opening credits)
2. (soft music begins)
3. SR (VO) it’s Formula One’s pilgrimage to the forests of the Ardennes (. ) to the longest circuit on the Championship where just the names of the corners get the adrenalin pumping faster (. ) Spa (. ) a circuit that rewards flat out racing (. ) and a circuit that can take its revenge (2) a circuit where the rain sweeps in (. ) and the red mist descends because victory here feels more valuable than anywhere else (. ) the racing moments it’s produced live in the memory like no others (. ) Schumacher against Hakkinen in 2000 (. ) Hamilton and Alonso conceding nothing through Eau Rouge just twelve months ago (2) a race that produced the third straight Belgium Grand Prix win (. ) for Kimi Raikkonen Spa is where confirm your right to become (. ) World Champion (. ) but now the World Champion is struggling (. ) Raikkonen has found this circuit and this Championship a lot more of a challenge (. ) so is Lewis Hamilton about to become the master (. ) he battled his Championship rival Felipe Massa for pole position yesterday (. ) and claimed it with an outstanding lap (. ) the battle now continues (. ) Hamilton and Massa share the front row (. ) for the Belgian Grand Prix (music stops)
so welcome to Spa one of the most HELI track and
evocative and challenging circuits (.) in location
Grand Prix motor racing and this Belgian CAM SR on
Grand Prix along with the Italian Grand Prix at Monza next weekend (.) the balcony in
first of two back to back races which will paddock
get a long way towards deciding the GPS SR name
destiny (.) of this 2008 World SR turns to MkB
Championship battle (.) and Mark MCU MkB
Blundell that battle is looking more and more like a straight fight between Felipe facing SR (nis)
Massa and Lewis Hamilton…

E–14: Italian Programme Opening

1 (opening credits)
2 JA (dramatic music)
3 (COM) now Hamilton is right MONT highlights from
4 up behind Raikkonen now he goes Spa LH
5 for it (.) down the outside of overtaking KR;
6 the Bus Stop (.) now Raikkonen is back LH and KR
7 in front (.) and Hamilton’s going to battling
8 attack him and he goes down the inside on track;
9 (.) Raikkonen tried to play it cool but it KR crashes into
10 went wrong for him (.) amazing action wall LH finishes
11 here (.) at Spa Francorchamps (2) that’s first; mechanics
12 Raikkonen (.) and Lewis Hamilton celebrating;
13 comes through (.) he wins the Belgian clips of Ferrari
14 Grand Prix and McLaren;
15
16 (dramatic music slows)
17 SR (VO) fantastic said the fans (.) unfair (.) RD walking in
18 said the FIA (.) and Lewis Hamilton was paddock talking
19 just one of many who left the Belgian into microphone;
20 Grand Prix last Sunday disillusioned cam zooms out to
21 (. ) and confused (music stops)
22 RD I’ve been in Formula One a long time show SR;
23 and uh (.) you (.) we deal with each Monza sign;
24 and everything that comes along in the puddles; cars on
25 most professional way possible and we track; LH
26 are (.) leaving here (.) totally focused on spinning; RD on
27 Monza pit wall;
28 SR (VO over alternative dramatic music) SV car on track;
29 but what the deluge had delivered for
30 Hamilton in Spa (.) it swept away for
31 him in qualifying yesterday (.) the master
32 of the wet (.) is adrift in fifteenth
33 position (.) for the Italian Grand Prix (.)
34 instead the heaven sent opportunity (.)
35 was grabbed by another (.) exciting
young talent

SV (RAD) (screams excitement) grande
grande (.) grandísimo

SR after the rather sour events that

followed Spa it was good to be reminded
yesterday of the sort of (.) exhilaration
this sport can still bring (.) that
celebration yesterday came from twenty
one year old Sebastián Vettel who’s
become the youngest driver ever in
the history of Formula One (.) to take a
pole position and the first for his Toro
Rosso team (.) the downside of yesterday
was Lewis Hamilton failing to make it
through to Q3 (.) for the first time in his
Formula One career and he’ll start this
Italian Grand Prix from a distant (.)
fifteenth on the grid (.) well Mark it
is such a mixed up grid and this rain is
still with us (.) anything (.) could still
happen this afternoon…

E-15: Singapore Programme Opening

1 SR (soft music)

(VO) a short time ago
the sun went down on Formula One as
it used to be (.) Singapore brings us
the most advanced new street circuit the
sport has ever seen (.) complete with the
most advanced street lighting (.) the
world has ever seen (.) it’s now all set (.)
to bring us (.) for the first time the
Singapore Grand Prix (.) at night
(opening credits)

(17) (funky music)

SR (music continues)(VO) some felt it
wasn’t possible (.) and some remain to
be convinced (.) spectacular Singapore is
ready for Formula One (.) but is its city
centre circuit able to produce the racing
that the night time fans have come to see
yesterday one man in particular proved
that (.) even racing under lights (.)

Toro Rosso mechanics

celebrating; SV celebrating

CAM SR in pit lane

GPS SR name

Soft music

buildings; water;
buildings at dusk;
lights around track;
Singapore Flyer;
cityscape;
cars on track;
sun setting; night images of the city and track; cars on track;
Formula One drivers can produce their brave (.) and brilliant best (COM) it’s all now on these last few corners for twenty seven year old Felipe Massa one point behind Hamilton in the Driver’s Championship (.). going into tomorrow’s Grand Prix can he take pole (.). yes he can (.). a stunning lap by Felipe Massa (FM) father in garage; clips of FM on his qualifying lap; FM Dad clapping in garage; FM on track; FM celebrating out of the car; SPIN to CAM SR in pit lane GPS SR name SR turns to MkB MCU MkB facing SR (nis)

E−16: Japanese Programme Opening

1 (opening credits)
2 JA (piano music)
3 (COM) Fuji speedway then for Fuji qualifying for the Japanese Grand Prix (.). a challenging circuit in many ways (.). so it’s going to be a hot finish to this World Championship season (music gets a beat) (16) we could have a grandstand finish here (.). so it’s very very tight indeed down there (MB) (COM) it’s all about Lewis Hamilton (JA) (COM) now he’s going for pole (.). he comes across the line (.) and he takes it (.). Lewis Hamilton has found the speed that he needed (.). he was given the most monumental challenge (.). by the Ferrari but he just

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found the speed (10) (25) (music changes to high tempo music with lyrics ‘big in Japan’) clips of Japanese scenery and symbols; LH in car

MB and now it is race day for the Japanese Grand Prix (.) Fuji speedway (. two pointeight miles sixteen corners and a one mile pit straight (. in the foothills of Mount Fuji (. it’s a spectacular setting for a very important race in this year’s Formula One World Championship (.)
welcome to the show (. Steve Rider stayed back in the UK for ITV’s coverage of yesterday’s England versus Kazakhstan match so (. I get to do my job how good is that well you’ll find out you’ll recognise my team mate here (. for this part of the show anyway (. Mark Blundell (. Mark (. we uh started around two hundred and fifty Grand Prix between us we even got to the end of a few of them (. I’m not sure how I’d cope with the pressure (. that is on twentythreeyearold Lewis Hamilton’s shoulders this afternoon…

E−17: Chinese Programme Opening

1 (opening credits) MONT video with Union Jack frame; each
2 (74) (up beat music) British
3
4

SR (VO over music) Damon Hill was the last to triumph twelve years ago (. now fifty years to the day after Mike Hawthorn became the first British World Champion (. Lewis Hamilton has another chance (. to secure the sports (. greatest prize

5
6
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16
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20

JA (COM) Hamilton comes out of the final corner (. goes across the line a one thirty six three (. what’s Massa going to end up with as a grid slot (. Massa makes row two (. Lewis Hamilton has stuck it on pole position he has a chance to clinch the World Championship but he <needs to stay calm> (music stops) LH crossing the line; McLaren mechanics celebrating; FM on track; Ferrari garage; LH out of car; winks at the camera;
so welcome to the Shanghai International Circuit it’s warm it’s sultry it’s dry at the moment (.) but it certainly feels like the possibility of rain for this absolutely vital (.) Chinese Grand Prix (.) just as a year ago it is the penultimate round of the Formula One World Championship (.) and just as a year ago it is a race that gives Lewis Hamilton (. ) the chance to clinch the Formula One Driver’s Title (.) a year ago his lead was seventeen points it looked odds on but still the title slipped away (. ) this year his lead is just five points (. ) it looks a lot tougher but he (background music) still could clinch it today because if Lewis can win this race from pole position ( . ) and if Felipe Massa finishes no better than fifth ( . ) then we’ll be celebrating if Lewis gets second or third it is still possible ( . ) depending where Massa finishes Kubica can also still win the title (. ) but he starts eleventh after qualifying problems ( . ) yesterday if Lewis can win it here today (. ) it avoids the agony of a showdown at Massa’s home circuit (. ) in Brazil (. ) he’s on pole Mark but the Ferraris have really got him surrounded (music stops) it’s going to be so tough for Lewis Hamilton this afternoon…

E−18: Brazilian Programme Opening

(VO) young talent (. ) young dreams (. ) whether it was Stevenage or Sao Paulo (. ) the dreams were just the same (. ) and for Felipe Massa and Lewis Hamilton (. ) as the trophies got larger (. ) so too did those dreams (. ) Lewis would become a global brand Felipe (. ) a Brazilian hero (. ) there was friendship there was respect (. ) but there was one dream yet to be fulfilled ( . ) the ultimate dream will be a reality for one of them today (. ) will it be Lewis Hamilton ( . ) or Felipe Massa ( . ) Formula One (. ) World Champion
LH on track

HELI track

MS LH on track;

fans; Ferrari
garage; FM on
track; fans in
grandstand

cheering

COM) the decisive round of this
years championship (.) and here is
Felipe Massa (.) looking for his sixth
pole of the season (3) Massa on pole for
the third year in a row (.) Hamilton has
work to do (.) it’s the title showdown
(loud bang and music ends)

(com) the decisive round of this
years championship (.) and here is
Felipe Massa (.) looking for his sixth
pole of the season (3) Massa on pole for
the third year in a row (.) Hamilton has
work to do (.) it’s the title showdown
(loud bang and music ends)

Ferrari

HELI track and
Surroundings

MLS fans in
grandstand

(VO) Massa (.) versus Hamilton the
World Championship decider Interlagos
expects (.) and to be honest Brazil (.) is
starting to believe (.) Britain holds it’s
breath (.) could the World Championship
be snatched away from Lewis
Hamilton once again (.) it’s the
Brazilian Grand Prix (.) it’s the race
that decides everything (.)

so (.) this is it (.) good afternoon from

CAM SR in pit
Lane

GPS SR name

Interlagos (.) Felipe Massa needs race
victory and he starts from pole position
(.) all Lewis Hamilton needs is a
finish in the top five but he’s (.) hardly
amongst friends back on row two (.)

MCU SR turns;

MkB facing SR
(nis)
### E-19: Summary breakdown of each Programme Opening into live/non-live episodes

<table>
<thead>
<tr>
<th>EPISODE</th>
<th>AUS</th>
<th>MAL</th>
<th>BAH</th>
<th>SPAIN</th>
<th>TUR</th>
<th>MON</th>
<th>CAN</th>
<th>FRA</th>
<th>BRI</th>
</tr>
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<tr>
<td>Preliminary</td>
<td></td>
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<td>Credits</td>
<td>Credits (L1)</td>
<td>Credits (L1)</td>
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<td>Credits (L1)</td>
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<thead>
<tr>
<th>EPISODE</th>
<th>GER</th>
<th>HUN</th>
<th>VAL</th>
<th>BEL</th>
<th>ITALY</th>
<th>SING</th>
<th>JAP</th>
<th>CHI</th>
<th>BRA</th>
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<tr>
<td>Preliminary</td>
<td></td>
<td>Non-Live (L1-13)</td>
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<td>Not Live (L1-11)</td>
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<td>Credits (L1)</td>
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<td>Credits (L1)</td>
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APPENDIX F
RACE INCIDENT DATA USED IN CHAPTER 5

F-1: Belgian GP – Pre-Race Pre-Recorded Sebastian Vettel Interview [13b]

1. SR and of course the difference is this
   MS LH in year that Kimi Raikkonen uh hasn’t got a
   McLaren garage team mate he’s in a much stronger
2. MkB yeah it’s a little bit of a concern
   though when you think he is the
3. SR yeah it’s a little bit of a concern
   current World Champion at you know
4. MkB yeah it’s a little bit of a concern
   this point Kimi Raikkonen knows
5. SR yeah it’s a little bit of a concern
   what it takes to uh (.) win a World
6. MkB yeah it’s a little bit of a concern
   Championship (.) he just seems to be
7. SR yeah it’s a little bit of a concern
   out of (bed and out of kilter) with his
8. MkB yeah it’s a little bit of a concern
   car and that surprises me because you
9. SR yeah it’s a little bit of a concern
   know he was very good in the start of
10. MkB yeah it’s a little bit of a concern
   the season (.) and also surprising when
11. SR yeah it’s a little bit of a concern
   you see him in a race (.) uh halfway
12. MkB yeah it’s a little bit of a concern
   through a race and then he comes alive
13. SR yeah it’s a little bit of a concern
   again and he has got successive fastest
14. MkB yeah it’s a little bit of a concern
   laps during the last few Grands Prix
15. SR okay we’ll see Lewis on his way very
   shortly but the drivers’ parade took
16. MkB okay we’ll see Lewis on his way very
   place around this circuit a while ago the
17. SR okay we’ll see Lewis on his way very
   longest circuit in Formula One and also
18. MkB okay we’ll see Lewis on his way very
   the most undulating as well and
19. SR okay we’ll see Lewis on his way very
   they were out on the track just as the rain
20. MkB okay we’ll see Lewis on his way very
   showers were moving in you can bet that
21. SR okay we’ll see Lewis on his way very
   the number one topic on that truck was
22. MkB okay we’ll see Lewis on his way very
   the weather (.) well when you look at the
23. SR okay we’ll see Lewis on his way very
   next generation of Formula One
24. MkB okay we’ll see Lewis on his way very
   stars it’s certainly Hamilton Kubica and
25. SR okay we’ll see Lewis on his way very
   now (.) also it’s now Sebastian Vettel
26. MkB okay we’ll see Lewis on his way very
   as well as long with his Toro Rosso
27. SR okay we’ll see Lewis on his way very
   team mate
28. MkB okay we’ll see Lewis on his way very
   Sebastian Bourdais he’s on row five of
29. SR okay we’ll see Lewis on his way very
   the grid today (.) and earlier in this
30. MkB okay we’ll see Lewis on his way very
   Belgian Grand Prix weekend (.) he talked
31. SR okay we’ll see Lewis on his way very
   with Martin Brundle
32. MB so Sebastian Spa seems to have it’s
   own weather system here quite a
33. SV yes it’s true (.) you never know what
   challenge this weekend I think
34. MB so Sebastian Spa seems to have it’s
   MS MB and SV sat around table
   own weather system here quite a
35. SV yes it’s true (.) you never know what
   MCU SV facing
   challenge this weekend I think
   sat around table

277
to expect weather forecast changes every (.).
more or less half an hour so uh (.).

it’s it’s it’s difficult and it’s going to
be the the most important factor I
think for for the weekend for
qualifying and for the race especially

MB
Kimi Raikkonen said yesterday it’s
like a straight line now in a Formula One
car (.).

is it not a little bit exciting through
there=

SV
= no it’s a very nice corner I think we

would all miss it if it wouldn’t be part
of the cal-
the calendar as well as
Blanchiment (.).

nowadays it might be
(.)

easy flat for all the people that will
see it on the television it’s very difficult
to imagine because it’s so steep up hill
(.)

when you walk you really know how
steep it is and uh (.).

it’s crazy you end
up you end up with the car very very

light on the top (.).

you feel in your

tummy it’s a bit like going in the

rollercoaster I mean (.)

for normal

people maybe

MB
now you’re really flying at the moment

where are you improvements this year

is it the car the engine what’s what’s

the best step forward

SV
well I think we as a whole as a team we

have improved

obviously I’m I’m learning (.)

I try to

learn (laughs) otherwise I would do

something wrong but uh (.).

I think we’ve

all got better and uh (.)

more precise

we are able to address the problems

more precisely (.).

uh we we’ve found a
good way to work with car and uh I think

that is the secret it’s just uh hard work I

think

MB
now next year you’re moving up to

the A team I mean the Red Bull world

and at the moment you are beating them

are you not sort of looking over your

shoulder thinking (.)

I have made the right decision

SV
no not at all I think it’s it’s the right

step (.).

it’s a logical step and uh in the

day you have to see all the races

separately and I think in the last (.)

two
or three races where we have been facing each other REP/MONT Toro Rosso on track...
very competitive (.) they were maybe REP/MONT Toro Rosso on track struggle and uh maybe trying too many things at at the same time (.)
you know the mid-field this year is so tight and when you don’t use all of your potential or just lack two or three tenths (.) then (.) it can be that you’re at the end of this group and that can be from P6 7 down to P15 so in the end it can be only a few things can make a huge difference MB and this weekend on the grid and at the chequered flag what are you expecting MB

I think everything that is close to top ten (.) and even in the top ten uh would be great for us (.) you cannot expect results every race (.) we are trying to (.) get there and then stay there but uh it’s it’s difficult and uh as I say the mid-field is very packed very very tight this year so we it’s it’s a very hard fight good luck we’ll be watching SR and both those Toro Rossos have qualified in the top ten and you feel that Sebastian Vettel might be set for a great result today I think he could have a very good result if the weather changes and that’s because he’s got that fuel on board and that’s what they’ve pretty much hoped for I think Gerhard Berger alluded to that earlier on well we had a very heavy rain shower about forty minutes ago those rain clouds are still about but there’s no hint that uh we’ve got any further rain coming up in the next five minutes or so (. ) we’re standing by for the teams to go out (. ) uh and we’re going to meet the cars uh out there on the grid as well (. ) before all that (. ) let’s give you a chance of out F1 ITV competition…
Commentary begins with 7 laps remaining

...and we’re looking for the first signs of the spectators in the stands just reaching for their umbrellas putting their hoods on

(RAD) (. ) some drops of rain at turns one and turn fourteen (. ) keep an eye

yeah that’s uh Fernando Alonso to his engineers there and also some drops of rain here in the pit lane as well James and I’m just looking over to the Red Bull timing stand because Christian Horner has sent his executive driver (. ) out on a moped to the end of the circuit on a mobile phone just to tell him when the rain is coming in he hasn’t had a call on his mobile yet but he will be very soon to tell DC and Webber out there but just quickly on on Lewis Hamilton at what point James do they tell Lewis to protect the engine for Monza

well I’m not well but good point but I’m not sure they’re thinking about that at the moment and obviously in the rain the engine is less stressed anyway he’s got to get uh he’s got a chance of winning the race considering he will feel he threw it away with that spin at the end of the first lap I’m sure it will be difficult to tell Hamilton to do anything than other (. ) to go for it (. ) even though there is a Championship at stake down to one point nine seconds now the gap although Raikkonen managed to steady the ship a little bit (. ) on that last lap already on this lap Hamilton is three tenths of second quicker than him in sector one alone this is the closest fight on the track at the moment Webber eleventh Glock tenth less than a second apart uh probably the best scrap is Bourdais Vettel Heidfeld and Kubica two Toro Rossos (. ) two BMWs line astern really in five six seven and eight (. ) Massa’s four point seven behind Hamilton now Hamilton one point
nine behind Raikkonen (.) and clearly
each lap will be a new adventure if
it’s starting to spit with rain
JA well you can see on some of the
camera lenses including this one (.)
there’s some spots of rain we heard the
ingineer from Renault saying the rain
would be light () but uh well very few
predictions this weekend have gone
have gone right (.) you see quite a bit of
rain there we’ve still got a few damp
patches from earlier on today (.) when
uh La Source hairpin was damp at the
start of the Grand Prix as was the Bus
Stop chicane too (.) and with six laps to
go a long lap here though (.) so uh
still (.) over ten minutes of racing (.)
plenty of time for the weather to uh
throw a curve ball
(2)
MB Webber then obviously had that spin out
with Kovalainen Kovalainen had a
drive through (.) but uh such is the pace
of the McLaren Kovalainen’s recovered
and is seventeen seconds ahead of
Webber now (.) despite going through
the pit lane three times so far this
afternoon has Heikki Kovalainen and
uh (.) he’s got a four point three second
gap to catch Kubica if he wants to
take a point home (.) for McLaren
(4) (engine noise)
JA on board with Webber (.) plenty of
dampness on the lens there (.) this is
eleventh place (3) Mark Webber he was
solidly in the points (.) but that was
before he was nurfed out by Heikki
Kovalainen early on (.) very harsh that
[]
MB the dif-
JA was
MB the difficulty here is always knowing just
when those white lines go from giving
you extra grip but a bit of (.) extra girth
to the corner to minimise the angle and
all of a sudden (.) being uh as slippery
as anything and you use them
relentlessly then all of a sudden (.)
they become poisonous to you
well Webber has to get out of the way of the leaders meanwhile Hamilton has just set the fastest first sector he has done for the entire Grand Prix the gap is coming down now as uh in the slightly uncertain conditions Hamilton is uh really on it and it may well be a little uh beginning to be a bit damp but as I say it’s his fastest first sector of the entire Grand Prix.

well he’s got to put pressure on Raikkonen what he can’t afford to do is make a big error Lewis here but he won’t be thinking about that it’s a brave drive by uh Raikkonen and Hamilton they’re giving it plenty on here but right now Hamilton has the upper hand look at that he can he can begin to judge his braking points now by the gearbox casing of that Ferrari and Hamilton applying the pressure the gap down to point nine of a second. he took sixth tenths of a second out of him on that last lap alone you could see the activity on the Ferrari timing wall Luca Badoer the test driver was in the foreground biting his nails (.). Stefano Domenicali the team principal in the middle very agitated and very focused on the final four laps of this Grand Prix (.). Spa Francorchamps (.). without doubt the most magnificent track on the calendar often unpredictable particularly when the weather intervenes and uh what is the outcome of this one going to be the gap less than a second last time through Hamilton (.). has been matched on the first sector this time by Raikkonen catching is one thing in Formula One passing very much another Hamilton needs a few spots of rain I think to help him here.

yeah um Raikkonen of course now in the clear air it’s Hamilton in the turbulent air hard work air coming off the back of that Ferrari and he’s just in that zone now unfortunately so uh he might just start having to just peg him
on sector times
well he’s in this position because he
made a mistake at the end of the first lap
(.) and handed the lead to Raikkonen
who is not in any mood to hand it back
to him (.). Massa still third six seconds
behind he’s settled I think for a podium
place today and six World Championship
points (.). his uh Championship fight will
have to go on to Monza (.). in a weeks
time Alonso fourth (.). Bourdais fifth his
best drive in Formula One confirmed (.)
sixth Vettel a big haul of points today
for Toro Rosso that will take them past
Honda in the Constructors’ World
Championship so a big big day for them
seventh Heidfeld eighth Kubica that’s
the points positions

MB

[MB]

a little lock up there for a slide for
Hamilton

it’s been a poor lap already (.). he lost
four tenths in the middle part of it so
the gap will be well over a second now
it’s two seconds (.). so that was a very
poor lap from Lewis (.). and uh he’s
obviously found the limit and gone
slightly beyond it (.). he maintains a
six second advantage to Massa though
thankfully for him (.). and then Alonso
fourth Bourdais still holding off Vettel
Heidfeld and Kubica (.). for fifth sixth
seventh and eighth (.). and uh Kovalainen
can’t get on terms with them at the
Moment

(3)

that’s the story of Hamilton’s race he’s
lost a place since the start he’s made
his two two stops (.). and uh well that last
lap not particularly sharp for Lewis
Hamilton losing him ground (3) there’s
David Lloyd on the right the uh the
bald man

[MB]

the rain =

= the rain’s beginning to fall a bit more
hard now down in the pit lane (.). David
Lloyd one of the British engineers still
at the heart of Ferrari and you can see
now it’s beginning to affect the handling
they’ve eased up
it’s too late to come in for a tyre change
unless it really starts coming down
torrentially (.) and Hamilton (.)
beginning to move back in is he has
that gap gone down a bit (.) it’s so
difficult to drive in these conditions to
( .) you have to commit to the corner
you’ve got to believe it’ll stick you just
don’t know ‘til you get there
this is one of those circumstances where
it’s so easy to go from hero to zero ( .)
some people will fancy their chances
if it continues to rain hard ( .) I think
Sebastian Vettel will be one of them he’s
only a second behind his team mate
Sebastien Bourdais watch out for that
the battle for fifth and sixth place
but no question at all ( .) Hamilton was
quicker there through that corner than
Raikkonen ( .) and you can see he’s
right up on his gearbox now as
I said before ( .) the trend has been for
the McLaren to be the quicker car on
dry tyres on uh ( .) wettening track and
now Hamilton is right up behind
Raikkonen and HE GOES FOR IT
RIGHT UP THE OUTSIDE OF THE
BUS STOP ( .) Raikkonen’s not
giving anything away they almost touch
[ ]

MB ooo

JA they do touch ( .) Hamilton will have to
give the corner back they’re side by side
he’ll have to have a go at him at La
Source okay now Raikkonen’s back in
front and now Hamilton’s going to
attack him HE GOES DOWN THE
INSIDE ( .) RAIKKONEN TRIES TO
PLAY IT COOL BUT IT WENT
WRONG FOR HIM ( .) HAMILTON’S
THROUGH ( .) THEY TOUCH AGAIN
[ ]

MB ooo

JA ( .) AMAZING ACTION HERE AT
SPA FRANCORCHAMPS ( .) BUT
LEWIS HAMILTON IS BACK IN THE
LEAD ( .) WITH TWO LAPS TO GO
MB he was determined to take that wasn’t
he Raikkonen being extremely defensive I think it was all fair enough (. but Hamilton taking all of that (. back to be the first one over the finish line so that he yielded the position (. now he’s got to get it slowed down into Les Combes (. but oh Raikkonen KR slipping on tack;)

[ ]

JA MB will have to be bouncing across the grass no he’s kept it together it’s going to be treacherous to the finish of the Grand Prix (. Raikkonen definitely not as comfortable in these conditions as Hamilton (. but it needs one snatched brake to get this horribly wrong (. Raikkonen just tippy toeing around the outside of Rivage as well here we are for a replay (. Lewis went for the big dive down the outside and uh just trying to muscle it out Raikkonen having nothing of it (. Hamilton sensibly abandoning that one and just immediately rejoining for this one here

JA Heidfeld has pitted for BMW he is taking a chance here he is going on to some wet tyres it looks like Raikkonen’s run wide there (. Hamilton’s having problems there though Raikkonen’s got a lot of momentum there meanwhile Massa (?) has lost ground in these conditions WOW

[ ]

MB OH

JA MB LH and KR overtaking moves MS/LS KR drives wide off track;

LH and KR nearly touch as LH drives off track;

KR spinning;

AND HAMILTON RAIKKONEN SPINS

MB have to stop for intermediates the only thing they can do now it’s worth a stop (. what will Massa do Massa’s coming up behind >what do you do< it’s a gamb it’s a complete gamble if you can keep it out of the and they
tippy toe for the last eight miles
absolutely Heidfeld has come in for tyres and so has Glock they’ve got nothing to lose Heidfeld was ninth Glock was eleventh they were sixty seconds well in these conditions anything can happen as Hamilton again struggles to keep it on the road a terrible decision to make

JA

MB

[ ]
Pits

JA

MB

[ ]
oh Raikkonen’s going to hit the wall going to hit the wall from there he has hit the wall that’s Raikkonen just like at Silverstone remember there he was spinning like a top and he’s in the wall and out of this Grand Prix having led it for most of the race and Hamilton can take it easy now

MB

surely Hamilton will pit for intermediates no he doesn’t [ ]

JA

no

MB

and nor does Massa [ ]

JA

and nor does Massa

MB

[ ]

JA

that’s the most important thing from Hamilton’s point of view Massa doesn’t pit either

MB

no sorry one lap to go so=

JA

=still one more lap to go four [ ]

MB

can

JA

four point three miles and the McLaren garage can he keep it on the road (laughs)

MB

can

JA

team are getting well and truly into this is anybody having a go here Vettel looks like he’s quite quick he’s sixth at the moment like he’s lining up his team mate Bourdais they’re twelve seconds behind Alonso (.) now these painted white lines are [ ]

MB

oh

JA

lethal Hamilton’s having such problems
348  just keeping the car going (. ) this is the
349  
350  MB  wow just
351  JA  most dramatic end to a Grand Prix for
352  MB  squeeze it squeeze it
353  JA  years
354  MB  gently just squeeze it on (. ) and uh
355  [  where’s Massa (. ) he’ll be even
356  ]
357  [ ]  struggling more I think in the
358  ]
359  [ ]  background but as those pressures and
360  [ ]  temperatures where Massa’s just
361  [ ]  creeping around at the top look at the it’s
362  [ ]  dry at the top there sorry to cut across
363  [ ]  you James
364  [ ]
365  JA  no problem (. ) well they are thirty-six
366  [ ]  seconds slower (. ) per lap (. ) than they
367  [ ]  were when it was dry (. ) that’s how
368  [ ]  much it’s affected things they’re all
369  [ ]  on dry tyres on a wet track (. ) and uh
370  [ ]  Alonso has lost a huge amount of time
371  [ ]  to Bourdais and Vettel (. ) behind uh
372  [ ]  Lewis Hamilton on the race track
373  [ ]  Alonso in the Renault is in trouble uh
374  [ ]  Hamilton’s in a good position here he
375  [ ]  knows he just needs to manage the gap
376  [ ]  Massa doesn’t look like any kind of
377  [ ]  threat to him (. ) the most important thing
378  [ ]  though is to keep it off these painted
379  [ ]  white lines
380  [ ]  MB  oh he can at least he can just squeeze
381  [ ]  the throttle he’ll know from the team
382  [ ]  (. ) that he’s got a big advantage now
383  [ ]  (. ) and uh (. ) he’s just literally coasting
384  [ ]  freewheeling through Pouhon (. ) there
385  [ ]  and he can just bring it home from
386  [ ]  There
387  [ ]  JA  it must be one of the most slowest and
388  [ ]  least glorious final laps you’ll ever see
389  [ ]  (. ) to win a Grand Prix but uh (. ) he’s
390  [ ]  half way round the lap now (. ) and it’s
391  [ ]  still not easy for him
392  [ ]  MB  it’ll just get slipperier and slipperier
393  [ ]  because the uh tyre temperatures are
394  [ ]  going away an uh the pressures go away
395  [ ]  JA  there’s Bourdais third now what’s
396  [ ]  happened to Alonso (. ) ah he’s pitted
397  [ ]  for tyres so he’s dropped down so
398  [ ]  MB  (3)
399  [ ]  yeah I thought there was two laps to go
400  [ ]
401  [ ]
because there was one lap to go so uh (. ) wh the call is can you do you think you can get around yellow flags waving that’ll be Raikkonen’s Ferrari in the wall and Hamilton’s now as soon as the down force builds up a bit at (inaudible) he’s probably doing hundred twenty hundred thirty miles per hour (. ) it’s then it’ll start to stick as long as you haven’t got too much throttle on and that’s the most satisfying sight he could possibly imagine (. ) seeing the Ferrari in the wall the Ferrari dominated him he makes a bit of uh a mess in the final corner (. ) there’s a Red Bull there having a look at him (. ) it’s David Coulthard but uh Lewis Hamilton comes through (. ) and in the most extraordinary circumstances imaginable (. ) he wins the Belgium Grand Prix (. ) at Spa Francorchamps to add a crucial title to his belt he’s won at Monaco (. ) he’s won at Silverstone and he’s won at Spa this year and Felipe Massa is going to come through to pick up eight unexpected World Championship points he thought he was going to be third and Kovalainen seems to have stopped he was seventh out on the race track (. ) and poor old Kimi Raikkonen (. ) has Heidfeld comes through to grab a podium (. ) Bourdais’ obviously had a moment (. ) Vettel gets in front of [ Alonso beat the pair of them Bourdais there Alonso through in fourth a chaotic finish Alonso who pitted for the uh wet tyres as did Heidfeld (. ) immediately started to rain they took the gamble and it paid off for Heidfeld it got him a podium yeah uh I reckon Alonso Heidfeld going round the outside of Kubica (. ) I reckon Heidfeld that’s how he got up to third place he’s put on those intermediate tyres (. ) so those that were in a really tight fight were much better off on the intermediates (. ) I think that
Alonso overtook two cars (.) coming out of the final corner on those intermediates and Heidfeld juts steaming through the pack and gets a podium MS LH pulling in to holding area what an extraordinary end to the Grand Prix…
APPENDIX G
DATA USED IN CHAPTER 6

G–1: Turkish GP – Profile 5b – ‘Danger/Safety’

1  SR  ...and you have to admire Heikki  CAM SR in pit lane
2  Kovalainen as well just two weeks
3  after that horrific crash in Barcelona
4  he comes back with his best ever
5  qualifying performance in Formula
6  One (.) he’s on the front row when in
7  actual fact it’s (.) an absolute miracle
8  he’s here at all Louise Goodman (.)
9  now reports
10  LG  (VO) Heikki Kovalainen had the
11  biggest accident of his entire racing
12  career in Barcelona (.) the Finn was
13  travelling at around a hundred and
14  sixty miles an hour (.) when the front
15  left wheel rim of his McLaren failed
16  (.) just eleven days after being
17  airlifted to hospital (.) Heikki was
18  given the thumbs up by the FIA to
19  drive here in Turkey
20  HK  Monday morning when I woke up and
21  I had a headache I thought (.) oh (.)
22  hope it doesn’t last too long but uh
23  you know it went away very fast and
24  uh (.) and I was able to start exercising
25  on Wednesday and Thursday already
26  so (.) since then uh no concerns and
27  all the medical tests we’ve done
28  all the scans and all the the checks
29  you know have confirmed that I have
30  no injuries so (.) I was very lucky
31  MWh  Formula One is inherently a very
32  dangerous sport and uh therefore (.)
33  you know we should never become
34  complacent there can always be a
35  serious accident and there can
36  potentially be a fatality in Formula
37  One that’s (.) that’s a fact of this
38  sport and it’s you know a very strong
39  element in all of our minds that’ve
40  been involved in the sport but (.)
41  that’s why I think there’s such a
42  willingness for everyone to work
43  together to improve safety
44  RK  if you see his accident (.) how the
45  chassis was destroyed and uh

MONT; OB HK
crashing into wall
at Spanish Grand Prix;
HK being
stretchered off;
HK in paddock
MCU HK facing journalists (nis)
GPS HK name
MCU MWh
facing journalist
in paddock (nis)
GPS MWh name
MCU RK facing
journalist (nis)
if you see my accident at uh (.) I hit uh the wall there was no tyres I (.).
I have legs outside of cock pit and I have uh nothing broke you can break your leg walking down from stairs so (. ) uh in some way you have to have luck as in every single day as well it’s just a great reminder that thankfully there’s been a lot of improvements made to the crash testing in the last few years which we have to thank the FIA for and obviously the teams are responding (. ) um and the you know we’re we’re on the edge this is part of our life and we’ve been doing it for so many years (. ) I’ve been having accidents since I was eight years old you know that’s twenty odd years (. ) so I’m used to it they’re just getting bigger and faster now (. ) um but (. ) I think it’s something that we we know there’s a danger what part does the fact that you guys are all so fit in the first place make in terms of your recovery times compared to Joe Public like me when you’re fit obviously when you have a big impact all your internals are supported by all the all the muscles that you know you’ve obviously worked on so um (. ) but also the safety’s been (. ) massively improved and they’ve done a great job with that (. ) so um and as you can see Heikki was able to get back in today (. ) and just hit it out you know (. ) you know he did a really good job today how satisfied were you with the performance of the tyre barrier in Barcelona it is worry to see a driver get buried like that...
G–2: Spanish GP – Race Incident

NB: Engl – Red Bull race engineer and Eng2 – BMW race engineer

1 MB … we don’t know if they had any delays on Lewis’ pit stop but (.) it looks to me as if they fuelled the McLaren
2 just they had two point one seconds in their pocket (.) advantage so they might have (.) just put in another ten litres of fuel or something
3 JA it’s incredible isn’t it just by the difference of a second can make all the difference
4 MB ooo (.) that’s a McLaren (]
5 JA WOW who’s that (3)
6 MB I believe it is a McLaren is it Heikki Kovalainen (.) who’s gone off into the tyre barrier there (.) it is Heikki Kovalainen (.) was lying in third place
7 MB the problem they have there with that uh conveyer belt that goes in front of the tyres (.) is that it uh (.) and so many tyre the car has gone an awful long way in there (.) we have seen cars go in there before that deep and the drivers tend to be (.) uh low enough in the car that it’s not a drama we saw Luciano Berti do that (.) at Spa once and we’ve seen it on other occasions they’ve got to almost pull that out before they can see the driver (6) it’s um (2) it’s definitely a McLaren in there Santander on the back wing (.) and uh it’s turn three (.) he’s dropped it on the way AH THAT’S UH ODD oh broken car piece falls off the back (.) and uh the car just straightened up (.) so uh unsurprisingly they’ve deployed the safety car because uh Kovalainen’s car has broken and just (.) sends him directly into the tyres at a very high unabated speed he would’ve been able to do absolutely nothing about that
JA yeah the medical car on the scene Nico Rosberg was in the pits at that time and that looks like he has managed to get out again so (.) well Kovalainen when he went into that corner will have been travelling at about a hundred and forty miles an hour at that point where we saw something flying off the car (.) on the left hand side and Kovalainen (.) going directly into the tyre barriers (.) situation not dissimilar to uh Michael Schumacher at Silverstone (.) but uh let’s hope that the uh the car and the structure around the driver they call the monocoque (.) has done its job and uh (.) kept together (.) for Heikki Kovalainen some anxious moments then for Ron Dennis and the McLaren team that was uh (.) a very high speed impact into the tyre barrier quite high sides on the cock pits as well now so it just tends it does tend to push the tyres in the conveyer belt up (.) but that McLaren is buried in there an awful long way

JA so we have the second safety car of this Grand Prix (2) this is awkward for anybody who needs to pit on this lap if they are about to run out of fuel (2) and the uh BMW mechanics (.) are out in the pit lane at the moment there’s quite few teams mechanics sitting waiting for their drivers Williams are out as well so too (.) Red Bull (.) looking a little further down the pit lane (.) I can see uh looks like Force India are ready as well...

MB ... gone off the race track it’s been some time (.) since he went off the race track there is the uh medical team down there Dr. Gary Hartstein (.) one of the eminent physicians who’s in charge of the medical side of things for the FIA (.) and his uh (.) all of his team they’ll be down there with Heikki Kovalainen (.) who has gone off at turn three at about a hundred and forty miles an hour something broke on the car (.) that was clear to see (.) and he
went deep into the tyre barrier.
Ted Kravitz is down in the paddock can you shed any light on this Ted
uh well we’re still waiting for word uh there’s nothing heard on the radio that we’ve been uh told about so far
down here at McLaren but uh Heikki Kovalainen’s manager his personal trainer and the team doctor Aki Hintsa have just gone down to the medical centre which unfortunately for them is right at the uh other end of the paddock by Ferrari and of course McLaren are down here at the uh far end but they’ve gone down there to uh see what’s happening when Heikki gets back into the uh medical centre which he will be going to very soon I will let you know as soon as I know anymore
and of course it’s significant for Lewis Hamilton too uh obviously our main concern here our total concern here is for Heikki Kovalainen but if you’re in the team as well you’ve got to you’ve got to be thinking about what broke and might that be a risk on Lewis Hamilton’s car are we going to retire him from the Grand PRIX the pit lane is now open and I suspect it’ll become quite popular with the mid field pack Barrichello Nakajima Fisichella Webber has pitted actually David Coulthard I believe will be in and um well they often quite they uh show a lot of caution obviously as they are taking drivers out of the car a brilliant system in the cars now where they can take the driver out completely special brackets on the seat so the driver and the seat can easily be cleared out of the car quite a bit of work going on to repair the tyre barrier as well down there which what makes it look like a more crowded scene as uh Rubens Barrichello from sixth place in the Honda comes into the pit lane he will be relieved that uh the race director has finally opened the pit lane also coming in
Jenson Button and Kazuki Nakajima

... there is Kovalainen’s (.) McLaren (3)

well it looks like the front of the monocoque you can see the yellow of the tractor through the nose of the monocoque I don’t really like the look of that very much

no that’s unusual isn’t it very very there is Kovalainen’s McLaren car being lifted by crane

[ ]

unusual so the nose has taken I mean mean it was unabated speed (.) and uh (. ) that uh is very unusual you can look through as you say look through Heikki Kovalainen’s cock pit there and see day light and see the tractor tyre the other side of it (.) which suggests that uh structurally at the front it’s taken an unu-I would think there has been some twisting action gone on in there as well there is Kovalainen (.) thumbs up from [ ]

thumbs up

Heikki Kovalainen that’s what we want to see (2) yeah well I’m sure he will be uh feeling sore feet (.) here is a look at what happened then...