The Media Representation of Formula One as 'spectacle': Constructing Sport as a Live Mediatised Event

By

CLAIRE ANNE EVANS

Centre for Language and Communication Research

School of English, Communication and Philosophy

CARDIFF UNIVERSITY

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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 *mediatised activities* and the study examines the mediatised 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
<slow>	Perceived decrease in speed of utterance – spoken more slowly that 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 Recontextualisation (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 commentating 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 tri-partite 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 defeat[1].

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 display[2] (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).

[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[5] 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

[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)[6]:

[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.*

	Place [Space]	**Time**
Physical Event	Present	Present
Liveness	Not Present	Present
Historical Representation[7]	Present	Not Present
Recording	Not Present	Not Present

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)

[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[8] 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,

[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[9]. 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

[9] 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

[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 for television' (Parente, 1977: 128).

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[12]. 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

[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 2009[16]. Since I began this study the British live coverage not only moved backed 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[17]. 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:

[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,

206−207)[18]. 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

[18] Ironically 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'[1], 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 straight forward. 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

[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[2]. 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

[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

> [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. (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) [3]. 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

[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).

(Jewitt and Oyama, 2001: 135; Machin, 2007: ix). 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 *illustrate*s the image depending on whether the audio or visual comes first.

Relay:	Complementary	Verbal	< >	Image
Anchor:	Elaborative	Image	>	Verbal
Illustrate:		Verbal	>	Image

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 tracks 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[4]. 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':

[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[5].

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

[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[6]. Usually when re-runs were broadcast the coverage would remain exactly the same as the initial live broadcast, but there was one exception[7]. 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 mediatised 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):

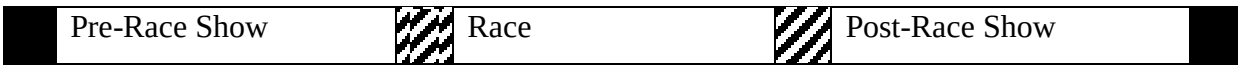

Figure 3.2: Breakdown of macro-sections of the live broadcast

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 mediatised coverage or the physical race event. For example, the transition might occur later in the mediatised 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.

[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[8], 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)[10]. 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[11]. 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

[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 th*e 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[12], 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[13].

[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)

OC	**Opening Credits*** - Usually delineates the start of the programme
CC	**Closing Clips*** - Usually delineates the end of the programme
PO	**Programme Opening** - First activity in the programme (See Section 4.4)
CL	**Programme Closing** - Final activity in the programme
SA: Pit	**Sport Analysis: 'Seen' in Pit Lane**
PL: Pit	**Programme Link: 'Seen' in Pit Lane**
SA: U	**Sport Analysis: 'Unseen'**
PL: U	**Programme Link: 'Unseen'**
	Any talk occurring in the pit lane/ paddock between Steve Rider and Mark Blundell (See Section 4.2)***
Int: LHX	**Lewis Hamilton Special Interview** - Pre-recorded interview conducted every race weekend
Int:	**Interview** (accompanied by interviewee initial; See Appendix B) - Interviews conducted throughout the coverage
Pr(n)	**Profile** (See Appendix C for details on Profiles) - Any unit not an interview; usually containing a non-live montage
PrInt(n)	**Profile Interview** (See Appendix C for details on Profile Interviews) - Any unit that was a combination of Interview and Profile
QR	**Qualifying Report**** - James Allen's recap of qualifying
QL	**Qualifying Lap**** - Commentary over a lap of the race track during qualifying
Comp	**Competition**** - The ITV Formula One Competition
GW	**Grid Walk** - Defined in Section 4.3
QM	**Question Mark**** - Unit where Mark Blundell answers questions posed by viewers
Com	**Race Commentary prior to start and after the end of the race*** - By James Allen and Martin Brundle
LL	**Last Lap*** - Delineates the closing lap of the race
Pod	**Podium**** - 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')

Mediatised Activities in the Pre-Race Show Part 1 (from start of programme to first advertisement)

AUS		OC	PO	SA:Pit	Pr1a	SA:Pit	Int:AH	Int:PDR	SA:Pit	QR	SA:Pit	Int:NF	PL:Pit	QL	Int:LHX	SA:Pit	Pr1b	PL:Pit	Int:SW	PL:Pit	Pr1c	SA:Pit				AD
MAL		OC	PO	SA:Pit	PrInt2a	SA:Pit	QR	SA:Pit	Pr2b	SA:Pit	PrInt2c	SA:Pit	QL	Int:MWh	SA:Pit	Pr2d	Int:TG	PL: U								AD
BAH		OC	PO	SA:Pit	Pr3a	PL:Pit	Int:JSc	PL:Pit	QR	SA:Pit	Pr3b	SA:Pit	Int:JV	PL:Pit	Pr3c	PL:U	QL	Int:GB	SA:Pit							AD
SPAI		OC	PO	SA:Pit	QR	SA:Pit	Pr4a	Int:RBr	SA:Pit	Int:SD	PL:Pit	QL	SA:U	Pr4b	PL:Pit	QM	PL:Pit	Pr4c	SA:U	Int:SB	PL:U					AD
TUR		OC	PO	SA:Pit	Pr5a	PL:Pit	QR	SA:Pit	Pr5b	SA:Pit	QL	PL:Pit	Pr5c	SA:Pit	Pr5d	PL:U	Comp	PL:U								AD
MON		OC	PO	SA:Pit	QR	SA:Pit	Pr6a	Int:SD	SA:Pit	QL	Int:LHX	SA:Pit	Pr6b	Int:JSt	PL:U	Pr6c	SA:Pit	Int:HK	PL:U	Int:PrA	SA:Pit	Int:MCa	PL:Pit	Pr6d	PL:U	AD
CAN		OC	PO	SA:Pit	QR	SA:Pit	QL	Pr7a	SA:Pit	Pr7b	PL:U	Int:BE	SA:Pit	PrInt7c	Int:RK	PL:U										AD
FRA		OC	PO	SA:Pit	Int:LHX	PL:U	QR	SA:Pit	Pr8a	SA:Pit	Pr8b	PL:U	Int:LHX	Int:PS	SA:Pit	Pr8c	SA:Pit	QM	Int:NPr	SA:Pit	Pr8d	PL:U				AD
BRI		OC	PO	SA:Pit	QR	SA:Pit	Pr9a	SA:Pit	PrInt9b	SA:Pit	QL	Int:LHX	SA:Pit	Ints:JB/DC	SA:Pit	PrInt9c	SA:U									AD
GER		OC	PO	SA:Pit	Pr10a	SA:Pit	QR	SA:Pit	Int:NkL	PL:U	Pr10b	PL:U	Int:LHX	SA:Pit	Pr10c	Int:SV	SA:Pit	Int:MS	Int:PS	Int:RSc	SA:U	Pr10d	PL:U			AD
HUN		OC	PO	SA:Pit	Pr11a	SA:Pit	Int:PrA	PL:Pit	Pr11b	SA:Pit	Int:LHX	SA:Pit	Int:JB	PL:U	Pr11c	SA:Pit	Pr11d	SA:U								AD
EUR	PO	OC	PO	SA:Pit	Pr12a	Int:PR	SA:Pit	QR	SA:Pit	QL	SA:Pit	PrInt12b	SA:Pit	Pr12c	Pr12d	PL: U	Comp	SA:Pit								AD
BEL		OC	PO	SA:Pit	Pr13a	SA:Pit	QR	SA:Pit	QL	Int:GB	SA:Pit	Pr13b	SA:U	Int:SV	SA:U	Comp	SA:U									AD
ITAL		OC	PO	SA:Pit	Pr14a	Int:JSt	SA:Pit	QR	SA:Pit	Pr14b	Int:GB	PL: U	Int:LHX	SA:Pit	Int:DC	SA:Pit										AD
SIN	PO	OC	PO	SA:Pit	Pr15a	SA:Pit	PrInt15b	PL: U	QR	SA:Pit	QL	SA:U	Pr15c	Int:NH	PL:Pit	Pr15d	SA:Pit	Comp	SA:Pit							AD
JAP		OC	PO	SA:Pit	QR	SA:Pit	PrInt16a	SA:Pit	Pr16b	Int:GB	SA:Pit	Pr16c	SA:Pit	Pr16d	Int:APe	SA:Pit	Comp	Int:CH	SA:Pit							AD
CHI		OC	PO	SA:Pit	Pr17a	SA:Pit	Pr17b	SA:Pit	QR	SA:Pit	QL	SA:Pit	Pr17c	Int:LHX	SA:Pit	Pr17d	SA:Pit	Pr17e	LH Mont							AD
BRA		OC	PO	SA:Pit	QR	Int:LHX	SA:Pit	QL	SA:Pit	Pr18a	Pr18b	PL: U	Int:DC	PL:Pit	Pr18c	PL:Pit	Pr18d	PL:Pit	Comp	SA:Pit	Photos					AD

(Figure 3.3b)

Mediatised Activities in the Pre-Race Show Part 2 (from first advertisement to advertisement before race start)

AUS	AD		PL:U	PrInt1d	SA:U	Int:DC	SA:U	Comp	SA:U	GW	SA:U	Int:JB	SA:U	Int:DMi	SA:U	
MAL	AD		PL:U	Int:LHX	PL: U	Comp	Int:PrA	SA:U	Int:SB	SA:U	Int:JB	SA:U	Int:CK	SA:U		
BAH	AD		SA:Pit	PrInt3d	PL:Pit	Int:LHX	Comp	SA:U	Int:MT	SA:U	GW	SA:U	Int:RS	SA:U	Int:NH	SA:U
SPAI	AD		PL:U	Int:LHX	SA:U	Comp	PL:U	Int:RB	PL:U	Int:MW	SA:U	GW	SA:U			
TUR	AD		PL:U	Int:LHX	Int:NR	SA:U	Int:RS	SA:U	Int:MW	SA:U						
MON	AD		PL: U	Pr6e	PL: U	Comp	PL: U	GW	SA:U							
CAN	AD		PL: U	Int:LHX	PL: U	Pr7d	Comp	PL: U	GW	SA:U						
FRA	AD		SA:U	Int:JT	PL: U	Comp	SA:U	Int:RS	SA:U	Int:MW	Int:HK	SA:U				
BRI	AD		SA:U	GW	SA:U	Int:GR/DMc	PL: U	Comp	Int:RBr	SA:U						
GER	AD		PL: U	Int:DC	SA:U	GW	SA:U	Int:JB	SA:U	Comp	SA:U					
HUN	AD		PL: U	Int: LH&DH	SA:U	Int:NPJr	Int:SV	PL:U	Comp	Int:MW	SA:U	Int:MWh	Int:NPr	SA:U	Int:CD	SA:U
EUR	AD		PL: U	Int:LHX	PL: U	GW	SA:U	Int:JB	SA:U	Int:APe	SA:U					
BEL	AD		PL: U	Int:LHX	SA:U	GW	SA:U	Int:RC	SA:U							
ITAL	AD		SA:U	Comp	Int:MA	SA:U	Int:DC	SA:U	GW	SA:U	Int:GPr	SA:U				
SIN	AD		SA:U	PrInt15e	SA:U	GW	SA:U	Int:TG	SA:U	Int: NR	SA:U					
JAP	AD		Int:LHX	Int:HK	Com	Int: MW	Com									
CHI	AD		PL: U	Pr17Pr	SA:U	Comp	PL: U	GW	Int:MW	SA:U	Int:HK	SA:U	Int:CD	SA:U		
BRA	AD	Photos	SA:U	Int:SV	SA:U	GW	SA:U	GW	SA:U	Int:AH	SA:U					Photos

(Figure 3.3c)

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

AUS	LL					AD	Com	Int:RD	Com	Pod	PL:U					AD	SA:Pit	PC1,2,3,1	SA:Pit	Int:RB	SA:Pit	Int:KR	Int:HK	Int:PrA	Int:HK	SA:Pit	CL	CC
MAL	LL					AD	Com	Pod	PL:U							AD	SA:Pit	Int:LH	SA:Pit	PC1,2	SA:Pit						CL	CC
BAH	LL					AD	Com	Int:RS	Com	Pod	PL:U					AD	SA:Pit										CL	CC
SPAI	LL					AD	Com	Int:RD	Pod							AD	SA:Pit	Int:JB	SA:Pit	PC3	SA:Pit						CL	CC
TUR	LL					AD	Com	Int:RD	Pod	SA:Pit	Int:RS	PL:Pit				AD	PC1,2	SA:Pit									CL	CC
MON	LL	Int:AH	Com	Pod	SA:U	AD	SA:Pit	Int:RD	SA:Pit	Int:DC	SA:Pit	PC1,2,3,1	PL:Pit			AD	SA:Pit	Int:AS	SA:Pit	Int:LB	SA:Pit	Int:MGa	SA:Pit				CL	CC
CAN	LL					AD	Com	Pod	PL:U							AD	SA:Pit	PC1	SA:Pit								CL	CC
FRA	LL					AD	Com	Pod	PL:U							AD	SA:Pit	Int:RD	SA:Pit	Pr8e							CL	CC
BRI	LL	Int:RD	Com	Pod	PL:Pit	AD	SA:Pit	PC1,2,3,1	PL:Pit							AD	PL:Pit	Int:AH	PL:Pit	Int:PrM	SA:Pit	Int:RBr	SA:Pit				CL	CC
GER	LL					AD	Com	Int:RD	Com	Pod	SA:Pit					AD	SA:Pit	PC1	SA:Pit								CL	CC
HUN	LL					AD	Com	Pod	PL:U							AD	PL:U	Int:LH	SA:Pit								CL	CC
EUR	LL	Int:RS	Com	Pod	PL:Pit	AD	PL:U	PC1,2	PL:Pit							AD	SA:Pit	Int:AS	SA:Pit								CL	CC
BEL	LL	Int:RD	Com	Pod	SA:Pit	AD	SA:Pit	PC1,2	PL:Pit							AD	SA:Pit	Int:RD	SA:Pit								CL	CC
ITAL	LL	Pod	PL:Pit	Int:MT	PL:U	AD	PL:U	Int:MRi	PL:Pit	PC1,2,3	SA:Pit					AD	SA:Pit	Int:LH	SA:Pit	Int:NV	SA:Pit	PC1	SA:Pit				CL	CC
SIN	LL	Pod	SA:U			AD	SA:Pit	PC1,2,3	PL:U					CL	CC	AD												
JAP	LL	Int:APe	Com	Pod	Com	AD	SA:Pit									AD	PC1	Int:LH	SA:Pit	PC2	SA:Pit						CL	CC
CHI	LL					AD	Com	Pod	SA:Pit							AD	PL:U	PC1,2,3,1	SA:Pit	Int:RS	SA:Pit						CL	CC
BRA	LL	*Int:AH*	*Com*	Pod	SA:U	AD	Int:DR	SA:Pit	PC1	Int:MWh	Int:LH	Int:RD	SA:Pit	CL	CC	AD												

(Figure 3.3d)

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[14].

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 Openings[1]). 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 4.1][2]

Australian GP − Programme Link 'seen'

	91	SR	yes Jenson Button poised to put his	**CAM** SR in pit
Ep1	92		faith in Honda let's hope that faith	lane
	93		(inaudible) pretty soon (.) // right we're	
	94		going to be talking to Lewis Hamilton	
Ep2	95		about qualifying yesterday and the	
	96		prospects for the race // but let's first of	
	97		all take a look at the pole position	
	98		lap (.) here in Melbourne that uh (.)	
	99		put him at the head of things for the	**GFS** globe and
Ep3	100		first pole of the no traction control	track information
	101		era (.) perfect opportunity for Martin	
	102		Brundle to describe the talent of	
	103		Hamilton (.) and the demands (.) of	
	104		this circuit	

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.

Figure 4.1: Steve Rider addressing cam (L91−92)

[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

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'

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

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).

Figure 4.3: Fans in grandstand

Figure 4.4: Union Jack flag

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

			5) removed by author)	
	125	SR	well Ferrari is one of the teams that <u>hasn't</u>	**MS** SR facing
	126			MkB
	127		featured in David Coulthard's (.) uh	**CAM** SR turns
Ep6	128			to cam;
	129		fourteen year Formula One career (.) uh	**MCU** MkB
	130		he's been talking to Louise Goodman	now out of shot
	131		about his career that comes to an end (.)	
	132		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'

	1	SR	national anthem being played on	**MS** brass band
Ep1	2		the grid the final ceremonial before (.) the	playing on grid
	3		final French Grand Prix <u>possibly</u> here (.)	
Ep2	4		at Magny Cours (.) // if it's wet how tough	**LS** fans in
(Q1)	5		is this place if it's really wet	grandstand
	6	MkB	it is very difficult because it doesn't <u>drain</u>	
	7		particularly well and um it is very	**MS** AH hugging
Ep3	8		smooth the surface and it does actually	LH; then AH
(R1)	9		collect water quite uh (.) quite a lot in	walks away
	10		some of these corners so it will be	
	11		tough for them but as as we are at the	
	12		moment I think we're in for a dry race	
	13		for the start	
	14	SR	good luck from Anthony Hamilton	**MS** NR on grid
	15		to Lewis (.) there's Nico Rosberg who	
	16		like Lewis got a ten place grid penalty	
Ep4	17		he's way back (.) uh on the nineteenth	
	18		position on the right at the back of the	

19	grid but uh (.) uh at the other end well	**HELI** grid shot
20	Mark Webber (.) on row three in the first	
21	of the Red Bulls (.) is with Louise	

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).

Figure 4.5: Brass band playing on the grid

Figure 4.6: Fans in grandstand

Figure 4.7: Anthony Hamilton hugging Lewis Hamilton on the grid

Figure 4.8: Nico Rosberg on the grid

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).

Figure 4.9a: Steve Rider turning towards Mark Blundell

Figure 4.9b: Blundell facing Rider during the activity (not-in-shot)

Figure 4.9c: Rider turning back to camera

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.

[Extract 4.5]

Japanese GP − Sport Analysis 'seen'

11	SR	winning though is never easy uh uh as	**MCU** SR facing
12		Lewis said in there but this was about as	MkB (nis)
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	**REP** race start
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	

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:

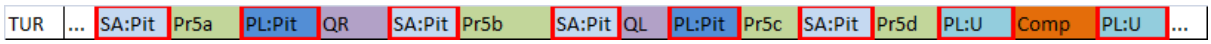

Figure 4.10: Programme Links/Sport Analyses in succession in the Turkish Grand Prix pre-race show

Figure 4.11: Programme Links/Sport Analyses in succession in the Monaco Grand Prix post-race show

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]:

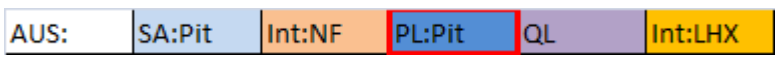

Figure 4.12: Placement of the 'seen' Programme Link in Extract 4.1

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:

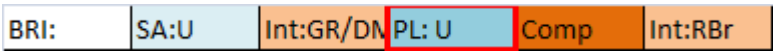

Figure 4.13: Placement of the 'unseen' Programme Link in Extract 4.2

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

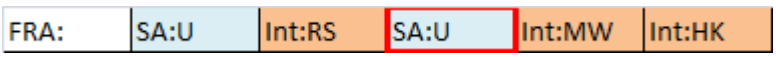

Figure 4.15: Placement of the 'unseen' Sport Analysis' in Extract 4.4

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 <u>especially</u> intense (.) let's give you one more chance 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 <u>really</u> 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 <u>really</u> 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 <u>hasn't</u> 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 'performative' 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:

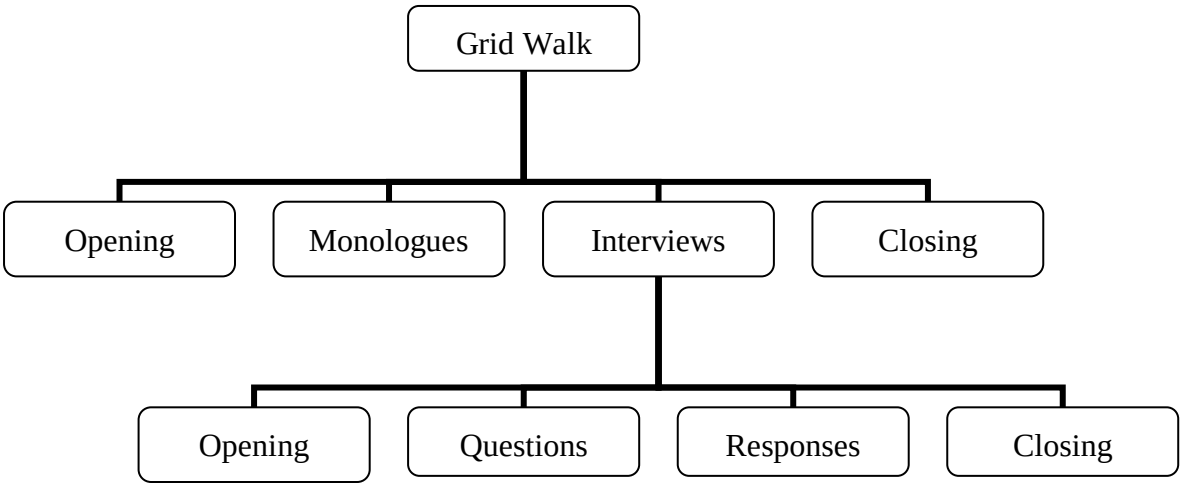

Figure 4.16 Breakdown of the Grid Walk Activity

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:

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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[8]

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'.

AUS	AD		PL:U	PrInt1d	SA:U	Int:DC	SA:U	Comp	SA:U	GW	SA:U	Int:JB	SA:U	Int:DMi	SA:U		Race
MAL	AD		PL:U	Int:LHX	PL: U	Comp	Int:PrA	SA:U	Int:SB	SA:U	Int:JB	SA:U	Int:CK	SA:U			Race
BAH	AD		SA:Pit	PrInt3d	PL:Pit	Int:LHX	Comp	SA:U	Int:MT	SA:U	GW	SA:U	Int:RS	SA:U	Int:NH	SA:U	Race
SPAI	AD		PL:U	Int:LHX	SA:U	Comp	PL:U	Int:RB	PL:U	Int:MW	SA:U	GW	SA:U				Race
TUR	AD		PL:U	Int:LHX	Int:NR	SA:U	Int:RS	SA:U	Int:MW	SA:U							Race
MON	AD		PL: U	Pr6e	PL: U	Comp	PL: U	GW	SA:U								Race
CAN	AD		PL: U	Int:LHX	PL: U	Pr7d	Comp	PL: U	GW	SA:U							Race
FRA	AD		SA:U	Int:JT	PL: U	Comp	SA:U	Int:RS	SA:U	Int:MW	Int:HK	SA:U					Race
BRI	AD		SA:U	GW	SA:U	Int:GR/DM	PL: U	Comp	Int:RBr	SA:U							Race
GER	AD		PL: U	Int:DC	SA:U	GW	SA:U	Int:JB	SA:U	Comp	SA:U						Race
HUN	AD		PL: U	Int: LH&DH	SA:U	Int:NPJr	Int:SV	PL:U	Comp	Int:MW	SA:U	Int:MWh	Int:NPr	SA:U	Int:CD	SA:U	Race
EUR	AD		PL: U	Int:LHX	PL: U	GW	SA:U	Int:JB	SA:U	Int:APe	SA:U						Race
BEL	AD		PL: U	Int:LHX	SA:U	GW	SA:U	Int:RC	SA:U								Race
ITAL	AD		SA:U	Comp	Int:MA	SA:U	Int:DC	SA:U	GW	SA:U	Int:GPr	SA:U					Race
SIN	AD		SA:U	PrInt15e	SA:U	GW	SA:U	Int:TG	SA:U	Int: NR	SA:U						Race
JAP	AD		Int:LHX	Int:HK	Com	Int: MW	Com										Race
CHI	AD		PL: U	Pr17Pr	SA:U	Comp	PL: U	GW	Int:MW	SA:U	Int:HK	SA:U	Int:CD	SA:U			Race
BRA	AD	Photos	SA:U	Int:SV	SA:U	GW	SA:U	GW	SA:U	Int:AH	SA:U					Photo	Race

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

[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.

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[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 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' (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)

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

[12] In the extracts // indicates the exact transition between the sub-episodes of each GW interview opening sequence.

	77	MB	sorry I didn't realise you were on	**GPS** MS name
	78		the telephone that was rude of me	
	79		sorry sorry to butt in Mario (.) // so a	
Q1	80		quick word now what's your feeling	
	81		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	MB walks away
	55		move on and try and find uh (.) Heikki	down the grid
M	56		Kovalainen (.) see if we can get a quick	
	57		word with him (.) before he <heads off	
	58		anywhere> (.) so if we can just just	**CU** HK stood by
	59		steam in (.) // Heikki quick word for ITV	pit wall
	60		we're live we're live at the moment	
A	61		sorry to interrupt (fighter jet engines)	
	62		we're live this way (.) // so	**MS** MB next to
	63		congratulations third on the grid you	HK
Q1	64		must be pretty satisfied	

[Extract 4.8]

Bahrain GW − opening sequence (Jenson Button)

	6	MB	(.) I wonder if any of	
	7		the grumpy drivers will talk to us	
M	8		today let's give it a try (.) lots of very	**SPIN** MB turns
	9		interesting people on the grid too (.) I'd	and walks down
	10		like to try and find let's have a quick	grid
	11		word with uh (.) // Jenson hello geezer	**MCU** MB
A	12		how's it doing	approaches JB by
	13	JB	yeah I'm alright thank you	his car;
	14	MB	//and any news out on the track track	
Q1	15		look alright	

[Extract 4.9]

Spanish GW − opening sequence (Vijay Mallya)

	79	MB	(.) we're going to	**MS** MB walks
	80		wander down and see who else we	off up the grid;
M	81		can 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?	MB approaches
	85	VM	°hey°	VM
	86	MB	welcome to the grid and uh (.) it's well	
A	87		it's so exciting that you've come in and	
	88		taken over what was the Jordan and	
	89		uh Spyker Midland team you've brought	
	90		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	
	185		standing over here let's see he's not nor-	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

M	45	MB	this track but it is (.) <u>super</u> fast let's see	MB next to RK;
	46		if we can just find Robert Kubica (.)	RK shakes his
A - R	47		Robert (.) // just a quick word we're live	head and waves;
	48		no //okay let's see if we can find another	MB away MB
	49		one (.) and uh I want to I <u>must</u> get a	walks off
	50		sound bite from (.) from one of one of	
M	51		these pedlars (.) Kimi is on the grid he	
	52		never really talks to us since uh (.) he	
	53		said rude words on the grid in Brazil (2)	MB next to KR;
A-R	54		//Kimi quick word? (.) Kimi quick word	KR raises hand
	55		(.) one (.) one line (.) // °we tried° (.)	and shakes head;

	56		okay (.) we're going to find somebody	MB smiles and
	57		I am absolutely determined we're	walks off down
	58		going to find a pedlar (.) <to get	the grid
M	59		ourselves a sound bite of what is is	
	60		going on> (.) on the uh on the race track	**LS** cam trying
	61		(.) where's Fernando Alonso (.) he's not	to keep MB in
	62		even on the grid at the moment (.)	shot

[Extract 4.12]

Canadian GW − driver refusal (Nico Rosberg)

	76	MB	right we are going to find (.)	MB walks off;
	77		somebody I promise you (.) because I	
	78		need to know (.) what it's like (.) out	
M	79		there on the race track (2) where's Nico	MB stops next to
	80		is he about? (3) right oh he's putting	mechanic;
	81		his balaclava on for goodness sake //	MB walks up to
A-R	82		(2) Nico a quick word (.) no okay	NR; NR shakes
	83		I don't blame you to be honest mate (.)	his head; MB
M	84		I really don't blame you (laughs) here's	walks off
	85		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:

Figure 4.19: Robert Kubica refusal to be interviewed (Extract 4.11/L46−47)

Figure 4.20: Nico Rosberg refusal to be interviewed (Extract 4.12/L80−83)

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[13]. 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;

[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.

Extract 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 4.11Brundle 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)

	62	MB	we're live this way (.) so
Q1	63		congratulations third on the grid you
	64		must be pretty satisfied
	65	HK	yeah (.) yeah it's (.) much better
	66		than last year (.) so (.) I think we I think
	67		we're going to have a good race but uh
R1	68		the most important thing is to (.) take it
	69		steady step by step and °increase the
	70		pace°
	71	MB	explain to th- the viewers just what it's
Q2	72		like the track conditions and what it's
	73		like inside the car today
R2	74	HK	well anybody who wants to know they

	75		should come to Finland in the sauna
	76		with me (.) for hour and a half (.) with
	77		uh with uh water all the time on the (.)
	78		on th-thing and that's (.) uh rough uh
	79		rough estimation
Q3	80	MB	yeah okay uh what are what are you
	81		hoping to achieve will you be satisfied
	82		with a podium or uh do you think you
	83		can smell a victory even
R3	84	HK	I I uh uh I honestly just wanna have a
	85		clean race (.) anything better
	86		than third is is good (.) I don't know
	87		what the others will do I will just (.)
	88		go (.) flat out all the way through the
	89		race (.) and at the end we'll see what
	90		the result is I I'll just (.) concentrate
	91		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[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)

R			(final response from interviewee)	
C	92	MB	we've had enough of your time thanks	MB walks off
	93		a lot (.) // right (.) uh let's see if we can	across the track to
M	94		find a Ferrari driver (.)	Ferrari

[Extract 4.15]

Bahrain GW − leave-taking sequence (Jenson Button)

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 (.)	

[Extract 4.16]

Spanish GW − leave-taking sequence (Vijay Mallya)

R			(final response from interviewee)	
C	132	MB	okay thanks for your time good to see	**MS** MB walks off
	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 (.)	

[Extract 4.17]

European GW − leave-taking sequence (Nick Heidfeld)

R			(final response from interviewee)	

[16] The closing sequences come from the same interviews that are shown in Extracts 4.7−4.10.

C	223	MB	alright thanks for your time think we've	
	224		had a bit more than a minute (.) // back to	**CAM** MB turns
M	225		you Steve	away and turns to
	226			give thumbs up

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 mediatised 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)[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

[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[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

[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.

[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>
<tr><td colspan="2">Physical Domain</td><td></td><td colspan="2">Mediatised Domain</td></tr>
<tr><td colspan="2">Setting of the race (and broadcast)</td><td></td><td colspan="2"></td></tr>
<tr><td>Host-Destination: Geographical location of the race</td><td>GP Event: GP and associated activities</td><td>→</td><td>Host-Destination: Representation of the geographical location of the race</td><td>GP Event: Representation of GP and associated activities</td></tr>
<tr><td colspan="2"></td><td></td><td colspan="2">Broadcast Event (i.e. the construction of the race event as a mediatised sports-magazine)</td></tr>
</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:

Figure 4.23: Image of Mount Fuji

[Extract 4.18]

Japanese PO

25	MB	and now it is race day for the	**HELI** grid slots
26		Japanese Grand Prix (.) Fuji speedway	and pit lane
27		(.) two point eight miles sixteen corners	
28		and a one mile pit straight (.) in the	
29		foothills of Mount Fuji (.) it's a	
30		spectacular setting...	

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:

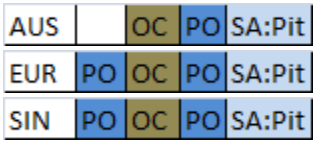

Figure 4.24: Placement/Structure of New POs in the coverage

[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

1	SR	(VO) Valencia is a city of history and	**HELI** track in
2			city;
3		tradition (.) but it's also a city of	**MLS** SR with
4		pioneering architecture and sporting	'pioneering
5			architecture'
6			behind
7		ambition (.) it's the America's Cup	**MS** him; cam
8		venue it's hosted World Championships	then zooms
9		in a range of sports (.) and this afternoon	in
10		Valencia makes its debut (.) in Formula	
11		One and as you would imagine Valencia	
12		is going to host the Grand Prix of Europe	
13		(.) in some style	
14		(opening credits)	

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[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

1	SR	(soft music)	**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			cars on track;
12		(opening credits)	

Despite being a key feature of such a new circuit, the 'city' location of Singapore is not explicitly referenced[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

[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).

[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

Fig 4.25b: Singapore at dusk

this image has been removed by the author for copyright reasons

Fig 4.26: Cars racing on track at night

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):

Fig 4.27: Sun setting over the city

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

			podium
34	SR	so welcome to Sepang and for	celebration
35		Lewis Hamilton and McLaren this	**HELI** circuit
36		promises to be a very different	**SPAN** pit lane
37		experience compared to that cruise to	
38		victory (.) they enjoyed in Melbourne	

39		last weekend (.) (music fades out)...	

[Extract 4.22]

Bahrain PO − transition into final episode

12		so welcome to the Sakhir circuit	**HELI** 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
16		a Bahrain Grand Prix grid full of	lane;
17		exciting possibilities (.) for the future of	
18		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	
35		always had (.) a reputation for rather	**SPIN to CAM**
36		predictable racing indeed we've got an	SR in pit lane
37		all Ferrari front row this afternoon...	GPS SR name

[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	

38		but the present is this evocative and at	
39		the moment very wet high speed circuit	
40		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
24		Grand Prix where Lewis Hamilton is	paddock
25		on pole position (.) just as he was last	**MS** McLaren
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
37		evocative and challenging circuits (.) in	location
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	
45		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**

26	Grand Prix (.) just as a year ago it is	SR in pit lane
27	the penultimate round of the Formula	**GPS** SR name
28	One World Championship....	

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:

Figure 4.28a: Rider to CAM at the Monaco Grand Prix (Extract 4.21/L59)

Figure 4.28b: Rider to CAM at the Belgian Grand Prix (Extract 4.27/L39)

[25] As I analysed this type of visual footage in the previous sections I do not do so again here.

Figure 4.28c: Rider to CAM at the European Grand Prix

Figure 4.28d: Rider to CAM at the Singapore Grand Prix (Extract 4.29 below/L43−44)

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

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

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)[26]. Rider not only (re-)emphasises the unique characteristics of the

[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 counter-parts. 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 recontextualisation[1], 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

[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.

> perceptually poised on the edge of the new, [the commentator] 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)

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[2]. 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.

[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).

[Extract 5.1]

Canadian GP − Pit Lane crash as ‘race replay’

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

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).

Figure 5.1b: Replay [1] of Hamilton crashing into the back of Raikkonen (L100−103)

Figure 5.1c: Replay [1] of Rosberg crashing into the back of Hamilton (L105−107)

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:

Figure 5.2: Replay [2] of accident from back angle clearly showing red light (L108−111)

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:

Figure 5.3: Replay [3] of an on-board shot of the incident from Hamilton's car (L112−115)

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)[3].

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*

[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 nationality[4], 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.

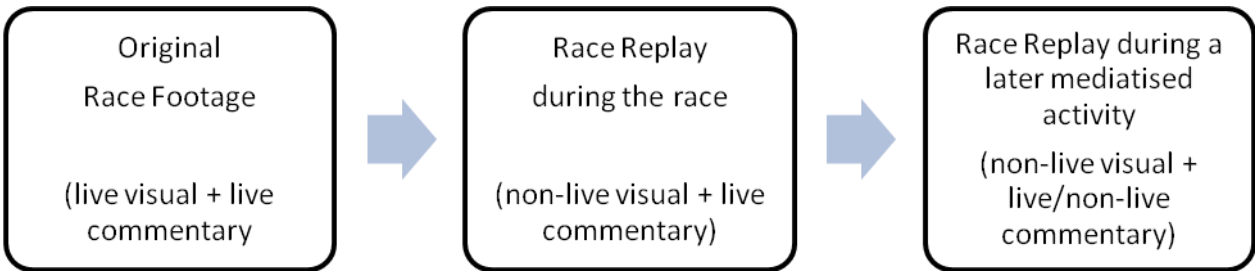

Figure 5.4: Sequential Recontextualisation during the live coverage (e.g. 'race replays')

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[5].

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[6], 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

[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

138 because we don't these kind of races we
139 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*
110 mean but you have to say it was
111*
112 entertaining and it was also uh the skill
113 of these guys to stay on the circuit in
114 these conditions I cannot tell you how
115 difficult (.) it is to drive a Formula One
116 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 5.2/137) 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

65	SR	Mark what do
66		we make about this weather it's uh (.)
67		**heavy rain this morning (.) clearing**
68		**now** we're in that sort of area of
69		*uncertainty…*

[Extract 5.6]

French GP − Programme Opening

40	SR	**we've also got overcast skies we've also**
41		**had rain showers this morning** (.) *we've*
42		*got more forecast for this afternoon (.)*
43		Mark Blundell from Lewis' point of
44		view (.) absolutely ideal…

[Extract 5.7]

British GP − Programme Opening

42	SR	other major
43		sporting events today might well
44		struggle in **these conditions (.) but the**
45		**wind and the rain here at Silverstone**
46		well it just *adds to the spectacle makes*
47		*life a bit uncomfortable (.) but it also*
48		*adds to the whole sense of (.)*
49		*unpredictability* that surrounds this
50		British Grand Prix today...

[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

[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[8]. 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,

[8] 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)

7	SR	(.) Spa (.) a circuit that rewards flat	
8		out racing (.) and a circuit that can take	car crashes from
9		its revenge (2) a circuit where the rain	previous years;
10		sweeps in (.) and the red mist descends	MS irate; drivers
11		because victory here feels more valuable	celebrating;
12		than anywhere else (.) the racing	
13		moments it's produced live in the	clips of cars
14		memory like no others (.) Schumacher	overtaking;
15		against Hakkinen in 2000...	

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.

Figure 5.5: Multiple car crash at the start of the 1998 Belgian Grand Prix
'a circuit that can take it's revenge' (L8−9)

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.

Figure 5.6: Schumacher and Coulthard crash
'a circuit where the rain sweeps in' (L9−10)

Figure 5.7: Schumacher threatens Coulthard
'and the red mist descends' (L10−11)

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

[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 assesment '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[12]

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

1	TK	well the track is still wet Ger- Gerhard	**MCU** GB facing
2		what's the smart thing to do tyre wise	TK (nis)
3	GB	well I still think it is a while until the	**GPS** GB name;

[12] 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.

4	start (.) sun is a bit out but some clouds	GB looks up to
5	are coming again I think it's uh (.) a	sky
6	gamble anyway (.) typical Spa (.) I	
7	honestly hope it starts raining again it	
8	would be (.) it would be for us maybe	
9	uh (.) uh uh a bit more risk but um (.)	
10	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)[13]. 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.

[Extract 5.11a]

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

Figure 5.9a: Grandstand footage as the ‘drivers’ parade’ is taking place

Figure 5.9b: Drivers on lorry during the ‘drivers parade’

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.

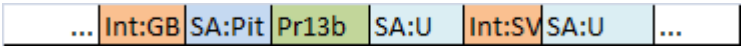

Figure 5.10: Sequencing of mediatised activities in the Belgian Grand Prix pre-race show

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]

1	JA	…and we're looking for the first signs	**OB** FA on track
2		of the spectators in the stands just	
3		reaching for their umbrellas putting their	
4		hoods on	
5	FA	(RAD) (.) some drops of rain at	
6		turns one and turn fourteen (.) keep an	
7		eye	
8	TK	yeah that's uh Fernando Alonso to his	**LS** cars on track;
9		engineers there and also some drops of	
10		rain here in the pit lane as well James	
11		and I'm just looking over to the Red Bull	
12		timing stand because Christian Horner	
13		has sent his executive driver (.) out on a	Renault pit wall
14		moped to the end of the circuit on a	
15		mobile phone just to tell him when the	
16		rain is coming in he hasn't had a call on	
17		his mobile yet but he will be very soon	**MS** cars on track

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[14]. 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		hard now down in the pit lane (.) David	
196		Lloyd one of the British engineers still	**MS/LS** cars on
197		at the heart of Ferrari and you can see	track;
198		now it's beginning to affect the handling	
199		they've eased up	
200	MB	it's too late to come in for a tyre change	
201		unless it really starts coming down	
202		torrentially...	

[Extract 5.15]

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

[14] 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.

284	JA	Hamilton's off Raikkonen gets back	track;
285		past him again and there's a Williams in	
286		the mix too (.) Hamilton's on the grass	
287	MB	so Raikkonen's back in the	
288		Raikkonen Raikkonen spins they'll	KR spinning;
289		[ ]	
290	JA	AND HAMILTON RAIKKONEN	
291		SPINS	
292	MB	have to stop for intermediates the only	shots of cars on
293		thing they can do now it's worth a	track
294		stop (.) what will Massa do Massa's	
295		coming up behind >what do you do<	
296		it's a gamb it's a complete gamble	
297		if you can keep it out of the uh wall at	
298		this point can they tippy toe for the last	
299		(.) eight miles	
300	JA	absolutely Heidfeld has come in for	
301		tyres and so has Glock they've got	
302		nothing to lose (.) Heidfeld was ninth	
303		Glock was eleventh (.) they were	
304		sixty seconds behind the race leader but	
305		uh well in these conditions	
306		anything could happen as Hamilton	
307		again struggles to keep it on the	
308		road (.) a terrible decision to make	
309		[ ]	
310	MB	Pits	
311	JA	Raikkonen's going to hit the wall he's	KR crashes into
312		[	wall;
313	MB	oh Raikkonen's going to hit the wall	
314	JA	going to hit the wall	
315	MB	from there	
316	JA	he has hit the wall (.) that's Raikkonen	
317		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'

(L288/290−291); ‘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/drivers, 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)

Figure 5.12: Raikkonen spinning (line 288)

Figure 5.13: Raikkonen crashing (line 315)

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.

[Extract 5.16a]

Post-Race Show − Sport Analysis

1	SR	Lewis Hamilton has won an epic	**CAM** SR in pit
2		Belgian Grand Prix with the	lane;
3		performance of such courage and (.)	
4		determination here in the rain of Spa	SR turns to MkB
5		we've heard from Lewis Mark in the	(nis)
6		Press Conference there saying (.) he was	**MS** MkB facing
7		praying for this rain to move in how did	SR smiling (nis)
8		you see him uh spot the opportunity in	
9		the closing laps of this race	
10	MkB	uh I just think that he knew that the uh	
11		if the rain came down he could cope	
12		with it he's said that (.) but you know I	
13		think it's a situation of Lewis'	
14		confidence also the McLaren being a	
15		little bit better on the tyres (.) just	
16		keeping the heat retained in the tyre	
17		and getting a bit more grip and	
18		obviously the Ferrari didn't have any	
19		grip	

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)

20	SR	we've heard also that there might be	**CAM** SR turns to
21		an investigation of Raikkonen and also	CAM
22		of Lewis I think uh Ted Kravitz	
23		is down at McLaren with Ron Dennis	
24		right now...	

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)

2		(dramatic music)	**MONT** LH
3	JA	(COM) so many questions asked about	driving in rain at
4		his commitment (.) about his	Silverstone;
5		distractions (.) could he handle the	crosses the finish
6		pressure (.) was he man enough and	line; LH
7		he has shown them all (.) with one of	celebrating;
8		the great great drives Lewis Hamilton (.)	
9		wins the British Grand Prix	
10	SR	(VO) Silverstone was not only one of	LH celebrating
11		the great drives but one of the great	after the race with
12		celebrations (.) a celebration for Lewis	team;
13		Hamilton (.) back on top of the Driver's	
14		Championship...	

[Extract 5.18]

Italian GP − Programme Opening (following the Belgian GP)

2	JA	(dramatic music) (COM) now	**MONT**
3		Hamilton is right up behind Raikkonen	highlights from
4		now he goes for it (.) down the outside of	Spa LH
5		the Bus Stop (.) now Raikkonen is back	overtaking KR;
6		in front (.) and Hamilton's going to	LH and KR
7		attack him and he goes down the inside	Battling
8		(.) Raikkonen tried to play it cool but it	on track;
9		went wrong for him (.) amazing action	
10		here (.) at Spa Francorchamps (2) that's	
11		Raikkonen (.) and Lewis Hamilton	KR crashes into

12		comes through (.) he wins the Belgian	wall LH finishes
13		Grand Prix	first; mechanics
14			celebrating;
15		(dramatic music slows)	LH on podium;
16	SR	(VO) fantastic said the fans (.) unfair (.)	clips of Ferrari
17		said the FIA (.) and Lewis Hamilton was	and McLaren;
18		just one of many who left the Belgian	
19		Grand Prix last Sunday disillusioned	
20		(.) 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 'premediate' 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 occur[17], 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 symbolics' (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 mediatised 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)[2]. 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 Shackleford describes in NASCAR[3] 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[4])

Research into American motor racing often focuses on the violence that permeates that style of racing (e.g. Thompson, 2010; Wanda, 2010), but Shackleford'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.

[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 Shackleford 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[5].

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

[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[6]. 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

[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)

44	RK	if you see his accident (.) how the	**MCU** RK facing
45		chassis was destroyed and uh	journalist (nis)
46			**GPS** RK name
47		if you see my accident at uh (.) I hit	**REP** RK crash
48		uh the wall there was no tyres I (.)	at Canada 2007
49		I have legs outside of cock pit and	
50		I have uh nothing broke you can	
51		break your leg walking down from	
52		stairs so (.) uh in some way you have	
53		to have luck as in every single day	**MCU** RK facing
54		as well	journalist (nis)
55	DC	it's just a great reminder that	**MCU** DC facing
56		thankfully there's been a lot of	journalist (nis)
57		improvements made to the crash	**GPS** DC name
58		testing in the last few years which	**MONT** DC
59		we have to thank the FIA for and	crash in Australia
60		obviously the teams are responding	2007
61		(.) um and the you know we're we're	
62		on the edge	
63	JB	this is part of our life and we've	**MCU** JB facing
64		been doing it for so many years (.)	journalist (nis)

65		I've been having accidents since I	
66		was eight years old you know that's	
67		twenty odd years (.) so I'm used to it	
68		they're just getting bigger and	
69		faster now (.) um but (.) I think it's	**REP** JB crash
70		something that we we know there's	in Monaco 2003
71		a danger	
72	LG	what part does the fact that you	**REP** LH crash
73		guys are all so fit in the first place	in Europe 2007
74		make in terms of your recovery	
75		times compared to Joe Public like	
76		me	
77	LH	when you're fit obviously when you	**MCU** LH facing
78		have a big impact all your internals	LG (nis)
79		are supported by all the all the	**MCU** LH facing
80		muscles that you know you've	journalist (nis)
81		obviously worked on so um (.) but	
82		also the safety's been (.) massively	
83		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

crash' in the following section shows that the resources used by the broadcasters in Formula One are similar to those identified by Jaworski et al. during the live reporting of 9/11 (2005).

As 'breaking news events' are live and unfolding in the moments of transmission, reporters have limited information available to them. In the case of 9/11 and other 'disaster marathons' there is no 'script', 'no previous experience of such coverage, and no handy genre or rules' to draw upon (Liebes, 1998: 71−72). Based on their analysis of a series of 9/11 live broadcasts, Jaworski et al. conclude that 'the inevitable result of the absence of a "script" for an event and its aftermath is "silence"'(2005: 138). Jaworski et al. identify numerous strategies, which are used to compensate for the 'lack of information and hard facts' in order to 'fulfil the principle of immediacy and provide constant live updated coverage' (2005: 122). These strategies are described as 'live silences' by the authors and include both 'concrete' and 'metaphorical' silences (2005: 123). 'Concrete silences' are defined as 'the absence of sound/speech', whereas 'metaphorical silences' are defined as the 'absence of (specific) information' (2005: 123).

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 Cataluyna. 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[8]. 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.

[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.

Figure 6.5: Footage of crashed car

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]

12	MB	ooo (.) that's a McLaren	of a car which has
13		[	crashed into the
14	JA	WOW who's that	tyre barrier;
15		(3)	
16	JA	I believe it is a McLaren is it Heikki	race stewards run
17		Kovalainen (.) who's gone off into the	to car;
18		tyre barrier there (.) it is Heikki	
19		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

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

[Extract 6.3]

1	MB	… we don't know if they had any	**MS** LH
2		delays on Lewis' pit stop but (.) it looks	leaves pits and
3		to me as if they fuelled that McLaren	cam follows him
4			onto track;
5		just they had two point one seconds	
6		in their pocket (.) advantage so they	
7		might have (.) just put in another ten	
8		litres of fuel or something	as LH turns
9	JA	it's incredible isn't it just by the	corner out of shot
10		difference of a second can make all	cam cuts to back
11		the difference	of a crashed car

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).

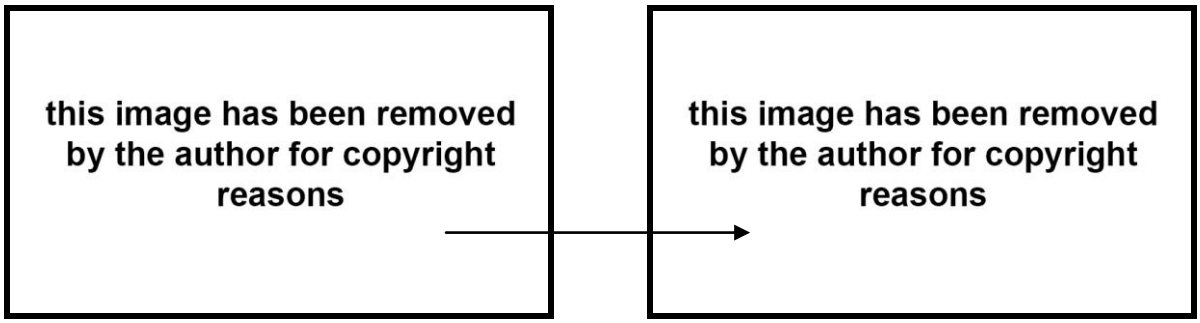

Figure 6.8: Order of footage during Kovalainen's crash

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 6.2[9] and this results in what Jaworski et al. refer to as a

[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]

59	JA	let's hope that the uh the car and the	
60		structure around the driver they call the	
61		monocoque (.) has done its job and	**MCU** RD on
62		uh (.) kept together (.) for Heikki	McLaren pit wall
63		Kovalainen some anxious moments	

hesitant commentary. That is to say that I might not have initially questioned who had crashed if the commentators had not done so first.

64		then for Ron Dennis and the McLaren	**MS** cars on track
65		team that was uh (.) a very high speed	following safety
66		impact into the tyre barrier	car
67	MB	quite high sides on the cockpits as well	
68		now so it just tends it does tend to push	
69		the tyres in the conveyer belt up (.) but	
70		that McLaren is buried in there an awful	
71		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	
138		been some time (.) since he went off the	**HELI** accident
139		race track there is the uh medical team	site
140		down there Dr. Gary Hartstein (.) one	
141		of the eminent physicians who's in	
142		charge of the medical side of things for	
143		the FIA (.) and his uh (.) all of his team	
144		they'll be down there with Heikki	
145		Kovalainen (.)	

[Extract 6.6]

183	MB	well they often quite they uh show a lot	track following
184		of caution obviously as they are taking	safety car
185		drivers out of the car a brilliant system	
186		in the cars now where they can (.) take	
187		the driver out completely special	
188		brackets on the seat (.) so the driver and	
189		the seat can easily be cleared out of the	
190		car	
191	JA	quite a bit of work going on to repair	**MS** cars entering
192		the tyre barrier as well down there	pit lane for their
193		which what makes it look like a more	pit stops
194		crowded scene	

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).

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).

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

[Extract 6.7]

61		monocoque (.) has done its job and	**MCU** RD on
62		uh (.) kept together (.) for Heikki	McLaren pit wall
63		Kovalainen some anxious moments	
64		then for Ron Dennis and the McLaren	**MS** cars on track
65		team that was uh (.) a very high speed	following safety
66		impact into the tyre barrier	car

Figure 6.11: McLaren mechanics in garage (Extract 6.8/L24−26)

[Extract 6.8]

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

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[10]. 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

[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	**REP** HK
36	AH THAT'S UH ODD oh broken car	driving onto
37		gravel and into
38		wall;

[10] 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.

39	piece falls off the back (.) and uh the car	
40	just straightened up (.) so uh	**LS** safety car
41	unsurprisingly they've deployed the	leaving pit lane
42	safety car because uh Kovalainen's car	**MS** Williams pit
43	has broken and just (.) sends him directly	stop;
44	into the tyres at a very high unabated	cars on track
45	speed he would've been able to do	following safety
46	absolutely nothing about that	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

[Extract 6.12]

30	MB	we've seen it on other occasions they've	stewards pulling
31		got to almost pull that out before they	car out of wall;
32		can see the driver (6) it's um (2) it's	
33		definitely a McLaren in there Santander	

34 on the back wing (.) and uh it's turn

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

[Extract 6.13]

282	MB	... there is Kovalainen's (.) McLaren	**HK** car being
283		(3)	lifted by crane
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		[ ]	

291	JA	yeah
292	MB	unusual so the nose has taken I mean
293		mean it was unabated speed (.) and uh
294		(.) that uh is very unusual you can
295		look through as you say look through
296		Heikki Kovalainen's cockpit there and
297		see day light and see the tractor tyre
298		the other side of it (.) which suggests that
299		uh structurally at the front it's taken
300		an unu-I would think there has been
301		some twisting action gone on in there as
302		well

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)[11]. 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

[11] 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).

167		will let you know as soon as I know	
168		anymore	

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)

[Extract 6.15]

301		some twisting action gone on in there as	**REP/LS** HK
302		Well	being stretchered
303	JA	there is Kovalainen (.) thumbs up from	away; waves
304		[ ]	
305	MB	thumbs up	
306	JA	Heikki Kovalainen that's what we want	
307		to see (2) yeah well I'm sure he will	**REP/OB** HK
308		be uh feeling sore feet (.) here is a look	going into wall
309		at what happened then...	

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

[Extract 6.17]

Spanish GP – Post-Race Show – Sport Analysis

21	MkB	uh hopefully there'll be
22		nothing that they find (.) in the hospital
23		where they are checking Kovalainen
24		over

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	**MONT** HK
25		quite often when there's a failure on the	crash;
26		car (.) the driver's <u>out</u> of control at this	
27		point and you can just see here	
28		Kovalainen is just coming into view of	
29		this corner now for him (.) and <u>the</u> left	HK tyre appears
30		front tyre deflates something lets go	to explode;
31		within the uh mechanical side of things	
32		and he's got no control over the car	car being
33		whatsoever (.) very smart at what he did	removed after
34		took his hands off the wheel because that	accident;
35		impact can break your thumbs or your	
36		wrists (.)	

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 <u>out</u> 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 drawn 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 or 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[1]. 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.

[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

[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[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).

[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.

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APPENDICES

A: 2008 Formula 1 Calendar and Locations

B: Participants/ Transcript Notation for-
- B−1 ITV Reporting Team
- 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

	Date	Grand Prix	Circuit Name	Continent
1	16 Mar	Australian GP	Albert Park	Australia
2	23 Mar	Malaysian GP	Sepang	Asia
3	6 Apr	Bahrain GP	Bahrain International Circuit	Asia
4	27 Apr	Spanish GP	Circuit de Catalunya	Europe
5	11 May	Turkish GP	Istanbul Park Circuit	Europe/Asia*
6	25 May	Monaco GP	Monte Carlo	Europe
7	8 Jun	Canadian GP	Circuit Gilles Villeneuve	North America
8	23 Jun	French GP	Magny-Cours	Europe
9	6 Jul	British GP	Silverstone	Europe
10	20 Jul	German GP	Nurburgring	Europe
11	3 Aug	Hungarian GP	Hungaroring	Europe
12	24 Aug	GP of Europe	Marina Bay	Europe
13	7 Sep	Belgian GP	Spa Francorchamps	Europe
14	14 Sep	Italian GP	Monza	Europe
15	28 Sep	Singapore GP	Singapore	Asia
16	12 Oct	Japanese GP	Fuji International Speedway	Asia
17	19 Oct	Chinese GP	Shanghai International Circuit	Asia
18	2 Nov	Brazilian GP	Interlagos	South America

* On Asian side

APPENDIX B
PARTICIPANTS/ TRANSCRIPT NOTATION FOR-

B−1: ITV Reporting Team

INITIAL	NAME	TITLE/INFO
SR	Steve Rider	See Section 3.3
MkB	Mark Blundell	
MB	Martin Brundle	
JA	James Allen	
TK	Ted Kravitz	
LG	Louise Goodman	

B−2: Participants across *all* transcribed data extracts

INITIAL	NAME	TITLE/INFO
AD	Anthony Davidson	Driver Super Aguri
ADo	Alan Donnelley	FIA Steward
AH	Anthony Hamilton	Lewis Hamilton's Dad/ Manager
AN	Announcer	Multiple - announcers heard in background on location
APe	Alan Permane	Chief Engineer Renault
APr	Alain Prost	Former Driver
AS	Adrian Sutil	German Driver Force India F1
ASz	Aguri Suzuki	Owner Super Aguri
BE	Bernie Ecclestone	President, FOM
BM	Bob McKenzie	Journalist − Daily Express
BS	Bruno Senna	Brazilian GP2 Driver
CD	Chris Dyer	Chief Engineer (to Kimi Raikkonen) Ferrari
CH	Christian Horner	Team Principal Red Bull Racing
CK	Christian Klien	Test Driver BMW Sauber
CMa	Charles March	Goodwood Organiser
CMo	Carlos Moreno	General Manager, Valmor Sports (Valencia)
CP	Crown Prince of Bahrain	Spearheaded campaign to attract F1
CSt	Casey Stoner	Grid Guest
CSy	Colin Syn	Vice Chairman, Singapore GP
CW	Charlie Whiting	Race Director
DC	David Coulthard	British Driver Red Bull Racing
DH	Damon Hill	President, British Racing Drivers' Club (Silverstone feature)/ Former F1 Driver
DMa	Dietrich Mateschitz	Team Owner Red Bull Racing
DMc	Davina McCall	Guest
DMi	Danni Minogue	Guest
DR	Dave Ryan	Sporting Director McLaren
EC	Eric Clapton	Grid Guest

EF	Emerson Fittipaldi	Brazilian F1 1970 − 80, World Champion 1972 & 74
Eng	Race Engineer	Race engineers during radio transmissions
FA	Fernando Alonso	Spanish Driver Renault
Fan1		Fan interviewed in Valencia
Fan2		Fan interviewed in Valencia
FanA		Fan interviewed in Spain
FanB		Fan interviewed in Spain
FanC		Fan interviewed in Spain
FanD		Fan interviewed in Spain
FanE		Fan interviewed in Spain
FanF		Fan interviewed in Spain
FanG		Fan interviewed in Spain
FB	Flavio Briatorie	Team Principal Renault
FD	Frankie Dettori	Grid Guest
FM	Felipe Massa	Brazilian Driver Ferrari
FW	Frank Williams	Team Principal Williams
GA	Giorgio Ascanelli	Interviewed as Ayrton Senna's former race engineer
GB	Gerhard Berger	Owner Toro Rosso
GF	Giancarlo Fisichella	Italian Driver Force India F1
GH	Graham Hill	British Former Driver
GP	Giorgio Pantano	Italian GP2 Driver
GR	Gordon Ramsay	Guest
HK	Heikki Kovalainen	Finnish Driver McLaren
IG	ING Woman	Grid Guest (Renault Sponsor)
INT	Interviewer	Graham Hill archive interviewer
JB	Jenson Button	British Driver Honda
JH	John Howett	President Toyota
JSc	Jodie Scheckter	South African Former Driver
JSt	Jackie Stewart	British Former Driver
JT	Jarno Trulli	Italian Driver Toyota
JV	Jacques Villeneuve	Canadian Former Driver
JW	Jonathan Wheatley	Team Manager Red Bull Racing
KN	Kazuki Nakajima	Japanese Driver Williams
KO	Kelly Osbourne	Grid Guest
KR	Kimi Raikkonen	Finnish Driver Ferrari
LH	Lewis Hamilton	British Driver McLaren
MA	Mario Almondo	Technical Director Ferrari
MCa	Michael Carrick	Guest
MCo	Mike Conway	British GP2 Driver
Mec	Mechanic	Mechanics interviewed throughout coverage
MGa	Mike Gascoyne	Technical Director Force India F1
MGr	Macie Gray	Grid Guest
MH	Mika Hakkinen	Finnish Former Driver

MM	Max Mosley	FIA President
MRi	Massimo Rivola	Team Manager Toro Rosso
MRo	Matthew Robertson	Guest
MS	Michael Schumacher	German Former Driver
MT	Mario Theissen	Team Principal BMW
MuW	Murray Walker	Former F1 Commentator
MW	Mark Webber	Australian Driver Red Bull
MWh	Martin Whitmarsh	Managing Director/CEO McLaren
NAT	SR Nathan	President Singapore
NF	Nick Fry	CEO Honda
NH	Nick Heidfeld	German Driver BMW Sauber
NHa	Nick Harris	Physiologist Williams
NkL	Niki Lauda	Austrian Former Driver
NLe	Normand Legault	President and CEO, Grand Prix du Canada
NoH	Norbert Haug	Vice-President Mercedes-Benz Motorsport
NP	Nelson Piquet Junior	Brazilian Driver Renault
NR	Nico Rosberg	German Driver Williams
NSc	Nicole Scherzinger	Grid Guest/ Lewis Hamilton's Girlfriend
NSy	Nick Syn	Technical Director, Singapore GP
NV	Norbert Vettel	Sebastian Vettel's Dad
PDR	Pedro de la Rosa	Test Driver McLaren
PE	Petra Ecclestone	Bernie Ecclestone's daughter/ Fashion Designer
PH	Photographer	Can be heard speaking in Australia
PM	Prime Minister of Singapore	Lee Hsien Loong
PS	Pat Symonds	Executive Director of Engineering Renault
PV	Pascal Vasselon	Senior General Manager Chassis Toyota
PW	Peter Windsor	Journalist − Press Conference interviewer
RB	Rubens Barrichello	Brazilian Driver Honda
RBr	Ross Brawn	Team Principal Honda
RC	Richard Creegan	Team Manager Toyota
RD	Ron Dennis	Team Principal/ CEO McLaren group McLaren
RK	Robert Kubica	Polish Driver BMW Sauber
RM	Random Man	Grid Guest (Journalist by trade)
Roger'	Roger	Mark Webber's Trainer Red Bull Racing
RS	Rob Smedley	Race Engineer (Felipe Massa) Ferrari
RSc	Ralph Schumacher	German Former Driver
RW	Random Woman	Grid Guest (Journalist by trade)
SB	Sebastien Bourdais	French Driver Toro Rosso
SD	Stefano Domenicali	Team Principal Ferrari
SG	Simon Gillett	CEO, Donington Park
SMi	Sam Michael	Technical Director Williams
SMo	Stirling Moss	British Former Driver
SRo	Steve Robertson	Kimi Raikkonen's Manager

SV	Sebastian Vettel	German Driver Toro Rosso
SW	Shane Warne	Guest
TE	Tamara Ecclestone	Grid Guest/ Bernie Ecclestone's daughter
TG	Timo Glock	German Driver Toyota
TS	Takuma Sato	Japanese Driver Super Aguri
VM	Vijay Mallya	Owner Force India F1
WR	William Rampf	Technical Director BMW Sauber

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	**LS** plane
2		I'm not sure (.) he's enjoying that heat	displays
3		(.) let's go down to Martin Brundle (4)	
4	MB	(fighter jet engines in background)	**CU** Melbourne
5		welcome to the grid just in time for the	sign; **CAM** MB
6		fighter jets hope you can hear me (.) it's	by sign*;* **MS**
7		not often I feel the need to stand in the	MB across the
8		shade while I'm waiting to talk to you	start/finish line
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	**CAM** MB
12		temperature at least (.) inside the cockpit	walking
13		(.)long run down to turn one (.) the starts	backwards and
14		are going to be fascinating	pointing;
15		talking around to the drivers and the	MB slowly
16		teams (.) I'm expecting (.) about thirty	walking
17		percent of these people of the uh drivers	down grid;
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	MB approaches
23		the technical stuff (.) Kelly Osbourne	KO waiting on
24		how are you what brings you to the	grid
25		grid today	
26	KO	well I've never been to a race before	**MS** KO pointing
27		uh and my Uncle Tony (.) said (fighter	behind her;
28		jet engines) got us to come down today	
29		and it's one of the most amazing things	**GPS** KO name
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	KO nodding;
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	KO pointing
41		before (.) and he was showing how	down grid;
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	KO measures

46		water throughout the whole race I'd	between hands;
47		be dying	
48	MB	well they get paid enough don't worry	
49		(jet engines) don't worry for them	
50		too much for them so your Dad your	
51		Dad's played in Melbourne and you're	
52		in Sydney tomorrow yeah	
53	KO	yes that's right	KO nodding;
54	MB	good luck with that we're going to	MB walks away
55		move on and try and find uh (.) Heikki	down the grid
56		Kovalainen (.) see if we can get a quick	
57		word with him (.) before he <heads off	
58		anywhere> (.) so if we can just just	**CU** HK stood by
59		steam in (.) Heikki quick word for ITV	pit wall
60		we're live we're live at the moment	
61		sorry to interrupt (fighter jet engines)	
62		we're live this way (.) so	**MS** MB next to
63		congratulations third on the grid you	HK
64		must be pretty satisfied	
65	HK	yeah (.) yeah it's (.) much better	
66		than last year (.) so (.) I think we I think	**GPS** HK name
67		we're going to have a good race but uh	
68		the most important thing is to (.) take it	
69		steady step by step and °increase the	MB moves mic
70		pace°	Back
71	MB	explain to th- the viewers just what it's	**CAM /MS** MB
72		like the track conditions and what it's	points to cam
73		like inside the car today	when he says
74	HK	well anybody who wants to know they	'viewers'
75		should come to Finland in the sauna	**CAM** HK turns to
76		with me (.) for hour and a half (.) with	cam then back to
77		uh with uh water all the time on the (.)	MB;
78		on th-thing and that's (.) uh rough uh	
79		rough estimation	
80	MB	yeah okay uh what are what are you	
81		hoping to achieve will you be satisfied	
82		with a podium or uh do you think you	
83		can smell a victory even	
84	HK	I I uh uh I honestly just wanna have a	
85		clean race (.) anything better	
86		than third is is good (.) I don't know	
87		what the others will do I will just (.)	
88		go (.) flat out all the way through the	
89		race (.) and at the end we'll see what	
90		the result is I I'll just (.) concentrate	
91		hundred percent	
92	MB	we've had enough of your time thanks	MB walks off
93		a lot (.) right (.) uh let's see if we can	across the track to
94		find a Ferrari driver (.) we kind of	Ferrari
95		expected they were going to be (.) uh	

96		very much on the front of the grid (.)	
97		but I don't know uh (.) uh oh right	
98		he's sitting in the gap he's talking	
99		to a TV <company or three> (.) and uh	**CU** FM sat on pit
100		(.) he's found he's found just about the	wall
101		best bit of shade (.) what do you think	
102		Luke you think this is going to happen	
103		to talk to talk to Felipe? (3) yeah (.) right	**MS** zooms out to
104		we'll come back to him if we get half	MB;
105		a chance (3) oh okay Kubica's down	MB walks off up
106		here on the front row of the grid for (.)	the grid;
107		everybody's dressed in white overalls	
108		(.) he looks like a bit of an accountant	
109		but he's a bloody quick racing driver	
110		just a quick word Roberto?	MB approaches
111		(2) that's fairly clear (.) where are you	RK who walks
112		Andy (.) okay (.) Massa's still busy	straight past and
113		talking to everybody let's see if	MB walks
114		we can find uh (.) Nick Heidfeld or	back down the
115		Rosberg down here (.) there's sixteen	grid
116		metres between the first two uh first	**CAM/ MS**
117		and second on to the third row of	MB points up the
118		the grid eight between the cars on each	grid;
119		row (.) if you get a good start I can see	
120		you being thirty of forty metres better (.)	
121		than the driver beside you we could	
122		well today (.) see driver's gaining two	
123		(jet engines) rows away from the grid (.)	MB walks down
124		if they get half a chance I don't know	the grid again;
125		how many more challenges they wanna	
126		(.) throw at us today (.) with jets and uh	
127		(.) where is Nico Rosberg (.) we think	
128		he's actually over here behind the	
129		Toyota of Jarno Trulli we'll just have a	
130		quick word if he's up for it (.) a lot of	
131		people getting ready it's a tough day	MB approaches
132		today (.) one quick word Nico (.) okay I	NR who waves
133		understand (.) it's a it's a re- really	him away and
134		(laughs) difficult day for them today	MB walks off up
135		they they've got to be uh drinking	the grid
136		they've got to be preparing they wanna	
137		get in the car (.)nice and early I think	
138		we're going to have to go back to	**CAM** MB stops
139		Steve (.) we're not going to find any	
140		drivers today anymore anyway (.) cheers	
141	SR	no problem there because that	**MS** SB on track
142		sort of sums up the kind of tension and	by track
143		(.) the kind of (.) concentration that's	
144		now required from these drivers as	**MS** on track by
145		they adapt to the to the new demands of	car

146		the new traction control starts …	**GPS** SV name

D−2: Bahrain Grid Walk

1	SR	Martin Brundle is down there	**LS** fans in the
2		on the grid (.) Martin	grandstand
3	MB	welcome to the grid (.) a lot of	**CAM/MS** MB on
4		anticipation down here can (.) BMW	grid
5		stick with those Ferraris what (.) have	
6		McLaren got left (.) I wonder if any of	
7		the grumpy drivers will talk to us	
8		today let's give it a try (.) lots of very	**SPIN** MB turns
9		interesting people on the grid too (.) I'd	and walks down
10		like to try and find let's have a quick	grid
11		word with uh (.) Jenson hello geezer	**MCU** MB
12		how's it doing	approaches JB by
13	JB	yeah I'm alright thank you	his car;
14	MB	and any news out on the track track	
15		look alright	
16	JB	fine you know but um it's very very	
17		windy (.) it's windier today than	MB nods;
18		it was yesterday so uh (.) I know that	
19		we've got our ratios right but I'm	
20		wondering if other people have	
21	MB	oh what you mean with this limit of	
22		nineteen thousand revs coming down the	
23		straight you've got a tail wind or	
24		something	
25	JB	yeah well it's it's just very	
26		different the main straight is fine but	
27		th- there's a massive headwind so we	
28		we might be (.) other people might be	JB points
29		getting close to it on the way back	behind him;
30		but um we we should be fine but (.)	
31		circuit's? good and uh ready to rock	
32		and roll	
33	MB	alright good stuff (.) we're now going	MB walks off
34		to try and find a few others have a	down the grid;
35		good race Jenson (.) we've got uh <u>Nico</u>	
36		Rosberg's chatting away down here	MB turns
37		there's a lady there I want to talk to (.)	back abruptly;
38		Macie Gray (.) brilliant singer (.)	
39		Macie have you got two minutes we're	MB approaches
40		live on British television good to see	MGr by pit
41		[ ]	wall;
42	MGr	Hello	
43	MB	you what brings you to the grid today	
44	MGr	oh the races	
45	MB	yeah okay I kinda guess so (.) but any	
46		team in particular who are you	

47		supporting	
48	MGr	(.) um it's this is my first time and I'm	
49		just enjoying myself but um (.) I do like	
50		I do have an affection for Ferraris	
51	MB	for Ferraris and and for Honda too I	
52		think maybe you're here with uh you	
53		nearby Jenson's car anyway uh are you	MB glances
54		supporting Honda as well	away;
55	MGr	who Jenson	MGr takes
56	MB	Yeah	headphones off;
57	MGr	I just met him today he's very cute he's	
58		a good looking guy	
59	MB	alright good stuff thanks for talking	MB walks off;
60		to us we'll see if we can get hold of	
61		Nico Rosberg he's (.) loitering with	
62		intent to stay cool and stay out of the	MB turns head
63		way (.) down here on the on the side of	to cam;
64		the race track (.) Nico the third hot race	MB approaches
65		then in succession	NR
66	NR	(chewing) yeah but (.) it's not so	**MS** NR eating;
67		difficult here on this track (.) uh it's	
68		much easier because there's the long	
69		straights where you can breathe and	
70		there's no problem	
71	MB	but somebody was telling me that with	
72		these new high sides for this year	
73		and all of the electrical goodies inside	
74		the cars (.) up to like sixty degrees in	
75		there now is that true?	
76	NR	it really is very very tough I mean	
77		races like (.) Malaysia (.) it really	
78		is I mean it's it's uh really bad (.) so um	
79		that's why we do so much fitness	
80		in the winter but even that (.) I don't	
81		think fitness really helps that much	
82		cos if you dehydrate you dehydrate	
83		and (.)	NR shrugs;
84	MB	yeah okay who are you racing today do	
85		you reckon who's your main rivals here	
86		on the grid	
87	NR	the one we want to beat is Jarno	
88		(.) um (.) because beyond that it's going	
89		to be very difficult for us there's the	
90		top three teams (.) and I don't think we	
91		can beat them but we have a good	
92		chance to beat Jarno	
93	MB	alright good luck (.) thanks for talking	MB walks off
94		to us (.) let's uh (.) there's some other	across then down
95		interesting people there's somebody I	the track;
96		want to talk to which is uh (.) Eric	

97		Clapton who's (.) the legendary guitar	
98		player (.) I think he's down the front	
99		here (.) down here by the Ferrari I'm	
100		hearing through my cans (.) don't know	
101		if we can uh (.) find anybody else on	
102		route if we find anybody interesting	
103		people but (.) it's all going oh right let's	
104		dive in down here this looks like our	
105		kind of territory doesn't it (.) oh? there's	MB moves
106		a Ferrari coming though we are in the	to the side
107		way here (.) that's late on the grid	MB turns to
108		what's the problem with that? (.)	Ferrari
109		(VO) let's just have a little poke in here	**OB** FM pulling
110		cos there's a great chance to see if	into grid slot
111		Ferrari (.) absolutely built up and ready	**MS** MB looking
112		to race he must have had some kind of	at Ferrari
113		drama (.) on the way to the grid	**CAM** MB looking
114			back to cam
115		(.) because uh Massa quickly getting	**MCU** FM getting
116		out of the car a little bit of panic the	out of the car;
117		car is dropped down again (.) look all	FM walks in
118		the (.) gizmos hanging off the side of the	front MB and
119		car he can barely get out if it there's	cameraman
120		not enough you have to sort of leap	
121		(.) out of the cock pit (.) so uh a little	
122		bit of panic going on for Massa (.) here	**PAN** Ferrari car
123		on the front row of the grid obviously	then back to MB;
124		not going to bother (.) and uh (.) Eric? (.)	MB walks off
125		how are you =	pushing through
126	EC	= Martin (laughing)	people around
127		[	him and finds EC
128	MB	(laughing)	
129	EC	I was just trying to get away?	**MS** EC facing
130	MB	sorry about that =	MB;
131	EC	= two seconds and a clean get away	
132	MB	(laughing) right what brings you to	
133		the grid today	
134	EC	uh I'm a guest of the Crown Prince	
135		came here to see um (.) either Lewis	
136		or or Felipe win really I'm (.) happy to	
137		see either one of those win (.) and I'm a	
138		big fan you know	
139	MB	yeah great great to see you a legendary	
140		man top man of course slow hand	EC lowers head
141		himself but (.) you are not going to	to MB;
142		be too slow I suspect you're on the	
143		chequered flag today is that true	
144	EC	oh don't bre- oh it's supposed to be a	EC shakes head;
145		surprise	
146	MB	=oh is it =	

147	EC	= yeah =	
148	MB	= oh it's not anymore =	
149	EC	= I was still hoping I could find a way to	
150		get out of it (laughs)	
151	MB	can we have you been like rehearsing	
152		or something have you got the	
153		[	
154	EC	I'm going to practice in a minute yeah	
155	MB	what with =	
156	EC	= is it a double hand or a single hand	hand gestures;
157	MB	oh well that's that's very topical	
158		actually at the moment but yeah I would	
159		I I would down on one knee and	
160		absolutely go for it like that but alright	
161		well it's great to see you thanks for	
162		[ ]	
163	EC	°you too mate°	
164	MB	talking to us on the grid =	
165		[ ]	
166	EC	°you too°	
167	EC	= thanks a lot =	
168	MB	= and uh (.) we I wanna I think the	
169		uh Crown Prince is around (.)	MB nods and
170		Lord March a quick chat with uh	approaches
171		[ ]	CMa;
172	CMa	hi	
173	MB	Charles March how's it going =	
174	CMa	= great to see you it's brilliant it's a	
175		wonderful place having a wonderful	
176		weekend =	
177	MB	= good stuff =	
178	CMa	= getting everything ready for the	
179		festival on the twelfth and thirteenth of	
180		July it should be a great weekend	
181	MB	oh good yeah right so your event's	
182		coming on strong this year well done	
183		for getting them in	
184		[	
185	CMa	it should be fantastic yeah yeah it's	
186		[	
187	MB	alright	
188	CMa	great to be (inaudible)	
189	MB	ca- catch you later on I'd like to try	MB walks off
190		and have a word (2) right is um (.)	turns to BE and
191		Bernie	CP
192		is uh (.) quick word Bernie? (.)	**MS** BE shaking
193			hands off cam
194		how we doing (.) how are you	BE grabs CP arm
195	BE	I'm alright	and pulls him
196	MB	(.) interesting weekend	over;

197	BE	great (.) they've done a super job here I	
198		mean this is certainly now one of the	
199		best circuits in the world if not the best	
200	MB	it is it's certainly one of my most	
201		favourite Grands Prix (.) it's the fifth	
202		one though can you believe that it's the	
203		fifth one	
204	CP	it seems like yesterday Martin you came	
205		here to (.) have the season preview	
206	MB	I know and even the tarmac wasn't	
207		down then that was amazing wasn't it	
208		but here we are again and the event just	
209		gets better	
210	CP	well we keep trying (.) you know it's	
211		it's competitive world and we always	
212		want to be the best	
213	MB	but now you've got a uh GP2 team	
214		you've got an interesting McLaren	
215		you've got a Grand Prix circuit you	
216		guys are really uh getting into this	
217		big time	
218	CP	well (.) there are there are a lot of	
219		benefits from a sporting angle and	
220		from uh a financial investment angle	
221		(.) so we're we're interested	
222	MB	okay well thanks for talking to us I know	
223		you've got loads and loads of guests	MB walks off;
224		and uh the Crown Prince is here (.)	
225		somebody is um (.)	BE pulls on MB's
226			arm and points;
227			FD waving in
228			background;
229		oh right (.) here's a shy a shy young on	MB next to FD;
230		the grid man (laughs)	
231		[	
232	FD	over here	FD waving
233	MB	what are you up to	
234	FD	great day I've only just stopped across	**MS** FD facing
235		from Dubai (.) I wouldn't miss it for the	MB
236		world (.) great start for the Ferraris	
237		second and third for position (.) at	
238		least something to ride behind it's	
239		going to be a fantastic race	
240	MB	yeah I mean they should go and	
241		run and hide but Massa's car came to	
242		the grid late I haven't had chance to	
243		find out what that's all about you heard	
244		Anything	
245	FD	well they had to push it here so I'm I'm	
246		a bit suspicious but uh (.) what's uh (.)	

247		going to make a big difference today is	
248		it's quite hazy and a bit dusty so	
249		it might be a bit slick the track today	
250	MB	yeah well it could be but you know	
251		it's it's uh on line it should be alright	
252		we've had some races this morning but	
253		look good luck (.) are you going back	**MS** cam zooms
254		to Dubai to to =	out slightly then
255	FD	= going back to Dubai tonight and uh (.)	back in;
256		hopefully we're one of the reds will	
257		win it today cos I'm a red fan	
258	MB	you'll have to come you're about the	
259		right size to come and drive one of	
260		these (.) see you soon (.) okay we're just	MB walks off
261		[ ]	
262	FD	thanks	
263	MB	uh I think (.) I have a feeling I have to	**CAM** MB stops
264		throw back to Steve sadly	
265	SR	yeah well done Martin thanks	**LS** grandstand
266		very much…	and then to grid

D−3: Spanish Grid Walk

1	SR	… we can go straight down to	**LS** fans in the
2		Martin Brundle	grandstand
3	MB	welcome to the back of grid today? (.)	MS to LS MB
4		uh it's quite quiet down here you're	standing at the
5		more likely to see tumbleweed coming	back of the grid
6		through here than uh famous celebrities	**SPIN** MB turns so
7		(.) um one thing you notice is that grid	grid is behind him
8		slot twenty-three and twenty-four are	
9		actually empty low budget team (.) there	
10		can be twelve teams of two cars (.) but it	
11		could've been Prodrive with their	
12		customer car (.) but uh customer cars are	**MS** MB begins to
13		a big issue (.) and have pretty much been	walk towards
14		uh (.) binned and torpedoed for the	cars;
15		future (.) bit of a chilly breeze going	
16		through here at the back of the grid on a	
17		very hot day because (.) obviously a lot	
18		of difficulties (.) for the teams (.) at the	MB approaches
19		back and uh (.) Aguri Suzuki my old	ASz;
20		team mate from Ligier and the Nissan Le	ASz takes off
21		Mans team (.)Aguri a difficult days for	headphones
22		the team what's the story	
23	ASz	yeah it's a very difficult but anyway I'm	
24		trying to be hard in every week and	
25		every day (.) but uh anyway I have to uh	
26		I have to find some good solution and uh	**GPS** ASz name
27		(.) in between and Turkish Grand Prix	

MB	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	
	[ ]	
ASz	Yeah	
MB	the cars are still quite competitive	
	you're quite close behind the Force	
	India's	
ASz	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	
MB	do you regret becoming a team boss is	**MS** MB facing
	it just too hard to cope with finding	ASz
	tens or even hundreds of millions of	
	dollars	
ASz	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	
MB	you're still smiling then buddy good	**MS** MB walks off
	luck have a good afternoon quick word	across track and
	with Anthony Davidson (.) (inaudible)	approaches AD
	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	
AD	uh (.) pretty much racing my team mate	
	from here (.) uh there's no there's not	**GPS** AD name
	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	
MB	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	
AD	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	

78		through	
79	MB	alright good luck (.) we're going to	**MS** MB walks
80		wander down and see who else we	off up the grid;
81		can 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?	MB approaches
85	VM	°hey°	VM
86	MB	welcome to the grid and uh (.) it's well	
87		it's so exciting that you've come in and	
88		taken over what was the Jordan and	
89		uh Spyker Midland team you've brought	
90		a lot of energy (.) and some money to it	
91		how's it going for you	
92	VM	it's going very well uh (.) you know	
93		we've obviously improved um from	**GPS** VM name
94		where we started (.) we had um (.)	
95		eleventh position in Malaysia (.) twelfth	MB nods
96		in Bahrain (.) uh but here we are at the	
97		back of the grid starting (.) which is	
98		disappointing considering we had good	
99		practice times (.) uh (.) there's	
100		something not right because our	
101		qualifying pace (.) isn't anywhere near	
102		as our practice times (.) but we'll figure	
103		it out uh in time for the next race (.) but	**MS** cam zooms
104		otherwise yes there is a good feel factor	out slowly then
105		in the team (.)people are energised	back in
106		they're happy they're looking forward	
107		(.) uh to to racing and um (.) I'm very	
108		satisfied that in a relatively short time (.)	
109		in this most competitive sport (.) we are	
110		showing progress	
111	MB	you wanna humble some people in	
112		front of you but uh you build your own	
113		car obviously Aguri's don't to	
114		an extent you're violently against (.)	
115		customer cars as such but you need to	
116		keep (.) the grid fully populated it's a	
117		tri- tricky problem for Formula One	
118	VM	it is a problem for Formula One and	
119		you know (.) we have to run a (.) full	
120		factory we have to have research and	
121		development programs (.) uh wind	
122		tunnels and everything else that go	
123		with it and uh obviously it's a lot	
124		more expensive a lot more difficult (.)	
125		than those who can just go and get uh	
126		(.) you know chassis from others so (.)	
127		I think uh the spirit must be respected	

128		it's the FIA (.) Constructors	
129		Championship (.) and uh constructors	
130		should be permitted to race and that's	
131		our point	
132	MB	okay thanks for your time good to see	**MS** MB walks off
133		you and good luck this afternoon (.)	up the grid
134		let's see I'd like to find uh (.) little	
135		Vettel and I haven't don't think I've ever	
136		spoken to him on the grid (.) if um (.) if	
137		his Mum's let him out to play today (.)	SV, GB, DMa
138		so he's with Dietrich Mateschitz the	in group
139		boss of uh Red Bull here I don't know if	
140		I can just (.) sneak in he's with his boss	MB points to GB
141		(.) Gerhard Berger (.) Sebastian	MB approaches
142		quick word for ITV live (2) very	SV
143		very quick word how you doing what	
144		you doing back here son	
145	SV	well (.) I mean we're trying to attack	
146		that's that's uh obvious so uh (.)	
147		qualifying was not (.) as we planned it to	**GPS** SV name
148		be but (.) you know that's life today's	
149		race sixty-six laps to go so (.) looking	
150		forward to it	
151	MB	you've shown incredible speed this	
152		year so far so uh now you've got	
153		to apply it and get past a few of these (.)	
154		older wiser guys	
155	SV	yeah that's the target I mean uh (.)	
156		you're always looking ahead when	
157		you're start from here so (.) the main	
158		thing today is to see chequered flag	
159	MB	I admire your feeling looking	SV walks off
160		so cool on the grid back to you Steve	**CAM** MB turns to
161			cam
162	SR	okay Martin thanks very much…	**LS** entrance to
163			Renault
164			motor home

D−4: Monaco Grid Walk

1	SR	…what can Martin Brundle tell us	**PAN** grid and
2		down there on the grid	surrounding
3			apartments
4	MB	welcome to nightmare on the grid (.) it's	**TILT** MB on start
5		just started to rain again (.) we've seen	line MB points to
6		many of the cars coming out of the pit	pit lane
7		lane here (.) some on dry tyres some on	**SPIN** MB walking
8		intermediates (.) and others on wets (.)	around start
9		what are they going to do the tracks	finish line
10		sort of dry on the crown of the road	

11		(.) but uh off to the side where they're	**LS** MB walks
12		going to have to do any overtaking (.)	down grid and
13		or avoiding (.) it's wet and we know that	approaches
14		the dry tyres are hopeless if they lose	safety car
15		a bit of pressure or temperature can	
16		they even keep enough temperature in	
17		them (.) on a on a warm up lap so that's	
18		a major drama now if this thing rumbles	MB points at
19		off into the distance (.) with five minutes	safety car
20		to go it means it won't be a safety car	**MS** MB walks
21		start (.) I don't imagine for one minute	down grid;
22		(.) they need a safety car start unless it	MB looks at the
23		rains (.) significantly harder (.) some of	sky then to his
24		the teams have been telling me (.) it's	watch;
25		going to start raining at about two	MB walks up the
26		o'clock (.) well it's started a good fifteen	grid;
27		minutes early (.) let's dive in and see	
28		if we can understand (.) some of the	MB pushes
29		challenges involved in this doubt we are	through people
30		going to get many drivers today (.) the	on the grid
31		the two Ferraris have literally just	**CAM/MS** MB
32		coasted in they've been doing laps trying	stops;
33		to understand the race track (.) and	
34		they've been using up critical race fuel	MB walks off
35		doing that (.) the usual (.) glamour and	again pushing
36		glitz of uh (.) of the Monaco grid and	through people
37		goodness only knows where all these	
38		people come from (.) but uh there's uh	
39		there's Casey Stoner over there let's see	
40		if we can have a quick word with Casey	
41		Stoner (.) uh	
42		(audio picks up talk from CSt and	**MCU** CSt by pit
43		company)	wall
44	MB	Casey can we have a quick word with	**MS** MB
45		ITV we're live at the moment (.) well	approaches CSt
46		done for uh what you're you're doing on	
47		the on the motorbikes of course in	
48		MotoGP slightly difficult year for you	
49	CSt	yeah it hasn't really gone perfect for us	
50		(band begins playing in background) this	
51		year but (.) you know we've still	
52		got a lot of races to go and uh we felt	
53		like we had (.) something a bit better in	
54		Le Mans last weekend so (.) we should	
55		be able to uh pick it up for the next one	
56		(band playing in the background)	
57	MB	now Michael Schumacher's tryin' to do	
58		your job in a on bike racing do you	
59		fancy a go in the Ferrari	MB points
60	CSt	um eventually yeah I mean u:h I	**PAN** from

61		think I'll really only have a go when I	CSt/MB to Ferrari
62		feel that (.) I'm actually going to be half	
63		decent so um (.) I'll make sure I get a	
64		bit of practice driving cars before I go	**PAN** from Ferrari
65		and test one of these first	to **MS** CSt/MB
66	MB	well I did a hundred and fifty-eight races	
67		in these things and I would not want to	
68		be on the grid today I can tell you I'm	**MS** MB walks off
69		going to move on and see what I can	pushing through
70		find (.) hey up we've got a band here as	people;
71		well now (.) where's all that coming	
72		from (.) I wanna show you over here (.)	
73		near this Ferrari just (.) the infrastructure	
74		and the kit (.) they have to bring down	
75		(.) onto the grid (.) now look at this (.)	MB next to tyres
76		different (.) different tyres so they're	pointing
77		going to need intermediates they're	
78		going to need wets (.) they're heated to	**CU** generator on
79		about sixty degrees centigrade (.) you	the ground
80		need generators to go with that (.) and all	**MS** MB walks off
81		of the umbilical cords that fit into the car	turning back to
82		I mean this is a living thing this car you	cam
83		can't ever leave it by itself (.) they need	**CAM** MB stops
84		pressure and temperatures in the engine	
85		and gear box otherwise the next time	
86		they start it up (.) it'll blow up so if we	**MS** MB points to
87		just coast in here and look at the	Ferrari;
88		incredible amount of kit (.) hanging off	
89		the car (.)the starter (.) on the back here	MB turns and
90		a spare battery and <all the tyres	points back to
91		available> and	tyres
92		everybody has had to drag that lot	
93		down to the grid (.) in anticipation of (.)	
94		anything? that could happen this	
95		afternoon (.) on uh let's just see if we	**MS** MB walks off
96		can (.) Heikki a quick a quick chance	and approaches
97		with ITV (.) can we follow you through	HK from behind;
98		we'll follow you we'll follow you	MB walks
99		through (.) there we go (.) we we'll go to	behind HK down
100		uh (.) can you can you (laughs)	the grid pushing
101		remembered where you parked your car	through people
102	HK	u:m it should be somewhere behind the	
103		Ferraris I think	
104	MB	(laughs) somewhere okay how was	
105		qualifying for you a little bit	
106		disappointing	
107	HK	yeah a little bit of course we were	
108		hoping for a little bit more but (.) I just	**MS** MB and HK
109		didn't get more out of the uh the car and	stop next to car
110		from myself and from the tyres and (.)	

111		just missing a little bit but uh	
112	MB	now I I suspect you guys are a little bit	
113		heavier on fuel than the Ferraris but	
114		is that going to make any difference	
115		today in these conditions	
116	HK	uh I hope so I I hope you're right I	**GPS** HK name
117		have no idea you know what kind of	
118		strategies the Ferraris are on and the	
119		others are but um (.) I think today the	
120		crucial thing is the tyre choice and do	
121		the pit stops (.) at the right (.) time not	
122		too many pit stops you know chasing uh	
123		the track and (.) just to try to take a little	
124		gamble somewhere	
125	MB	tell us about the track you've done a	
126		a lap to the grid how slippery is it	
127	HK	uh it's there's a dry line (.) the dry line	
128		is alright (.) but if you put the wheel off	
129		the dry line it's very slippery and (.)	
130		you you hit the wall so (.) it's just uh (.)	
131		very crucial to stay on the dry line	
132	MB	but it's raining more? so it might be	
133		an adventure	
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	
138		because we don't these kind of races we	
139		just don't know what's going to happen	
140	MB	you look so happy about it who's	
141		going to start on dry tyres anybody	
142		out there on drys	HK shrugs;
143	HK	I don't know I don't know I don't even	
144		know what I'm going to start on yet	
145	MB	right you probably need to go and find	
146		(laughs) you need to go and find out son	MB walks off
147		(.) right let's wander through see who	pushing through
148		else we can find and get an	people;
149		understanding if there's uh (.) I wanted	
150		to wander through a lit- a little bit	MB tries to duck
151		further down	under cam and
152			gets pushed
153		okay calm down calm down (.)	away so walks
154		<u>plenty</u> of space for everybody (.) right	around;
155		where are we what can we find I wanted	
156		to try and find uh ah? this is uh Nicole	
157		apparently (.) <Lewis Hamilton's (.)	MB approaches
158		girlfriend> I understand	NSc at side of
159	NSc	Lewis' (.) <u>guest</u> today	track;
160	MB	<u>guest</u> today I thought you were going	

161		to say fiancé or give us some really	
162		[ ]	
163	NSc	(laughs)	
164	MB	breaking news there (.) so for how many	
165		Grands Prix have you been to	
166	NSc	um let's see (.) one (.) today (laughs)	NSc counts using
167			one finger ;
168	MB	uh okay right so what are you (laughs)	
169		[	
170	NSc	this is my first race	
171		ever it's so exciting	
172	MB	yeah it's pretty amazing isn't it the	
173		Energy	
174		[	
175	NSc	it kind of blows my mind and it's really	
176		loud (laughs)	NSc points to ear;
177	MB	can you can you imagine or believe so	
178		many people on the grid I mean if this	
179		was (.) uh Wimbledon and uh f-	
180		everybody cruising up to Federer or if it	
181		was uh a football pitch and cruising up	
182		to Beckham but we all launch on here	
183		and uh and uh attack the drivers	
184	NSc	(laughs) I'm just trying to stay out of the	
185		way I know everybody has to be	
186		focused but (.) this is crazy it's	
187		unbelievable I've never seen anything	
188		like this (.) I thought I thought I was a (.)	
189		[ ]	
190	MB	alright	
191	NSc	rock star these drivers are definitely	
192		rock stars (laughs)	**MS** LH putting
193	MB	lovely to see you Nicole see you	helmet on
194		another time I wonder who else we can	
195		find I would like to see if I can get hold	
196		of uh (.) a team manager or something	
197		and (.) and <understand if there's any	
198		news (.) on uh> (.) on weather forecasts	
199		or anything like that (.) what's the latest	
200		weather forecast?	
201	Mec	um some rain but just in just a couple of	**MS** back to track;
202		minutes time (.) and then just after the	Mec looks at
203		race the start just to make it interesting	watch
204	MB	and what's the last moment you can	
205		choose the tyres that you have to get on	
206		the car	
207	Mec	three minutes (.) three minutes	**PAN/LS**
208	MB	three minutes=	harbour
209	Mec	=they've got to be on by three	

210		minutes	
211	MB	on by three minutes (.) so they've	
212		got to make that decision I tell you what	
213		I wouldn't have a clue what decision to	**LS** back to MB
214		make on this grid at the moment (.) it's	on grid looking
215			down at track
216		quite slick on here (.) so with three	**CAM** MB
217		minutes to go they're going to have to	addresses CAM
218		guesstimate how much grip there's	
219		going to be how their drivers (.) can	
220		cope with these conditions it's going to	
221		be thrilling (.) stay tuned	
222	SR	thanks Martin…	**MS** LH getting
223			into car

D−5: Canadian Grid Walk

1	SR	…but now let's get you down onto	**LS** fans in
2		that grid (.) here in Montreal thirty years	grandstand with
3		of the Canadian Grand Prix here at the	'Thanks Montreal
4		circuit Gilles Villeneuve a capacity	for 30Years of
5		crowd and a tremendous atmosphere	F1' banner;
6		down on the grid (.) we've just seen	cars on grid
7		Martin Brundle in the cock pit of the	
8		Turbo Lotus (.) he's facing another (.)	
9		demanding high powered few minutes	
10		<right now> let's go to Martin on the	
11		Grid	
12	MB	thank you Steve (.) two weeks ago we	**LS to MS** girls on
13		had a wet track in Monaco today we've	grid with flags
14		got a disposable one (.) it seems I	MB stood behind
15		think it's going to play a major part (.)	girls in front of
16			start line
17		of this race (.) down at turns one and	**CAM** MB points
18		two they're they're putting some uh sort	behind him
19		of sticky stuff on resin (.) bandaging the	
20		place up already the drivers? have been	
21		told (.) and the teams have been told (.)	
22		on the way to the grid (laughs) please	
23		don't use the apexes of turns two, seven	
24		and ten where they're still repairing it (.)	**MS** MB starts
25		absolutely unbelievable (.) you know	walking onto
26		what it's not out of the question today	the grid points
27		that they may have to introduce (.) the	to safety car;
28		safety car into the race (.) to just sweep	MB continues
29		and clean the track up a little bit if it	walking through
30		breaks up too much it's going to play (.)	the cars;
31		a key role this afternoon (.) let's see if	
32		we can uh (.)get a a sound bite from the	
33		drivers and anybody else on the grid (.)	

34		Lewis on pole position this is a (.) two	LH car
35		hundred mile an hour (.) street circuit	**CAM** back to MB
36		basically (.)completely surrounded by	who has stopped
37		water you would never know it (.) sitting	and is talking to
38		on the race track (.) but there's nowhere	cam;
39		to expand (.)it's surrounded by walls	
40		and barriers so if you do go off you're	MB begins
41		guaranteed (.)to have an incident (.) and	walking again
42		of course (.)they can't clear the car away	down the grid;
43		too easily either (.) at the same time so	
44		major major problems (.) with this track	
45		but it is (.) super fast let's see if we can	MB next to RK;
46		just find Robert Kubica (.) Robert (.)	RK shakes his
47		just a quick word we're live no okay	head and waves;
48		let's see if we can find another one	MB away MB
49		(.) and uh I want to I must get a	walks off
50		sound bite from (.) from one of one of	
51		these pedlars (.) Kimi is on the grid he	
52		never really talks to us since uh (.) he	
53		said rude words on the grid in Brazil (2)	MB next to KR;
54		Kimi quick word? (.) Kimi quick word	KR raises hand
55		(.) one (.) one line (.) °we tried° (.)	and shakes head;
56		okay (.) we're going to find somebody	MB smiles and
57		I am absolutely determined we're	walks off down
58		going to find a pedlar (.) <to get	the grid
59		ourselves a sound bite of what is is	
60		going on> (.) on the uh on the race track	**LS** cam trying
61		(.) where's Fernando Alonso (.) he's not	to keep MB in
62		even on the grid at the moment (.)	shot
63		by the looks of it (.) Flavio? you are	**MS** MB grabs FB
64		getting married next week	on the shoulder
65		congratulations	
66	FB	thank you very much thank you	cam SPINs
67	MB	who's the lucky lady	
68	FB	my wife	
69	MB	I know your future wife	
70	FB	I'll see you later ciao	
71	MB	good luck with that we're going to	**MS** MB walks
72		try and find your driver if he's around	off;
73		(band playing in the background)	
74		(.) is Fernando around (.) he's gone (.)	MB stops by
75		he's gone and he's finished doing	Renault car;
76		interviews right we are going to find (.)	MB walks off;
77		somebody I promise you (.) because I	
78		need to know (.) what it's like (.) out	
79		there on the race track (2) where's Nico	MB stops next to
80		is he about? (3) right oh he's putting	mechanic;
81		his balaclava on for goodness sake	MB walks up to
82		(2) Nico a quick word (.) no okay	NR; NR shakes
83		I don't blame you to be honest mate (.)	his head; MB

84		I really don't blame you (laughs) here's	walks off
85		a Ferrari I'm quite enjoying this now	
86		actually Felipe a quick word about the	MB approaches
87		track please (.) top man thank goodness	FM; FM nods his
88		for that (.) thought I hadn't got any	head**;**
89		friends left on the grid (.) what on earth	**MS** MB
90		is it like out there you had to avoid	stands next to;
91		apexes	FM
92	FM	yeah I mean uh it's difficult to say I	
93		think they they changed the track uh	
94		from last night (.) and uh (.) I heard	
95		people say that it's worse so we'll wait	
96		and see how it's going to be and the first	
97		lap (.) should try should try to find some	
98		short cuts	
99	MB	so how can you possibly know how	
100		hard to <u>attack</u> those critical corners in	
101		the first lap or two	
102	FM	sometimes by instinct (.) sometimes I	FM shrugs
103		may just uh (.) I'm not the first car	shoulders;
104		maybe I can see what other people are	
105		doing in front of me (.) so (.) and it's uh	
106		like in the rain when you start at in	
107		the rain and you don't know how is the	
108		track so (.) uh it's a little bit like	
109		Monaco	
110	MB	so it's a day to stay on the tarmac huh?	MB walks off up
111		(.) good luck (.) let's see who else we	the grid;
112		can find Michael Douglas is on the grid	
113		somewhere I wanted to have a (.)	
114		a quick uh I wanted to have a quick	
115		word with him if I can find him up the	
116		sharp end of the grid (.) um (.) it's am-	
117		absolutely amazing that the drivers have	
118		had to come to this grid (.) and have	
119		<u>not</u> been able (.) to use <u>certain</u> parts of	
120		the race track and find out just what it's	
121		like (.) can you come through there (.)	
122		right where is he (.) if he's uh still on the	
123		grid (.) there's so we can't even see	MB walks into a
124		him here's Bernie maybe we can	group of people;
125		have a word with Bernie (.) yeah it's	
126		alright (2) hi Bernie (4) yeah don't	**CU** BE who then
127		talk to them Bernie we're very live	turns to MB;
128		here (2) yeah Bernie (.) uh there's some	
129		pikeys out there putting some tarmac	
130		down at turn ten apparently are they are	
131		they out of the way yet	
132	BE	I think it's all alright isn't it?	
133	MB	do you reckon I think it could be	

134		quite difficult	
135	BE	for who	
136	MB	well the drivers you know the	**MS** MB facing
137	BE	but it's the same for all of them it's not	BE;
138		just for one person	
139	MB	no I know that? but I think it I mean	
140		we could have accidents where they	
141		catch a little bit of uh (.) debris a little	
142		bit of this stuff on the side of the track	
143		and straight in the wall	
144	BE	abs-they can go into the wall as you	
145		well know and be in a driver without	
146		that happening	
147	MB	(laughs) well that's true as we often did	
148		(.) so I mean (.) aren't you shocked by	
149		That	
150	BE	no (.) °not at all° (.) as I say it's the	
151		same for everybody like if it's raining	
152		it's the same for everyone so not a big	
153		problem	
154	MB	alright well I think we're in for a	
155		pretty eventful afternoon who's your	
156		money on the guy at the back of the grid	
157		who stays on the road	
158	BE	well you know this race always	
159		produces a strange result doesn't it (.)	
160		you know every every race here is the	
161		same (.) I mean you've got to put your	
162		money on Lewis at the moment (.)	
163		[ ]	
164	MB	yeah	
165	BE	°but who knows°	
166	MB	alright good stuff Lewis unquestionably	**CAM** MB walks
167		is looking extremely strong here	away from BE
168		can't find Michael	**MCU** to MS
169		Douglas (.) but I know where Steve	of LH next to his
170		Rider is?	car
171	SR	yeah I'm still here Martin and uh	
172		we're impressed with your efforts	
173		we're all Felipe Massa fans now…	

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

1	SR	…especially hot I'm sure down on	**LS** people on
2		that grid (.) where Martin Brundle (.) is	yacht in harbour
3		at the head of things	
4	MB	great atmosphere down here (.) this	**CAM/MS** MB
5		place has got a lot of character it	on edge of pit
6		hardly looks like those (.) fantastic	lane walking
7		new facilities in Shanghai or	across onto the

8	wherever (.) buildings behind us the the	grid; MB points
9	pit buildings (.) are quite interesting (.)	back;
10	and uh the crowd (.) are up (.) for a good	
11	race this afternoon (.) a thoroughly	MB around start
12	unusual (lost signal) this is what the	line
13	drivers are looking at (.) down there a	
14	cul-de-sac (.) a wall but what's important	
15	here (.) it's a flat out acceleration	
16	zone and when they go through there	
17	they more or less are fed straight	
18	into the (braking) point of turn two (.)	
19	so the drivers are going to have to be	
20	really careful (.) of that area this space	
21	is sort of (lost signal) and you can run	
22	wide on the grid too (.) if anybody's out	
23	but uh we are expecting the mind you	
24	the GP2 more or less all but (lost signal)	
25	there somehow and they drive uh	
26	their race like it's their last day on	
27	earth? but uh the safety car (.) of course	MB walks up to
28	uh won't be used for rain today (.) but	safety car;
29	there's been a lot of talk it's been out in	
30	the GP2 (lost signal) this race track	
31	where they can (.) easily clear cars away	
32	and put cranes so (.) if a car crashes up	
33	against the wall it's difficult to	
34	recover it with a motorised vehicle	
35	(.) and a lot of teams (lost signal)	
36	strategy (.) hoping that thing comes out	MB crosses over
37	today they're expecting it to come out	start line;
38	(.) (lost signal) how a Formula One car	
39	(.) that's made it into the wall (.) so	**MS** MB
40	Felipe Massa is on pole in the Ferrari	Approaches
41	he's got a right scrum around him (.)	FM's Ferrari;
42	over there superb lap he did didn't he	**CU** FM's Ferrari;
43	(.) for that position the uh uh track	
44	temperatures are very hot we think	
45	it's going to play into (.) the hands of	
46	uh (.) of that uh that uh Ferrari I have to	
47	say that engine can you see that engine	
48	cover there Andy it's just a horrible	engine cover
49	looking thing (.) it's a good job when	
50	they change some of the aspects for next	
51	year for the car itself working (.)	
52	absolutely beautifully final	
53	preparation going on all sorts of (.)	
54	activity around the car how many	**MS** zooms back
55	men have we got working on this	out to MB
56	car (.) three (.) six (.) eight ten or twelve	MB counting
57	guys working on the car and uh hopefully	mechanics;

58		there's nothing specifically wrong	MB walking
59		with it I don't know if uh Fel- Felipe	towards FM then
60		Massa is over there then talking (.) to	changes direction
61		some Italian TV at the moment	down the grid;
62		I would love to get a quick word with	
63		Michael Schumacher (.) if he's if he's	
64		up for it I suspect I suspect he's	
65		going to say <u>no</u> all he always (.) he	MS with
66		always used to (3) sorry to interrupt	finger in his ear
67		Michael is there any chance of a quick	
68		word live on British TV? (.) oh he's on	**CAM** MB
69		the phone he's actually on the phone	turns to cam;
70		(.) I didn't see that (.) Michael any	MB leans in
71		word a quick chance of a quick word	towards MS
72		live for British TV? how you doing	
73	MS	Good	
74	MB	you're not so busy these days on the	
75		Grid	
76	MS	less yeah	
77	MB	sorry I didn't realise you were on	**GPS** MS name
78		the telephone that was rude of me	
79		sorry sorry to but in Mario (.) so a	
80		quick word now what's your feeling	
81		Ferrari's got a good chance to win this	
82	MS	what do you think	
83	MB	I think they've got a <u>very</u> strong	
84		chance to win it (.) frankly	
85	MS	so do I yeah	MS nodding;
86	MB	yeah and what do you think these track	
87		temperatures playing into your	
88		Hands	
89	MS	well honestly I mean we know that	
90		the cars and tyres are very sensitive	
91		to to track temperatures but (.) usually (.)	
92		uh we don't have a problem uh whatever	
93		temperature if we have a a	
94		reasonable set up and we look to have	
95		one because uh we've been on pole	
96		Yesterday	
97	MB	now what do you think of this track	
98		do you wish you were driving here	
99	MS	(.) motorbikes maybe	MS smiles;
100	MB	(laughs) yeah what's that that's crazy	
101		you keep <u>crashing</u> those things	
102	MS	no I keep sliding those things =	
103	MB	= yeah I must admit yeah but you look	
104		like you're enjoying yourself doing	
105		that does it feel a bit dangerous?	
106	MS	uh if you would have asked me	
107		two years ago I would have said the	

108		same thing but honestly less dangerous	
109		than driving the Harley on the road	
110	MB	yeah well I have to agree with you I	
111		drive ride a bike on the road anyway (.)	
112		finally down into turn two do you	
113		think we are going to see any problems	
114		them all tripping over each other	
115		(.) looks a pretty risky area to me	
116	MS	I don't think so because you're not	MS points to MB
117		driving I'm not driving so it should be	then to himself;
118		Clean	
119	MB	yeah (laughs) that's true I'm not	MS smiling;
120		going to run into you (.) okay good to	
121		talk to you (.) Mario a quick word BMW	MB turns to MT;
122		have you how are you looking today	
123		Kubica's (.) now I'm really interrupting	MT leans away
124		here aren't I (.) Kubica's got a chance to	from MB then
125		win this race surely	back again
126	MT	uh uh no- nothing is sure in th- this	
127		business but uh he's in a good	
128		position (.) depends on the first stint	
129		we don't know when the others will	**GPS** MT name
130		pit (.) I hope they will come in before us	
131		(.) we will see but we have a chance	
132	MB	some of these guys are going to one	
133		stop aren't they in the second half	
134		of the top ten middle of the field	
135		presumably everybody's at the	
136		front is two stopping ?	
137	MT	yeah I think so I mean uh one stop	
138		only makes sense if you are (.) low down	
139		on the grid and wait for a safety car (.)	
140		which is high chance here so I	
141		expect some cars to be on a one stop	
142	MB	alright I'm really sorry to <u>but</u> into	
143		your conversation I've got five	MB points to
144		million people who just want to know	**CAM**; MT smiles
145		what's going to happen in the next	
146		couple of hours (.) sorry to but in (.) okay	MB walks off
147		(.) let's uh cruise along (.) can we find	down the grid;
148		Kubica he's off the grid I think he's	MB pauses by
149		uh he's away (.) and uh (.) <u>Vettel</u> oh?	BMW; then
150		there's Bernie I wonder what Bernie	continues
151		thinks of this new track let's dive in	walking; MB
152		here I should uh (2) Bernie? (.) have	pushes through
153		you got a minute? (2) how what do	people and stops
154		you think of this new facility are you	by BE; BE points
155		pleased with it	to Mayoress
156	BE	great I think they've done a this is	**MS** BE grabs
157		the Mayoress (.) from um Valencia (.)	Mayoress

158		she's really been behind everything	**GPS** BE name
159		and done an <u>incredible</u> job	
160	MB	yeah good so (.) when did you come and	
161		stand in this <u>spot</u> and think right this is it	
162		I want a Grand Prix here	
163	BE	as soon as I came here	
164	MB	yeah? so you went for it so um I mean	
165		the track's a great layout I have to say	
166		Tilke's done a good job on that it	
167		should make a good race	
168	BE	yeah considering it's been <u>fourt</u>een	
169		months from when they've started	
170		it's unbelievable they've done a	
171		super job	
172	MB	alright and the Mayor's obviously	
173		happy too (.) nice to meet you Ma'am (.)	
174		we're going to wander on see if we	MB walks off but
175		can find a pedlar (.) see you later?	turns back to BE
176		(.) and uh right I really would like to	Briefly
177		talk to a driver get a feel for (.) what the	
178		track is like (.) and uh try	
179		Nick Heidfeld if he's back yet (.) and uh	
180		Timo O'Glock I haven't spoken	
181		to Timo O'Glock (.) on the grid where is	
182		he they all look they are all dressed in the	
183		same overalls can't tell (.) <one from the	
184		<u>other</u> and uh> right nick Heidfeld is	
185		standing over here let's see he's not nor-	MB approaches
186		(.) Nick one minute (.) top man (.)	NH;
187		(laughs) are you going to time me set the	NH looks at his
188		stop watch (.) right tell us how the	Watch
189		track is	
190	NH	I already know it looked quite	
191		grippy obviously it's not Formula	**GPS** NH name
192		one rubber but we had the GP2 race (.)	
193		and temperature quite high so it	
194		should help the tyres	
195	MB	now I keep hearing from some drivers	
196		it's going to be a very <u>physical</u> race	
197	NH	yeah the temperature's um (.)	
198		quite high it's started today but um	
199		I don't see it as any problem	
200	MB	okay so uh uh all the heavy braking and	
201		that I hear that one or two drivers	
202		struggling with the <u>neck</u> and just you	
203		know the focusing between those walls	
204	NH	no it's not going to be be an issue	**MS** cam zooms
205	MB	right what what can you do today	out slowly then
206		what can you achieve from the position	back in
207	NH	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	**CAM** MB turns
225		you Steve	away and turns to
226			give thumbs up
227	SR	thanks very much Martin good	**HELI** front of
228		effort there…	Grid

D−7: Belgian Grid Walk

1	SR	…well let's get some thoughts	**MS** JT walking
2		about the general mood down there	on the grid
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	**CAM/MS** MB in
7		be (.) about as welcome as a toothache I	front of P14
8		think in uh some of (.) these slots today	MB begins
9		because oh obviously a lot of	walking;
10		decisions going on last minute the	
11		track is quite wet (.) what do we know	
12		already well (.) the weather is coming	MB looks and
13		from the south and the east behind that	points to sky;
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	MB walking
26		we can get a quick word with Alonso	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	MB stops on the
		are going to get in on Alonso at the	track and looks
		moment (.) because they're clearly	towards FA car;
		discussing with Alan Permane there	
		and Flavio Briatorie (.) critical	
		decisions (.) on what they are going to	MB walks down
		start the race on and let's just have	the grid;
		a word (.) with Jonathan here at Red	MB walks up to
		Bull °Jonathan Wheatley° what's the	JW and taps him
		news Jonathan on the uh track the	on the shoulder
		weather forecast according to you guys	
	JW	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 s- some dry tyres	
	JW	(.) I don't know it would be very	
		brave I think very brave	
	MB	it's going to be a long afternoon isn't it	MB walks off
		okay than- thanks for your help let's just	down the grid;
		see if we can get a quick word with uh	
		(.) Mark Webber (.) Mark anything you	MB next to MW
		can tell us to make us look intelligent	
		down the pub tonight or at work	
		tomorrow morning	
	MW	u::h (.) well most of the track's dry (.)	
		uh except this section of the track uh	**GPS** MW name
		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	

77		isn't it	
78	MW	(.) I wouldn't say it's warm it's warm	
79		for the English mate but uh I think I	MB laughs;
80		think um most people will probably	
81		have a crack at at drys yeah	MB turns towards
82	MB	okay we're about to get run over the	Ferrari being
83			pushed;
84		old Ferrari's coming to the track here	**MCU** focus
85		late (.) thanks for your time we'll	on Ferrari; MB
86		[ ]	walks off up the
87	MW	cheers mate	track;
88	MB	wander down see who we can find (.)	
89		I was going to see where Kubica I	
90		know has just left the race track	
91		let's see if Alonso is down there in (.)	
92		a talkative mood we'll we'll have a	
93		quick a quick word with him down there	
94		(.) see if we can uh (.) get our elbows	**MS** MB
95		hey look at this little scrum (.) °can you	approaching FA;
96		stay with me° (.) see if we can dive in	turns back to cam
97		here oh yeah oh I had a punch up on the	and then
98		grid with the (.) Italians before where's	continues through
99		(Patritcia) she normally (.) moves me	people up to
100		up the queue (.) hello (Patritcia) can we	behind FA
101		um (.) as we're live here can we (.) get	'(Patritcia)'
102		a quick word with the <u>boy</u> (.) yeah	nodding;
103		yeah (3) yeah yeah? (.) okay well let's	
104		stick let's stick the microphone in	
105		and see if we can uh	
106	FA	(talking to reporters in Spanish)	MB puts in mic
107	MB	well that's not going to be any good is	and pulls it out
108		it (.) he's not speaking he's not	again;
109		speaking in English (.) how long are we	
110		going to be (Patritcia) is it worth	
111		waiting (2) yeah (3) I think so (2)	FA turns to MB
112	MB	Fernando how's it going (.) can you	
113		tell us a bit about the track	
114	FA	track uh some parts are damp some	
115		parts are completely dry so (.) difficult	
116		choice on the tyres	**GPS** FA name
117	MB	have you made your choice now	
118	FA	no no (laughs) we're still um (.) some	
119		talking uh with engineers and will be a	
120		last minute decision	
121	MB	so you must be you must be happy	
122		though because you were saying you	
123		can't <u>beat</u> the Ferraris and the McLarens	
124		fifth is your target (.) you might just	
125		have a chance now today in these	
126		conditions	

127	FA	yeah if you are right in your decisions	
128		uh (.) you have a huge opportunity uh	
129		days like uh today and uh I think it's	
130		more pressure for the front runners	
131	MB	okay let you get on (.) right let's see	MB walks off
132		(guitar in background) if we can uh talk	up the grid then
133		to uh Kubica down here because I	turns back down
134		wanted to go and talk to Massa but	the grid;
135		literally they're so late on the grid (.) it's	
136		just (.) not going to happen and uh we'll	
137		get booted out of there (.) I heard that	
138		Kubica made his way back onto the grid	
139		let's see if we can (.) get a quick word	
140		Robert have you got uh thirty seconds	
141		(.) no (.) okay (.) oh well (.) let's uh see	walks up to RK;
142		if we can find anybody else down here if	RK puts his hand
143		not if not we'll get out of here because I	up MB walks off
144		think uh these guys (.) are just too busy	up the grid
145		in fact we're going to do that (.) we're	**CAM** MB stops
146		going to go back to Steve	and turns around
147	SR	well done Martin good effort	**LS** grandstand
148		as ever…	and grid

D−9: Singapore Grid Walk

1	SR	…talking of extra glamour (.) we	**HELI** street
2		can go straight (.) to Martin Brundle	circuit lit up
3	MB	hello team welcome to the grid (.)	**MS** MB next to
4		tremendous atmosphere down here (.)	safety car
5		you don't see much of the crowd you	**PAN** from MB to
6		know because the track is so well	grandstand then
7		illuminated and uh take a look at that	back to **MS** of
8		wonderful crowd (.) a lot of	MB
9		anticipation (.) and excitement here	
10		they're ready (.) for a Grand Prix (.) and	
11		take a look also down into turn one	**PAN** around MB
12		it's a reasonable run down there (.)	
13		and look what awaits the drivers (.)	
14		wouldn't you just fancy sitting on	
15		the front row of the grid (.) with that	
16		ahead of you and what's actually	
17		going to be (.) a very tough race (.) so	
18		it's going to be uh challenging I	**MS** MB walks
19		think for the drivers (.) and teams	past safety car
20		alike (.) it's going to be a very very	onto the grid;
21		well the humidity is high (.) it probably	
22		feels slightly cooler than (.) other	
23		evenings which might give them	
24		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	MB runs
		uh (.) strategies let's see if we can	across track;
		have a quick word with uh (.) you	MB looks behind
		still there Andy (.) uh (.) Felipe?	him; MB
		thir- thirty seconds (.) yeah (.) top man	approaches FM
		(.) so (.) brilliant pole position you	
		were so calm on that lap it 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	**GPS** FM name
		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 w- will be difficult for	
		everybody but (.) you know	FM shrugs
		hopefully we finish in uh a good a good	
		Shape	
	MB	I'll get out of your face (.) see who else	**MS** MB walks off
		we can find (.) and uh (.) yeah so uh	across the grid
		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	**CAM** MB stops
		remember they've got what we	and turns to
		call the plank underneath (.) that	CAM;
		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	

75		performance apparently uh Hakkinen (.)	MB continues
76		is around here somewhere (.) but he's	walking down the
77		talking to uh (.) a load of uh boring	grid;
78		TV journalists there (.) and uh (.)	**MCU** MH with
79	IG	°there's ITV°	reporters; IG
80	MB	it is ITV how are you doing (.) team	points to MB and
81		Renault	MB turns;
82	IG	°how are you you're looking great°	**MS** MB facing
83	MB	are you are you uh the sponsors here	IG;
84		this weekend	
85	IG	we are well we're always on track	
86		but uh ING of course very happy	
87		to be at the Singapore night race (.)	
88		how do you think our logo looks	
89		in the dark?	
90	MB	I think your logo looks the same as it	
91		does in the daylight to be honest it	
92		looks fine I'm going to I'm gonna	MB walks off
93		move on (2) Bernie? (.) let's just	down the grid into
94		but in to this little uh (.) what do you	a group of people
95		think are you pleased (2) are you	and MB leans
96		pleased with it	in towards BE;
97	BE	yeah great everything's (.) no	
98		complaints about anything at all	
99		(.) super	
100	MB	any interesting people in your little	
101		entourage I could talk too	
102	BE	Prime Minister	BE points behind
103	MB	oh you've done me before on Prime	him; BE pushes
104		Ministers	MB around him
105	BE	°really°	to stand next to
106	MB	Prime Minister? (.) that's okay I'm	PM;
107		going to go (.) good to see you ITV	
108		we're live to a few million people	
109		in the UK at the moment how do	
110		you feel about your Grand Prix are	
111		you satisfied with it	
112	PM	we are very we're feeling very good	
113		it's gone very smoothly everything is set	
114		up and we're looking forward to the race	
115	MB	well congratulations it certainly looks	
116		very good I hope the race works out	
117		well (.) what do you know about the	
118		local weather you must be the	
119		specialist here are you expecting	
120		rain	
121	PM	(.) all our people put up (.) uh uh	
122		chillies and onions to prevent the rain	
123		from coming down this evening	
124	MB	(laughs) chillies and onions that's	

125		obviously the uh (.) the hot thing to do	MB slaps BM on
126		(.) Bob McKenzie here from the	shoulder and then
127		Daily depress you're always in the	continues
128		back of my grid walks clear off (2)	walking down
129		right (laughs) (.) Ross any information	grid; MB meets
130		we're talking about (.) the plank wear	RBr walking
131		and all of that the challenges of the race	down the
132		tonight do you think that could be an	grid and both stop
133		Issue	
134	RBr	uh bumps are definitely an issue (.) and	
135		uh the trouble is I think if there's any	
136		racing going on and they get off line	
137		then it could be pretty eventful (.)	
138		going into seven there's only one line	
139		if you go off line you're in trouble	
140	MB	oh really (.) now what about um (.)	
141		brake wear are brakes critical	
142	RBr	they are on the limit it's probably the	**GPS** RBr name
143		hardest circuit of the uh season so	
144		we're going to have to manage them	
145		in the race	
146	MB	and has that caught anybody out do	
147		you think that people have got the	
148		right amount of planking	
149	RBr	uh I don't know to be honest uh we're	
150		(.) you can see on the Ferrari they've got	
151		pretty big brake ducts on the front (.)	
152		they're the biggest I've seen this year	
153		but uh (.) uh I think I think we'll	
154		manage but I don't know about the other	
155		cars	
156	MB	alright (.) you're spying down here	MB walks off
157		on the Ferrari (.) now we're just I just	down the grid up
158		want to talk about those uh you see	to a Ferrari;
159		those what Ross was talking about (.)	**MCU to CU** MB
160		the big big brake ducts here that	points to Ferrari;
161		channel air through through a drum	camera zooms in
162		(.) out through the wheel (.) and we'll	then back out
163		keep an eye on what they're going to	again and MB
164		do uh (.) a word a quick word here	walks off up the
165		with uh Tamara Ecclestone uh	grid
166		Tamara? we talked to your Dad (.) how	**MS** MB
167		do you feel are you going to take all	approaches TE
168		this over when your Dad decides to	
169		retire	
170	TE	I don't think so I don't think I'm	
171		quite up to it but for now I'm just	
172		enjoying the fantastic atmosphere	
173		here in Singapore it's incredible	
174	MB	okay good stuff isn't it I've got to	

175		throw back now but nice to see you	
176		(.) okay back to you Steve	**CAM** MB to
177			CAM
178	SR	well done Martin…	**HELI** grid lit up

E−1: Australian Programme Opening

1		(opening credits)	
2		(8) (fast music)	**MONT**-fast
3			moving clips of
4			drivers and team
5	SR	(music continues) (VO) the 2007 season	personnel;
6		now the stuff of legend (.) thrills and	cars on track;
7		controversy (.) will 2008 come close to	
8		such drama (.) well welcome to Albert	Melbourne sign;
9		Park in Melbourne where it's hot and	fans;
10		it's ready for a thrilling start to the	LH racing on the
11		season (.)with Lewis Hamilton (.) on	track and team;
12		pole position	
13		(7)(music continues)	LH clips continue
14		the 2008 Formula One World	**SPAN** Albert
15		Championship season starts here	Park location
16		and if yesterday's qualifying	
17		for the Australian Grand Prix is	**TILT to CAM**
18		anything to go by (music fades out) it's	grandstand to SR
19		going to be the equal of 2007 in terms of	stood in pit lane
20		excitement (.) and surprise (.) Lewis	**GPS** SR name
21		Hamilton is on pole position and Mark	SR turns
22		yesterday he was back to his absolute	MkB facing SR
23		brilliant best…(music fades out)	(nis)

E−2: Malaysian Programme Opening

1		(opening credits)	
2		(2) (slow Asian music)	**MONT** carnival
3	SR	(VO) Malaysia has charm it has	like images; flag;
4		character (.) and it has (.) a measured	
5		enthusiasm for the strange world	shot of circuit; F1
6		of Formula One (.) but however	signs; girls;
7		polite the welcome (.) the new Formula	
8		One season arrives here already	
9		at its raucous (.) snarling (.) best (car	LH in car;
10		engine audio turns into fast paced	cars on track;
11		music)	
12	JA	(COM) and it's go in Australia	start at
13		(7) (music continues)	Melbourne;
14	JA	(COM) oh Massa makes massive	FM incident;
15		contact there (.) with David Coulthard	
16		(3) (music continues)	

17	JA	(COM) down the inside oh he goes	overtaking move;
18		right behind (.) overcooked it (.) the	KR spinning off;
19		World Champion is in the gravel trap	
20		(3) (music continues)	
21	JA	(COM) oh enormous shunt for	TG accident;
22		Timo Glock	
23		(6) (music continues)	
24	JA	(COM) Kovalainen's got problems	overtaking move;
25		(.) he didn't get drive out of the corner	
26		and now Alonso's got the satisfaction	
27		(6) (music continues)	
28	JA	(COM) Lewis Hamilton's driven	LH winning the
29		absolutely beautifully (.) he takes his	race;
30		fifth career victory the first for McLaren	
31		here (.) since 2003 (.) and what a	
32		satisfying start to the season (.) for	
33		Lewis Hamilton (3) (music continues)	LH podium
34	SR	so welcome to Sepang and for	celebration
35		Lewis Hamilton and McLaren this	**HELI** circuit
36		promises to be a very different	**SPAN** pit lane
37		experience compared to that cruise to	
38		victory (.) they enjoyed in Melbourne	
39		last weekend (.) (music fades out) it's	
40		an all Ferrari front row for this	**CAM** SR in pit
41		Malaysian Grand Prix (.) it was going to	lane
42		be an all McLaren second row but	
43		yesterday evening the Stewards moved	**GPS** SR name
44		Hamilton (.) and his team mate	
45		Kovalainen back five grid position (.)	
46		after they were judged to have blocked	
47		(.) other opponents during the climax to	
48		qualifying yesterday evening and from	SR turns
49		what we saw (.) uh the Stewards got it	**MCU** MkB
50		absolutely right Mark…	facing SR (nis)

E−3: Bahrain Programme Opening

1		(opening credits)	
2		(2) (fast paced music)	**MONT** circuit in
3	SR	(VO) the Sakhir circuit	the desert; fast
4		for round three of the Formula One	moving images;
5		World Championship (.) and it's a	BMW cars and
6		BMW breakthrough (.) in Bahrain (2)	team personnel;
7		the Ferrari McLaren domination is	McLaren and
8		broken at least in qualifying (.) now	Ferrari cars
9		what's going to happen (.) in the	
10		Bahrain Grand Prix (4) (music	
11		continues)	
12		so welcome to the Sakhir circuit	**HELI** 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
16		a Bahrain Grand Prix grid full of	lane;
17		exciting possibilities (.) for the future of	
18		Formula One (.) (engine noise) Robert	
19		Kubica on pole position for the first time	
20		for BMW (.) and Mark Blundell it's	SR turns
21		now looking a lot more like a <u>three</u> way	**MCU** MkB
22		battle…	facing SR (nis)

E−4: Spanish Programme Opening

1		(opening credits)	
2		(dramatic music)	**MONT** circuit;
3	SR	(VO) the new Formula One season	logos; cars and
4		arrives in Europe (.) the Spanish Grand	then drivers;
5		Prix in Barcelona (.) after a month of	
6		living out of flight containers and	
7		<u>packing</u> cases in Australia (.) Asia (.)	
8		and the Middle East (.) this is where	
9		new refinements are unveiled (.) along	
10		with the <u>technical</u> developments that can	
11		take a team (.) a tenth of a second nearer	
12		victory (.) qualifying yesterday would	
13		confirm the form of the World	end on driver FA;
14		Championship leader (.) but Barcelona	fans and then FA
15		would also welcome back (.) a world	racing;
16		championship hero (music fades	
17		to crowd audio)	
18	MB	(COM) Alonso on pole	
19		[	celebrating; fans
20	JA	(COM) <u>Alonso does it in</u>	celebrating
21		the Renault fantastic performance (2)	
22		and here is Kimi Raikkonen then can	KR on track; team
23		he <u>snatch</u> it away (.) in the final	celebrating; KR
24		moments (.) he does so (.) and a hundred	getting out of car
25		thousand Spanish hearts (.) <u>sink</u> (.)	
26		massively	
27	SR	the dramatic final few seconds of	**HELI** circuit
28		qualifying yesterday here at the Circuit	
29		de Cataluyna (.)	
30		that saw <u>Kimi</u> Raikkonen steel what	**CAM** SR in pit
31		would have been a <u>real</u> surprise pole	lane
32		position (.) from Fernando Alonso	
33		but it still leaves us with a <u>great</u> grid	**GPS** SR name
34		for this Spanish Grand Prix we'll	
35		discuss all of the prospects in our race	
36		build up (.) we'll hear from Lewis	
37		Hamilton who starts this afternoon's	
38		race from row three (.) and we'll also	

39		have the first of our new six part series	**REC** black and
40		looking at (.) sixty years of Grand Prix	white racing clips
41		motor racing at Silverstone the great	
42		cars that have contested the British	
43		Grand Prix (.) and this afternoon Martin	
44		Brundle will drive the wonderful (.)	
45		Maserati two fifty F (.) but before all	**MS** SR and MkB
46		that Mark Blundell what do you feel lies	in pit lane
47		ahead in this Spanish Grand Prix…	

E−5: Turkish Programme Opening

1		(opening credits)	
2		(2) (fast paced music)	**MONT**-OB HK
3			crashing in Spain;
4	SR	(VO) the moment Barcelona held it's	
5		breath (.) and the tyre wall did its job (.)	McLaren garage;
6		Heikki Kovalainen remembers nothing	HK being
7		of this (.) but two weeks later he's on	stretchered off;
8		the front row in Istanbul (.) it's a racers'	car being
9		instinct (.) which Rubens Barrichello	removed from
10		has demonstrated (.) <u>two</u> hundred and	tyre barrier; HK
11		fifty seven times (.) we celebrate	smiling; clips of
12		Formula One's <u>new</u> record breaker (.)	RB; FM in Ferrari
13		and admire the man who's led the	garage; FM on
14		Turkish Grand Prix (.) for the last two	track;
15		years (.) and is <u>still</u> in front	
16		(2) (music continues)	
17	JA	(COM) Massa goes through he is	FM crossing line;
18		going to snatch the pole here (.) for the	
19		third year in a row	FM dad gives
20		(music fades out)	thumbs up
21	SR	Felipe Massa who's won from	**HELI/ SPAN**
22		pole position at the last two Turkish	surrounding area
23		Grands Prix and the Ferrari man is	to track
24		back on pole (.) for this afternoon's	
25		race (.) so welcome to the Istanbul	
26		Speed Park and the Turkish Grand Prix	**SPIN/ CAM** SR
27		(.) at its earlier and definitely <u>cooler</u>	in pit lane
28		place on the Grand Prix Calendar (.)	
29		Kovalainen's crash Barrichello's record	
30		and Massa's pole among the topics we	
31		are covering in our race build up (.)	**GPS** SR name
32		and we'll also see Martin Brundle in	
33		the cock pit of a <u>fab</u>ulous Lotus forty-	
34		nine (.) in the second of our series	
35		celebrating <u>sixty</u> years (.) of the British	
36		Grand Prix at Silverstone but Mark	
37		Blundell it's definitely still feeling	

38		like (.) Silverstone weather here today	SR turns; MkB
39		maybe Silverstone in March…	facing SR (nis)

E−6: Monaco Programme Opening

1		(opening credits)	
2		(classical music)	**SPAN** cliffs and
3	SR	(VO) Australia Malaysia Bahrain	coastline around
4		Barcelona and Istanbul (.) that's the	Monaco
5		Formula One season so far (.) mere (.)	
6		stopping off points (.) this is the journey	**OB** car as it
7		that every racing driver wants to take	drives through the
8			streets
9		(.) destination (.) Monte Carlo	**CU** Honda S600
10			logo
11		(68) (engine noise and music continues	**OB** car driving
12			through Monaco;
13		as car drives through streets)	car stops and JB
14			gets out
15			overlooking the
16			city then looks
17			back to cam
18	SR	(music fades out) there are so	**SPAN to CAM**
19			yachts in harbour
20		many different ways to arrive in	to SR stood in
21		Monte Carlo and with all due respect to	one
22		Jenson Button the best way is over	
23		the Mediterranean rather than (.)	
24		over those mountains (.) anyone who	
25		moors up here though (.) you feel has	**SPAN** back to
26		just about everything but the ultimate	yachts
27		status symbol this weekend (.) is pole	
28		position (.) at the Monaco Grand Prix (.)	**SPAN** and around
29		Lewis Hamilton thought (.) he might get	to LH signing
30		it (.) but to everyone's surprise (.) it's	autographs at end
31		gone to Felipe Massa	of yacht and looks
32		(funky music)	to cam and smiles
33	SR	(VO) it wasn't just Felipe Massa on pole	**MONT** FM on
34		it's the first all Ferrari Monaco front	track; mechanics
35		row (.) since 1979 (.) we'll look at their	celebrating; FM
36		historic qualifying performance (.) and	celebrating;
37		how others made it onto the grid (.) one	
38		thing doesn't change (.) at Monaco	
39		you pay the price for anything less than	Red Bull
40		pin point perfection (4) we'll have	crashing;
41		Graham Hill's circuit guide of forty	black and white
42		years ago	clips of GH on
43	GH	you come in to the Casino Square in a	track; clips of
44		very in a great flourish (.) of course	GH talking;
45		everybody's there	

46	SR	(VO) and he'd have approved of the	various drivers
47		lifestyle of the modern Formula One	with models at
48		driver (2) Martin Brundle continues to	fashion show;
49		admire the talents of the men and	MB on track;
50		machines that have gone before	
51	MB	(RAD) oh yeah lovely that (.) sort of	
52		seventy slide going (.) on there (.) great	
53	SR	(VO) that's in our sixty years of	
54		Silverstone feature but Felipe Massa	FM hugging
55		has brought us right up to date (.) a	mechanic; top 3
56		Ferrari qualifying performance (.) that	drivers photo
57		has changed all the expectations (.) for	
58		this Monaco Grand Prix (.) (music fades	
59		out) 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 (.) there hasn't been a	**GPS** SR name
63		wet race (.) since 1997 today we've	
64		certainly got one (loses signal) we might	
65		well have both because Mark what do	SR turns
66		we make about this weather it's uh (.)	MkB facing SR
67		heavy rain this morning (.) clearing	(nis)
68		now we're in that sort of area of	**GPS** MkB name
69		uncertainty…	

E−7: Canadian Programme Opening

1		(opening credits)	
2	LH	(VO) Montreal 2007 (.) my first pole	**MCU** LH side
3		position (upbeat music begins)	profile
4	JA	(COM) Lewis Hamilton (.) leads in	**MONT** LH in car
5		Montreal	on track
6		(2) (music continues)	
7	LH	(VO) despite problems I remained	**MCU** LH front
8		Focused	profile
9	MB	(COM) oh that's a big accident	**MONT** RK crash
10		(3) (music continues)	then cuts
11	JA	(COM) LEWIS HAMILTO:N	to LH crossing
12		WI:NS	line; LH
13	MB	(COM) what a drive what a mega	celebrating in car
14		star (2) (music continues)	
15	LH	(VO) Montreal 2007 (.) wicked	**MCU** LH front
16			profile
17	SR	(VO) now 2008 he's back to do it all	**MONT** LH in car
18		over again (.) part one has been	then on track
19		achieved with ultimate ease (.) Lewis	McLaren
20		Hamilton is on pole position (.) for the	mechanics
21		Canadian Grand Prix (2)	celebrating; LH
22			celebrating
23		Lewis Hamilton in great shape (.) and	**HELI** yacht in

24		great spirits but so much can still go	water then wider
25		wrong (music fades out) here at the	shot of track
26		Circuit Gilles Villeneuve track	location
27		conditions weather concerns (.) it's	**SPAN** in pit line
28		going to be another afternoon of great	to SR;
29		tension (.)	**CAM** SR to cam
30		<here in Montreal> (.) it's a high speed	
31		circuit this one that demands the	
32		absolute maximum of brakes and tyres	
33		and of course the drivers as well (.)	**GPS** SR name
34		Lewis Hamilton was the absolute master	
35		of this place a a year ago (.) and you	SR turns
36		have to say Mark Blundell in qualifying	**MCU** MkB
37		yesterday he was a class apart as well…	facing SR (nis)

E-8: French Programme Opening

1		(opening credits)	
2		(fast music)	**MONT** images of
3	SR	(VO) Formula One from the centre	area; rural; sign;
4		of France (.) Magny-Cours on the	aeroplane display;
5		Championship schedule for the last time	
6		(.) but what kind of French Grand Prix	
7		lies in store (.) will it be a race decided	
8		by the sort of bizarre moment (.) that	pit lane incident
9		Lewis Hamilton suffered in Canada	in Canada;
10		(.) will it produce an unexpected	
11		success (.) Kubica taking the win in	RK winning in
12		Montreal (.)and taking the lead in the	Canada; fans and
13		driver's Championship (.)	RK celebrating;
14		certainly it will be a battle for	LH in McLaren
15		Hamilton (.) as he has to absorb a ten	garage; LH on
16		place grid penalty (.) after his aberration	track;
17		of two weeks ago (.) and it may well be	
18		a Ferrari benefit just as last year (.)	**OB** KR on track;
19		when Kimi Raikkonen relaunched his	
20		Championship challenge (.) with	
21		Magny-Cours victory (.) and after two	
22		races out of the points (.) indications	
23		yesterday (.) that maybe the defence of	
24		his title will start in earnest (.) here at	Ferrari
25		Magny-Cours	mechanics;
26	JA	(COM) great effort from Kimi	
27		Raikkonen second pole of the season	
28		(.) and most importantly of all (.)	Ferrari fans and
29		Ferrari's two hundredth they are looking	flag; KR getting
30		in great shape (4)	out of car
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	
35		always had (.) a reputation for rather	**SPIN to CAM**
36		predictable racing indeed we've got an	SR in pit lane
37		all Ferrari front row this afternoon (.)	**GPS** SR name
38		but for Lewis Hamilton looking to battle	
39		his way up from thirteenth on the grid (.)	
40		we've also got overcast skies we've also	
41		had rain showers this morning (.) we've	
42		got more forecast for this afternoon (.)	
43		Mark Blundell from Lewis' point of	SR turns; MkB
44		view (.) absolutely ideal…	facing SR (nis)

E-9: British Programme Opening

1		(opening credits)	
2		(piano music)	**MONT** black and
3	SR	(VO) the Silverstone circuit that over	white video
4		the last six decades has created legends	footage of racing;
5		and heroes and staged the first ever	
6		Formula One World Championship race	
7		(.) is into its last two years (.) as the	
8		home of the British Grand Prix (.) one of	
9		the fastest circuits in the sport (.) just	
10		couldn't keep up commercially (.)	
11		Donington will take over in 2010 (.)	
12		but the British Grand Prix (.) survives (.)	Union Jack flag;
13		so there is only two more chances to win	LH going off
14		at Silverstone (.) Lewis Hamilton	track;
15		pushed hard but he'll start from row two	KR on track;
16		(.) Kimi Raikkonen with handling	
17		problems will be alongside (.) for the	**CU** of MW;
18		first time Mark Webber will start on the	MW on track;
19		front row in the Red Bull (.) and also for	
20		the first time (.) Kovalainen (.) was	HK on track;
21		quickest (.) it's a McLaren on pole	McLaren
22		position for the British Grand Prix (.)	mechanics
23		but it's Heikki (.) not Lewis (music	celebrating;
24		becomes very quiet and eventually fades	HK celebrating
25		out)	
26	LH	I know exactly what excitement	
27		was going through his mind and how	
28		he was feeling at the time because it's	**MS** LH in
29		it's an incredible feeling you build up (.)	interview facing
30		you've got that one lap and um (.) you	SR (nis)
31		feel it you know you feel it the car's	
32		feeling good today and I should be able	
33		to to get pole and (.) uh when it happens	
34		it's just its life changing it really does	
35		make a big difference	
36	SR	so welcome to the British Grand	**SPAN** pit lane

37		Prix the future might be Donington	
38		but the present is this evocative and at	
39		the moment very wet high speed circuit	
40		of Silverstone (.) desperate to put on a	
41		great show in front of a capacity crowd	
42		(.) and it surely will because other major	**CAM** spans to SR
43		sporting events today might well	in pit lane
44		struggle in these conditions (.) but the	**GPS** SR name
45		wind and the rain here at Silverstone	
46		well it just adds to the spectacle makes	
47		life a bit uncomfortable (.) but it also to	
48		adds the whole sense of (.)	
49		unpredictability that surrounds this	SR turns
50		British Grand Prix today (.) so Mark	MkB facing SR
51		Blundell we've got the forecast rain (.)	(nis)
52		and now just about anyone can win	
53		this…	

E−10: German Programme Opening

1		(opening credits)	
2		(dramatic music)	**MONT** LH
3	JA	(COM) so many questions asked about	driving in rain at
4		his commitment (.) about his	Silverstone;
5		distractions (.) could he handle the	crosses the finish
6		pressure (.) was he man enough and	line; LH
7		he has shown them all (.) with one of	celebrating;
8		the great great drives Lewis Hamilton (.)	
9		wins the British Grand Prix	
10	SR	(VO) Silverstone was not only one of	LH celebrating
11		the great drives but one of the great	after the race with
12		celebrations (.) a celebration for Lewis	team;
13		Hamilton (.) back on top of the Driver's	
14		Championship (.) but now (.) it's back to	
15		work (4) to Hockenheim for the German	cars on track;
16		Grand Prix it's where Ferrari so often	
17		produce their best (.) but for Lewis	
18		Hamilton will the Silverstone	
19		inspiration (.) remain	
20	MB	(COM) Hamilton under pressure up	**OB** LH car
21		towards the line now comes up early (.)	crosses the line;
22		Hamilton then GOES FASTEST pole	McLaren
23		position (.) for Lewis Hamilton	mechanics
24	SR	(VO) Hamilton's pole position at	celebrating; LH
25			celebrating
26		Hockenheim following Hamilton's	**GFS** Drivers'
27		heroics at Silverstone that gives us	Championship
28		this amazing three way tie for the lead	
29		(.) in the drivers' championship	
30		Hamilton Massa and Raikkonen (.) but	

31		it's Hamilton finding the form as we	
32		enter the second half of this potentially	
33		(.) epic season (.) today's German Grand	**HELI** track and
34		Prix at the moment at least doesn't have	surrounding area
35		the rain that was such an ally of	
36		Hamilton at the British Grand Prix but	
37		the showers can move in swiftly at	
38		Hockenheim (.) as we've seen already	
39		this weekend get ready for the kind	
40		of excitement (.) we enjoyed at	
41		Silverstone (.) two weeks ago (.)	
42		so good afternoon and welcome to	**CAM** SR in pit
43		Hockenheim we left Silverstone with	lane
44		the thought that Lewis Hamilton had	
45		<really turned his season around>and	SR turns
46		now Mark Blundell after qualifying	MkB facing SR
47		yesterday (.) further proof that Lewis	(nis) in pit lane
48		and McLaren are right back on form…	

E-11: Hungarian Programme Opening

1		(opening credits)	
2		(dramatic music)	**MONT**
3	SR	(VO) the pit lane traffic jam that	Hungarian flag;
4		twelve months ago revealed the rift	pit lane in 2007;
5		between Alonso (.) and Hamilton	RD getting irate;
6		(2) Hungary 2007 McLaren	LH crossing line;
7		were a team on the brink of turmoil (2)	team celebrating;
8		Hamilton's victory merely increased the	
9		tension (.) and their season would fall	
10		apart amid the scandal of Spygate (.)	
11		(music changes to upbeat) twelve	LH in garage
12		months on the mood is transformed	smiling; HK; team
13		McLaren are a team united (.) and at the	personnel;
14		moment a team inspired (.) it's an all	McLarens on track;
15		McLaren front row for the Hungarian	
16		Grand Prix (.) Hamilton on pole (.) as he	
17		chases his third straight victory	
18	JA	(COM) Lewis Hamilton pole	LH crossing line;
19		position for the fourth time in this 2008	team and LH's dad
20		championship (.) and could there be a	celebrating' LH
21		bigger contrast to last year	celebrating
22		(music fades out)	
23	SR	so welcome to the Hungarian	**HELI** track and
24		Grand Prix where Lewis Hamilton is	Paddock
25		on pole position (.) just as he was last	**MS** McLaren
26		year but such a different atmosphere (.)	garage
27		around this McLaren garage where the	**SPAN to CAM**
28		siege mentality has been replaced by	zooms out to SR in
29		a really strong winning mentality (.)	pit lane; strolls

30			down
31		make no mistake this is a team right	**GPS** SR name
32		back on form there and Mark Blundell	SR walks up to
33		they proved as much in qualifying	MkB (SR then nis)
34		yesterday…	

E−12: GP of Europe Programme Opening

1	SR	(VO) Valencia is a city of history and	**HELI** track in
2			city;
3		tradition (.) but it's also a city of	**LS** SR with
4		pioneering architecture and sporting	'pioneering
5			architecture'
6			behind him
7		ambition (.) it's the American's Cup	**MS**; cam
8		venue it's hosted World Championships	then zooms
9		in a range of sports (.) and this afternoon	in
10		Valencia makes its debut (.) in Formula	
11		One and as you would imagine Valencia	
12		is going to host the Grand Prix of Europe	
13		(.) in some style	
14		(opening credits)	
15	SR	(soft music)	**MONT** city
16		(VO) the city of Valencia	scenes; speed
17		has already won its first Formula One	shot of track
18		race (.) a nine month intensive	being built
19		construction project (.) around the old	
20		harbour (.) Valencia's successful in its	
21		race against time (.) and now it's ready	
22		(.) for the Grand Prix of Europe (.) there	
23		wasn't a great deal of slack in the	**HELI** track and
24		schedule but Valencia duly delivered	harbour location
25		one of the most distinctive new	
26		circuits in Formula One (.) based around	**CAM** SR with
27		the America's Cup marina it's in theory	harbour behind
28		a street circuit (.) but as the drivers have	him
29		discovered over the course of the Grand	**GPS** SR name
30		Prix weekend so far (.) it's as much a	
31		race circuit as Silverstone (.) or Spa	
32		(6) (dramatic music begins)	**MONT** flag;
33	JA	(COM) now watch this (2) a hair	signpost; cars
34		raising ride (3) maximum attack (2) it's	cars on track;
35		very tight indeed down there (4) this is a	
36		barnstormer here (3) the chequered flag	
37		has fallen (.) he drives for the line now	
38		can he take pole POSITION (.) yes he	Ferrari crosses
39		Can	line; FM's Dad
40	MB	(COM) great lap from Massa	celebrating; FM
41	SR	so Felipe Massa becomes the first	celebrating
42		Formula One pole position winner	

43		(music fades out) here at this exciting	**CAM** SR in pit
44		new circuit of Valencia it's a circuit that	lane
45		gives us (.) <u>high</u> speed racing plenty of	
46		opportunities to overtake (.) and it's all	
47		against a backdrop of (.) dockyard grit	
48		rather than Monaco glitz but with Felipe	
49		Massa on pole position (.) and Lewis	SR turns
50		Hamilton alongside him on the front row	**MCU** MkB
51		Mark (.) uh it also offers the prospect of	facing SR (nis)
52		an outstanding Grand Prix of Europe	in pit lane
53		this afternoon…	

E-13: Belgian Programme Opening

1		(opening credits)	
2		(soft music begins)	
3	SR	(VO) it's Formula One's	**MONT**
4		pilgrimage to the forests of the Ardennes	signposts; track
5		(.) to the longest circuit on the	shots; cars on
6		Championship where just the names of	track;
7		the corners get the adrenalin pumping	
8		faster (.) Spa (.) a circuit that rewards flat	
9		out racing (.) and a circuit that can take	car crashes from
10		its revenge (2) a circuit where the rain	previous years;
11		sweeps in (.) and the red mist descends	MS irate; drivers
12		because victory here feels more valuable	celebrating;
13		than anywhere else (.) the racing	
14		moments it's produced live in the	clips of cars
15		memory like no others (.) Schumacher	overtaking;
16		against Hakkinen in 2000 (.) Hamilton	
17		and Alonso conceding nothing through	
18		Eau Rouge just twelve months ago (2) a	
19		race that produced the third straight	
20		Belgium Grand Prix win (.) for	
21		Kimi Raikkonen Spa is where you	KR in car; KR
22		confirm your right to become (.) World	crossing line; KR
23		Champion (.) but now the World	celebrating;
24		Champion is struggling (.) Raikkonen	
25		has found this circuit and this	clips of KR on
26		Championship a lot more of a challenge	track;
27		(.) so is Lewis Hamilton about to become	clips of LH and
28		the master (.) he battled his	FM on track;
29		Championship rival Felipe Massa for	
30		pole position yesterday (.) and claimed it	LH crossing line;
31		with an outstanding lap (.) the battle now	top three drivers
32		continues (.) Hamilton and Massa share	being
33		the front row (.) for the Belgian Grand	photographed
34		Prix	
35		(music stops)	
36		so welcome to Spa one of the most	**HELI** track and

37		evocative and challenging circuits (.) in	location
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	
45		Championship battle (.) and Mark	SR turns to MkB
46		Blundell that battle is looking more and	**MCU** MkB
47		more like a straight fight between Felipe	facing SR (nis)
48		Massa and Lewis Hamilton…	

E−14: Italian Programme Opening

1		(opening credits)	
2	JA	(dramatic music)	**MONT**
3		(COM) now Hamilton is right	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	
10		went wrong for him (.) amazing action	
11		here (.) at Spa Francorchamps (2) that's	
12		Raikkonen (.) and Lewis Hamilton	KR crashes into
13		comes through (.) he wins the Belgian	wall LH finishes
14		Grand Prix	first; mechanics
15			celebrating;
16		(dramatic music slows)	LH on podium;
17	SR	(VO) fantastic said the fans (.) unfair (.)	clips of Ferrari
18		said the FIA (.) and Lewis Hamilton was	and McLaren;
19		just one of many who left the Belgian	
20		Grand Prix last Sunday disillusioned	
21		(.) and confused (music stops)	
22	RD	I've been in Formula One a long time	RD walking in
23		and uh (.) you (.) we deal with each	paddock talking
24		and everything that comes along in the	into microphone;
25		most professional way possible and we	
26		are (.) leaving here (.) totally focused on	cam zooms out to
27		Monza	show SR;
28	SR	(VO over alternative dramatic music)	Monza sign;
29		but what the deluge had delivered for	puddles; cars on
30		Hamilton in Spa (.) it swept away for	track; LH
31		him in qualifying yesterday (.) the master	spinning; RD on
32		of the wet (.) is adrift in fifteenth	pit wall;
33		position (.) for the Italian Grand Prix (.)	
34		instead the heaven sent opportunity (.)	
35		was grabbed by another (.) exciting	SV car on track;

36		young talent	Toro Rosso
37	SV	(RAD) (screams excitement) grande	mechanics
38		grande (.) grandisimo grandisimo	celebrating; SV
39			celebrating
40	SR	after the rather sour events that	**CAM** SR in pit
41			lane
42		followed Spa it was good to be reminded	**GPS** SR name
43		yesterday of the sort of (.) exhilaration	
44		this sport can still bring (.) that	
45		celebration yesterday came from twenty	
46		one year old Sebastian Vettel who's	
47		become the youngest driver ever in	
48		the history of Formula One (.) to take a	
49		pole position and the first for his Toro	
50		Rosso team (.) the downside of yesterday	
51		was Lewis Hamilton failing to make it	
52		through to Q3 (.) for the first time in his	
53		Formula One career and he'll start this	
54		Italian Grand Prix from a distant (.)	
55		fifteenth on the grid (.) well Mark it	SR turns to MkB
56		is such a mixed up grid and this rain is	**MS** MkB facing
57		still with us (.) anything (.) could still	SR (nis); then SR
58		happen this afternoon…	comes into shot

E−15: Singapore Programme Opening

1	SR	(soft music)	**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			cars on track;
12		(opening credits)	
13		(17) (funky music)	sun setting; night
14			images of the city
15			and track; cars on
16			track;
17	SR	(music continues)(VO) some felt it	
18		wasn't possible (.) and some remain to	
19		be convinced (.) spectacular Singapore is	
20		ready for Formula One (.) but is its city	
21		centre circuit able to produce the racing	
22		that the night time fans have come to see	
23		yesterday one man in particular proved	
24		that (.) even racing under lights (.)	

25		Formula One drivers can produce their	
26		brave (.) and brilliant best	
27	JA	(COM) it's all now on these last few	FM father in
28		corners for twenty seven year old Felipe	garage; clips of
29		Massa one point behind Hamilton in the	FM on his
30		Driver's Championship (.) going into	qualifying lap;
31		tomorrow's Grand Prix can he take pole	
32		(.) yes he can (.) a stunning lap by Felipe	FM Dad clapping
33		Massa	in garage; FM on
34	Eng	(RAD) you done it mate you done it	track;
35		brilliant that was fantastic uh Hamilton	FM celebrating
36		is behind you think that was an	out of the car;
37		absolutely stunning lap Felipe (music	
38		fades out)	
39	SR	the distinctive tones of Ferrari's	
40		Rob Smedley acknowledging the	
41		brilliant lap from Felipe Massa that gave	
42		him (.) Formula One's first ever night	
43		time pole position (.) so now here we are	**SPIN to CAM**
44		ready to race in the sultry heat of a	SR in pit lane
45		Singapore evening (.) all so that you at	**GPS** SR name
46		home in the UK can watch a live	
47		Formula One (.) in your traditional	SR turns to MkB
48		Sunday lunch time slot but actually Mark	**MCU** MkB
49		it's no great problem because on the	facing SR (nis)
50		evidence of qualifying yesterday racing	
51		at night is a (.) tremendous success it	
52		could well be the future…	

E−16: Japanese Programme Opening

1		(opening credits)	
2	JA	(piano music)	**MONT** race
3		(COM) Fuji speedway then for	track; Mount
4		Fuji qualifying for the Japanese	Fuji; fans in
5		Grand Prix (.) a challenging	grandstand; green
6		circuit in many ways (.) so it's going to	light; drivers in
7		be a hot finish to this World	cars; track clips;
8		Championship season (music gets	
9		a beat) (16) we could have a grandstand	
10		finish here (.) so it's very very tight	
11		indeed down there	
12	MB	(COM) it's all about Lewis	
13		Hamilton	
14	JA	(COM) now he's going for pole	
15		(.) he comes across the line	LH crosses line;
16		(.) and he takes it (.) Lewis Hamilton	flag waves; LH's
17		has found the speed that he needed (.)	Dad celebrating;
18		he was given the most monumental	LH out of car
19		challenge (.) by the Ferrari but he just	celebrating;

20		found the speed (10)	
21		(25) (music changes to high tempo music	clips of Japanese
22		with lyrics ‘big in Japan’)	scenery and
23			symbols; LH in
24			car
25	MB	and now it is race day for the	**HELI** grid slots
26		Japanese Grand Prix (.) Fuji speedway	and pit lane
27		(.) two point eight miles sixteen corners	
28		and a one mile pit straight (.) in the	
29		foothills of Mount Fuji (.) it’s a	
30		spectacular setting for a very important	
31		race in this year’s Formula One World	
32		Championship (.)	
33		welcome to the show (.) Steve Rider	**CAM** MB in pit
34		stayed back in the UK for ITV’s	lane
35		coverage of yesterday’s England	**GPS** MB name
36		versus Kazakhstan match so (.) I get to	
37		do his job how good is that well you’ll	
38		find out you’ll recognise my team mate	MB turns; MkB
39		here (.) for this part of the show anyway	facing MB (nis)
40		(.) Mark Blundell (.) Mark (.) we uh	
41		started around two hundred and fifty	
42		Grand Prix between us we even got	**MS** MB and MkB
43		to the end of a few of them (.) I’m	in shot
44		not sure how I’d cope with the pressure	
45		(.) that is on twenty three year old Lewis	
46		Hamilton’s shoulders this afternoon…	

E−17: Chinese Programme Opening

1		(opening credits)	
2		(74) (up beat music)	**MONT** video
3			with Union Jack
4			frame; each
5	SR	(VO over music) Damon Hill was the	British
6		last to triumph twelve years ago (.) now	Champion
7		fifty years to the day after Mike	featured;
8		Hawthorn became the first British World	
9		Champion (.) Lewis Hamilton has	LH clips;
10		another chance (.) to secure the sports (.)	
11		greatest prize	
12	JA	(COM) Hamilton comes out of the	LH crossing the
13		final corner (.) goes across the line a one	line; McLaren
14		thirty six three (.) what’s Massa going to	mechanics
15		end up with as a grid slot (.) Massa	celebrating; FM
16		makes row two (.) Lewis Hamilton	on track; Ferrari
17		has stuck it on pole position he has a	garage;
18		chance to clinch the World	LH out of car;
19		Championship but he <needs to stay	winks at the
20		calm> (music stops)	camera;

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**
26		Grand Prix (.) just as a year ago it is	SR in pit lane
27		the penultimate round of the Formula	**GPS** SR name
28		One World Championship (.) and just as	
29		a year ago it is a race that gives Lewis	
30		Hamilton (.) the chance to clinch the	
31		Formula One Driver's Title (.) a year	
32		ago his lead was seventeen points it	
33		looked odds on but still the title slipped	
34		away (.) this year his lead is just five	
35		points (.) it looks a lot tougher but he	
36		(background music) still could clinch it	**GFS** Drivers'
37		today because if Lewis can win this race	Championship
38		from pole position (.) and if Felipe	and win
39		Massa finishes no better than fifth (.)	Permutations
40		then we'll be celebrating if Lewis gets	
41		second or third it is still possible (.)	
42		depending where Massa finishes Kubica	
43		can also still win the title (.) but he starts	
44		eleventh after qualifying problems (.)	
45		yesterday if Lewis can win it here today	
46		(.) it avoids the agony of a showdown at	
47		Massa's home circuit (.) in Brazil (.) he's	
48		on pole Mark but the Ferraris have	**MS** SR in pit
49		really got him surrounded (music stops)	lane facing
50		it's going to be so tough for Lewis	MkB (nis)
51		Hamilton this afternoon…	

E−18: Brazilian Programme Opening

1		(opening credits)	
2		(dramatic music)	**MONT** images of
3	SR	(VO) young talent (.) young	LH and FM as
4		dreams (.) whether it was Stevenage	children; as
5		or Sao Paulo (.) the dreams	children racing;
6		were just the same (.) and for Felipe	
7		Massa and Lewis Hamilton (.) as the	
8		trophies got larger (.) so too did those	
9		dreams (.) Lewis would become a global	images of LH and
10		brand Felipe (.) a Brazilian hero (.) there	FM in F1 pictured
11		was friendship there was respect (.) but	together;
12		there was one dream yet to be fulfilled (.)	desaturated
13		the ultimate dream will be a reality for	images of LH and
14		one of them today (.) will it be Lewis	FM on their own
15		Hamilton (.) or Felipe Massa (.) Formula	looking
16		One (.) World Champion	serious; FM and

17			LH on track
18	JA	(COM) the decisive round of this	**HELI** track
19		years championship (.) and here is	**MS** LH on track;
20		Felipe Massa (.) looking for his <u>sixth</u>	fans; Ferrari
21		pole of the season (3) Massa on pole for	garage; FM on
22		the <u>third</u> year in a row (.) Hamilton has	track; fans in
23		work to do (.) it's the title showdown	grandstand
24		(loud bang and music ends)	cheering
25	SR	(VO) Massa (.) versus Hamilton the	**HELI** track and
26		World Championship decider Interlagos	Surroundings
27		expects (.) and to be honest Brazil (.) is	**MLS** fans in
28		starting to believe (.) <u>Britain</u> holds it's	grandstand
29		breath (.) could the World Championship	
30		be snatched away from Lewis	
31		Hamilton once again (.) it's the	
32		Brazilian Grand Prix (.) it's the race	
33		that decides everything (.)	
34		so (.) this is it (.) good afternoon from	**CAM** SR in pit
35			Lane
36		Interlagos (.) Felipe Massa needs race	**GPS** SR name
37		victory and he starts from pole position	
38		(.) all Lewis Hamilton needs is a	
39		finish in the top five but he's (.) hardly	
40		amongst friends back on row two (.)	
41		Mark Blundell at the end of an	**MCU** SR turns;
42		astonishing season it's absolutely in the	MkB facing SR
43		balance…	(nis)

E−19: Summary breakdown of each Programme Opening into live/non-live episodes

EPISODE	AUS	MAL	BAH	SPAIN	TUR	MON	CAN	FRA	BRI
Preliminary									
Credits	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)	Credits (L1)
First	Not Live (L2-13)	Not Live (L2-11)	Not-Live (L2-11)	Not-Live (L2-17)	Not-Live (L2-16)	Not Live (L2-17)	Not-Live(L2-16)	Not-Live (L2-25)	Not-Live (L2-25)
Additional		Not-Live (L12-33)		Not-Live (L18-26)	Not-Live (L17-20)	Live (L18-31) Not Live (L32-58)		Not-Live (L26-30)	Not-Live (L26-35)
Final	Live (L8-23)	Live (L34-50)	Live (L12-22)	Live (L27-47)	Live (L21-39)	Live (L59-69)	Live (L17-37)	Live (L31-44)	Live (L36-53)

EPISODE	GER	HUN	VAL	BEL	ITALY	SING	JAP	CHI	BRA
Preliminary			Non-Live (L1-13)			Not-Live (L1-11)			
Credits	Credits (L1)	Credits (L1)	Credits (L14)	Credits (L1)	Credits (L1)	Credits (L12)	Credits (L1)	Credits (L1)	Credits (L1)
First	Not-Live (L2-9)	Not-Live (L2-17)	Not Live (L15-22)	Not Live (L2-35)	Not Live (L2-16)	Not Live (L13-38)	Not-Live (L2-11)	Not-Live (L2-11)	Not-Live (L2-17)
Additional	Not-Live (L10-19) Not-Live (L20-23)	Not-Live (L18-22)	Live (L22-32) Not Live (L33-40		Not-Live (L16-27) Not-Live (L28-39)		Not-Live (L12-24)	Not-Live (L12-20)	Not-Live (L18-24)
Final	Live (L24-48)	Live (L23-34)	Live (L41-53)	Live (L36-48)	Live (L40-58)	Live (L39-52)	Live (L25-46)	Live (L21-51)	Live (L25-43)

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
2		year that Kimi Raikkonen uh hasn't got a	McLaren garage
3		team mate he's in a <u>much</u> stronger	
4		position (.) and he hasn't got a World	
5		Championship leader like Lewis	
6		Hamilton who seems to be (.) <u>so</u>	
7		focused on what it required to land that	
8		title this season	
9	MkB	yeah it's a little bit of a concern	
10		though when you think he is the	
11		current World Champion at you know	
12		this point Kimi Raikkonen knows	
13		what it takes to uh (.) win a World	
14		Championship (.) he just seems to be	
15		out of (bed and out of kilter) with his	
16		car and that surprises me because you	
17		know he was very good in the start of	
18		the season (.) and also surprising when	
19		you see him in a race (.) uh halfway	
20		through a race and then he comes alive	
21		again and he has got successive fastest	
22		laps during the last few Grands Prix	
23	SR	okay we'll see Lewis on his way very	**CAM** SR in pit
24		shortly but the drivers' parade took	lane next to MkB
25		place around this circuit a while ago the	
26		<u>longest</u> circuit in Formula One and also	**LS** lorry on
27			drivers' parade
28		the most undulating as well and	**MS** drivers on
29		they were out on the track just as the rain	lorry
30		showers were moving in you can bet that	**LS** drivers on
31		the number one topic on that truck was	lorry
32		the weather (.) well when you look at the	**LS** fans in
33		next generation of Formula One	grandstand
34		stars it's certainly Hamilton Kubica and	**MS** KR on lorry;
35		now (.) also it's now Sebastian Vettel	SV on lorry
36		as well as long with his Toro Rosso	**LS** fans in
37		team mate	grandstand
38		Sebastian Bourdais he's on row five of	**MS** drivers on
39		the grid today (.) and earlier in this	lorry
40		Belgian Grand Prix weekend (.) he talked	**MS** drivers
41		with Martin Brundle	walking
42	MB	so Sebastian Spa seems to have it's	**MS** MB and SV
43		own weather system here quite a	sat around table
44		challenge this weekend I think	facing each other
45	SV	yes it's true (.) you never know what	**MCU** SV facing

46		to expect weather forecast changes every	MB (nis)
47		(.) more or less half an hour so uh (.)	**GPS** SV name
48		it's it's it's difficult and it's going to	
49		be the the most important factor I	
50		think for for the weekend for	
51		qualifying and for the race especially	
52	MB	the magnificent Eau Rouge corner	
53		Kimi Raikkonen said yesterday it's	
54		like a straight line now in a Formula One	**REP/LS** car on
55		car (.) is it not a little bit exciting through	track at Eau
56		there=	Rouge
57	SV	=no it's a very nice corner I think we	**MCU** SV facing
58		would all miss it if it wouldn't be part	MB (nis)
59		of the cal- the calendar as well as	
60		Blanchiment (.) nowadays it might be	
61		(.) easy flat for all the people that will	**REP/HELI** SV
62		see it on the television it's very difficult	on track
63		to imagine because it's so steep up hill	
64		(.) when you walk you really know how	
65		steep it is and uh (.) it's crazy you end	
66		up you end up with the car very very	**MCU** SV facing
67		light on the top (.) you feel in your	MB (nis)
68		tummy it's a bit like going in the	SV gestures
69		rollercoaster I mean (.) for normal	
70		normal people maybe	**REP** SV on track
71	MB	now you're really flying at the moment	
72		where are you improvements this year	
73		is it the car the engine what's what's	
74		the best step forward	
75	SV	well I think we as a whole as a team we	
76		have improved	
77		obviously I'm I'm learning (.) I try to	**MCU** SV facing
78		learn (laughs) otherwise I would do	MB (nis)
79		something wrong but uh (.) I think we've	
80		all got better and uh (.) more precise	
81		we are able to address the problems	
82		more precisely (.) uh we we've found a	
83		good way to work with car and uh I think	**REP** SV car in
84		that is the secret it's just uh hard work I	garage
85		think	
86	MB	now next year you're moving up to	
87		the A team I mean the Red Bull world	
88		and at the moment you are beating them	**MS** MB and SV
89		are you not sort of looking over your	facing each other
90		shoulder thinking (.) have I made the	**MCU** SV facing
91		right decision	MB (nis)
92	SV	no not at all I think it's it's the right	
93		step (.) it's a logical step and uh in the	
94		end you have to see all the races	
95		separately and I think in the last (.) two	**MS** MB and SV

96		or three races where we have been	facing each other
97		very competitive (.) they were maybe	**REP/MONT**
98		struggling and uh maybe trying too many	Toro Rosso on
99			track
100		things at at the same time (.)	**MCU** SV facing
101			MB (nis)
102		you know the mid-field this year is so	**MS** MB and SV
103		tight and when you	facing each other
104		don't use all of your potential or just	**MCU** SV facing
105		lack two or three tenths (.) then (.) it can	MB (nis)
106		be that you're at the end of this group	
107		and that can be from P6 7 down to P15	
108		so in the end it can be only a few things	**REP** SV in car in
109		can make a huge difference	garage
110	MB	and this weekend on the grid and at	
111		the chequered flag what are you	
112		expecting	
113	SV	I think everything that is close to top ten	**MCU** SV facing
114		(.) and even in the top ten uh would	MB (nis)
115		be great for us (.)	
116		you cannot expect results every race	**REP** Toro
117		(.) we are trying to (.) get there and then	Rosso crossing
118		stay there but uh it's it's difficult and uh	line at Valencia
119		as I say the mid-field is very packed	**MCU** SV facing
120		very very tight this year so we	MB (nis)
121		it's it's a very hard fight	**REP** SV on track
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	**LS** track
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 (.) uh and we're	
140		going to meet the cars uh out there on the	
141		grid as well (.) before all that (.) let's	
142		give you a chance of out F1 ITV	
143		competition…	

F-2: Belgian GP − Race Incident
Commentary begins with 7 laps remaining

1	JA	…and we're looking for the first signs	**OB** FA on track
2		of the spectators in the stands just	
3		reaching for their umbrellas putting their	
4		hoods on	
5	FA	(RAD) (.) some drops of rain at	
6		turns one and turn fourteen (.) keep an	
7		eye	
8	TK	yeah that's uh Fernando Alonso to his	**LS** cars on track;
9		engineers there and also some drops of	
10		rain here in the pit lane as well James	
11		and I'm just looking over to the Red Bull	
12		timing stand because Christian Horner	
13		has sent his executive driver (.) out on a	Renault pit wall
14		moped to the end of the circuit on a	
15		mobile phone just to tell him when the	
16		rain is coming in he hasn't had a call on	
17		his mobile <u>yet</u> but he will be very soon	**MS** cars on track
18		to tell DC and Webber out there but	
19		just quickly on on Lewis Hamilton	
20		at what point James do they tell Lewis	
21		to protect the engine for Monza	
22	JA	well I'm not well but good point but I'm	**OB** MW on
23		not sure they're thinking about that	track
24		at the moment and obviously in the	
25		rain the engine is less stressed anyway	
26		he's got to get uh he's got a chance of	
27		winning the race considering he will	
28		feel he threw it away with that spin at	**MS/LS** cars on
29		the end of the first lap I'm sure it will	track
30		be difficult to tell Hamilton to do	
31		anything than other (.) to go for it (.)	
32		even though there is a Championship	
33		at stake down to one point nine seconds	
34		now the gap although Raikkonen	
35		managed to steady the ship a little bit (.)	
36		on that last lap already on <u>this</u> lap	
37		Hamilton is three tenths of second	
38		quicker than him in sector one alone	
39	MB	this is the closest fight on the track at	
40		the moment Webber eleventh Glock	
41		tenth less than a second apart uh	
42		probably the <u>best</u> scrap is Bourdais	
43		Vettel Heidfeld and Kubica two	
44		Toro Rossos (.) two BMWs <u>line</u> <u>astern</u>	
45		really in five six seven and eight (.)	
46		Massa's four point <u>seven</u> behind	
47		Hamilton now Hamilton one point	

48		nine behind Raikkonen (.) and clearly	
49		each lap will be a new adventure if	
50		it's starting to spit with rain	
51	JA	well you can see on some of the	
52		camera lenses including this one (.)	
53		there's some spots of rain we heard the	
54		engineer from Renault saying the rain	
55		would be light (.) but uh well very few	
56		predictions this weekend have gone	
57		have gone right (.) you see quite a bit of	
58		rain there we've still got a few damp	
59		patches from earlier on today (.) when	
60		uh La Source hairpin was damp at the	
61		start of the Grand Prix as was the Bus	
62		Stop chicane too (.) and with six laps to	
63		go a long lap here though (.) so uh	
64		still (.) over ten minutes of racing (.)	
65		plenty of time for the weather to uh	
66		throw a curve ball	
67		(2)	
68	MB	Webber then obviously had that spin out	
69		with Kovalainen Kovalainen had a	
70		drive through (.) but uh such is the pace	
71		of the McLaren Kovalainen's recovered	**CU** weather
72		and is seventeen seconds ahead of	graphic on
73		Webber now (.) despite going through	computer on
74			McLaren pit wall
75		the pit lane three times so far this	**MS/LS** cars on
76		afternoon has Heikki Kovalainen and	track
77		uh (.) he's got a four point three second	
78		gap to catch Kubica if he wants to	
79		take a point home (.) for McLaren	
80		(4) (engine noise)	**OB** MW on
81	JA	on board with Webber (.) plenty of	track
82		dampness on the lens there (.) this is	
83		eleventh place (3) Mark Webber he was	
84		solidly in the points (.) but that was	
85		before he was nurfed out by Heikki	
86		Kovalainen early on (.) very harsh that	
87		[ ]	
88	MB	the dif-	
89	JA	was	
90	MB	the difficulty here is always knowing just	**MS/LS** cars on
91		when those white lines go from giving	track
92		you extra grip but a bit of (.) extra girth	
93		to the corner to minimise the angle and	
94		all of a sudden (.) being uh as slippery	
95		as anything and you use them	
96		relentlessly then all of a sudden (.)	
97		they become poisonous to you	

98	JA	well Webber has to get out of the way of	
99		the leaders meanwhile Hamilton has	
100		just set the fastest first sector he has	
101		done for the entire Grand Prix the gap	
102		is coming down now as uh in the slightly	
103		uncertain conditions Hamilton (.) is	
104		uh really on it (.) and it may well be	
105		a little uh beginning to be a bit damp	
106		but as I say it's his fastest first	
107		sector of the entire Grand Prix	
108	MB	well he's got to put pressure on	
109		Raikkonen what he can't afford to do is	
110		make a big error (.) Lewis here but he	
111		won't be thinking about that it's a	
112		brave drive by uh Raikkonen and	
113		Hamilton they're giving it plenty	
114		supreme skill and determination going	
115		on here but right now Hamilton has	
116		the upper hand look at that he can he	**MCU** Ferrari
117		can begin to judge his braking points	pit wall
118		now by the gearbox casing of that	
119		Ferrari (.) and Hamilton applying the	**MS/LS** cars on
120		pressure the gap down to point nine of	track
121		a second	
122	JA	he took sixth tenths of a second out of	
123		him (.) on that last lap alone you could	
124		see the activity on the Ferrari timing	
125		wall Luca (.) Badoer the test driver	
126		was in the foreground biting his nails	
127		(.) Stefano Domenicali the team	
128		principal in the middle (.) very agitated	
129		and very focused on the final four laps	
130		of this Grand Prix (.) Spa Francorchamps	
131		(.) without doubt the most magnificent	
132		track on the calendar often unpredictable	
133		particularly when the weather intervenes	
134		and uh what is the outcome of this	
135		one going to be the gap (.) less than a	
136		second last time through Hamilton (.)	
137		has been matched on the first sector	
138		this time by Raikkonen catching is one	
139		thing in Formula One passing very much	
140		another Hamilton needs a few spots	
141		of rain I think to help him here	
142	MB	yeah um Raikkonen of course (.) now in	
143		the clear air (.) it's Hamilton in the	
144		turbulent air hard work air coming off	
145		the back of that Ferrari and he's just in	
146		that zone now unfortunately (.) so uh	
147		he might just start having to just peg him	

148		on sector times	
149	JA	well he's in this position because he	
150		made a mistake at the end of the first lap	
151		(.) and handed the lead to Raikkonen	
152		who is not in any mood to hand it back	
153		to him (.) Massa still third six seconds	
154		behind he's settled I think for a podium	
155		place today and six World Championship	
156		points (.) his uh Championship fight will	
157		have to go on to Monza (.) in a weeks	
158		time Alonso fourth (.) Bourdais fifth his	**OB** LH on track
159		best drive in Formula One confirmed (.)	
160		sixth Vettel a big haul of points today	
161		for Toro Rosso that will take them past	
162		Honda in the Constructors' World	
163		Championship so a big big day for them	
164		seventh Heidfeld eighth Kubica that's	
165		the points positions	
166	MB	ooo	
167		[	
168	JA	a little lock up there for a slide for	
169		Hamilton	
170	MB	it's been a poor lap already (.) he lost	**OB** MW on track
171		four tenths in the middle part of it so	
172		the gap will be well over a second now	**MS/LS** cars on
173		it's two seconds (.) so that was a very	Track
174		poor lap from Lewis (.) and uh he's	
175		obviously found the limit and gone	
176		slightly beyond it (.) he maintains a	
177		six second advantage to Massa though	
178		thankfully for him (.) and then Alonso	
179		fourth Bourdais still holding off Vettel	
180		Heidfeld and Kubica (.) for fifth sixth	
181		seventh and eighth (.) and uh Kovalainen	
182		can't get on terms with them at the	
183		Moment	
184		(3)	
185	JA	that's the story of Hamilton's race he's	
186		lost a place since the start he's made	
187		his two two stops (.) and uh well that last	
188		lap not particularly sharp for Lewis	
189		Hamilton losing him ground (3) there's	**MS** Ferrari pit
190		David Lloyd on the right the uh the	wall then
191		bald man	McLaren pit
192		[	wall
193	MB	the rain =	
194	JA	= the rain's beginning to fall a bit more	
195		hard now down in the pit lane (.) David	
196		Lloyd one of the British engineers still	**MS/LS** cars on
197		at the heart of Ferrari and you can see	track;

198		now it's beginning to affect the handling	
199		they've eased up	
200	MB	it's too late to come in for a tyre change	
201		unless it really starts coming down	
202		torrentially (.) and Hamilton (.)	
203		beginning to move back in is he has	
204		that gap gone down a bit (.) it's so	
205		difficult to drive in these conditions to	
206		(.) you have to commit to the corner	
207		you've got to believe it'll stick you just	
208		don't know 'til you get there	
209	JA	this is one of those circumstances where	
210		it's so easy to go from hero to zero (.)	
211		some people will fancy their chances	
212		if it continues to rain hard (.) I think	
213		Sebastian Vettel will be one of them he's	
214		only a second behind his team mate	
215		Sebastien Bourdais watch out for that	
216		the battle for fifth and sixth place	
217		but no question at all (.) Hamilton was	
218		quicker there through that corner than	
219		Raikkonen (.) and you can see he's	
220		right up on his gearbox now as	
221		I said before (.) the trend has been for	
222		the McLaren to be the quicker car on	
223		dry tyres on uh (.) wettening track and	
224		now Hamilton is right up behind	
225		Raikkonen and HE GOES FOR IT	LH tries to
226		RIGHT UP THE OUTSIDE OF THE	overtake KR and
227		BUS STOP (.) Raikkonen's not	cuts the chicane;
228		giving anything away they almost touch	
229		[ ]	
230	MB	ooo	
231	JA	they do touch (.) Hamilton will have to	
232		give the corner back they're side by side	
233		he'll have to have a go at him at La	KR weaves on
234		Source okay now Raikkonen's back in	track to block
235		front and now Hamilton's going to	LH but LH
236		attack him HE GOES DOWN THE	overtakes him;
237		INSIDE (.) RAIKKONEN TRIES TO	
238		PLAY IT COOL BUT IT WENT	KR tries to
239		WRONG FOR HIM (.) HAMILTON'S	overtake LH;
240		THROUGH (.) THEY TOUCH AGAIN	
241		[ ]	
242	MB	ooo	
243	JA	(.) AMAZING ACTION HERE AT	
244		SPA FRANCORCHAMPS (.) BUT	
245		LEWIS HAMILTON IS BACK IN THE	
246		LEAD (.) WITH TWO LAPS TO GO	
247	MB	he was determined to take that wasn't	

248		he Raikkonen being extremely	
249		defensive I think it was all fair enough	
250		(.) but Hamilton taking all of that	
251		keeping his cool letting Raikkonen go	
252		(.) back to be the first one over the	
253		finish line so that he yielded the position	
254		(.) now he's got to get it slowed down	
255		into Les Combes (.) but oh Raikkonen	KR slipping on
256		[ ]	tack;
257	JA	OH	
258	MB	will have to be bouncing across the	
259		grass no he's kept it together it's	
260		going to be treacherous to the finish of	
261		the Grand Prix (.) Raikkonen definitely	
262		not as comfortable in these conditions as	
263		Hamilton (.) but it needs one snatched	
264		brake to get this horribly wrong (.)	
265		Raikkonen just tippy toeing around	
266		the outside of Rivage as well here we	**REP** LH and
267		are for a replay (.) Lewis went for	KR overtaking
268		the big dive down the outside and uh	moves
269		just trying to muscle it out Raikkonen	
270		having nothing of it (.) Hamilton	
271		sensibly abandoning that one and just	
272		immediately rejoining for this one	
273		here	
274	JA	Heidfeld has pitted for BMW he is	MS/LS KR
275		taking a chance here he is going on to	drives wide off
276		some wet tyres it looks like Raikkonen's	track;
277		run wide there (.) Hamilton's having	
278		problems there though Raikkonen's	
279		got a lot of momentum there	
280		meanwhile Massa (.) has lost	
281		ground in these conditions WOW	LH and KR
282		[ ]	nearly touch as
283	MB	OH	LH drives off
284	JA	Hamilton's off Raikkonen gets back	track;
285		past him again and there's a Williams in	
286		the mix too (.) Hamilton's on the grass	
287	MB	so Raikkonen's back in the	
288		Raikkonen Raikkonen spins they'll	KR spinning;
289		[ ]	
290	JA	AND HAMILTON RAIKKONEN	
291		SPINS	
292	MB	have to stop for intermediates the only	shots of cars on
293		thing they can do now it's worth a	track
294		stop (.) what will Massa do Massa's	
295		coming up behind >what do you do<	
296		it's a gamb it's a complete gamble	
297		if you can keep it out of the and they	

298		tippy toe for the last (.) <u>eight</u> miles	
299	JA	absolutely Heidfeld has come in for	
300		tyres and so has Glock they've got	
301		<u>nothing</u> to lose (.) Heidfeld was ninth	
302		Glock was eleventh (.) they were	
303		sixty seconds well in these conditions	
304		anything can happen as Hamilton	
305		again struggles to keep it on the	
306		road (.) a terrible decision to make	
307		[ ]	
308	MB	Pits	
309	JA	Raikkonen's going to hit the wall he's	KR crashes into
310		[	wall;
311	MB	oh Raikkonen's going to hit the wall	
312	JA	going to hit the wall	
313	MB	from there	
314	JA	he has hit the wall (.) that's Raikkonen	
315		just like at Silverstone remember	
316		there he was spinning like a top (.)	
317		and he's in the wall and out of this	
318		Grand Prix having led it (.) for most of	
319		the race (.) and Hamilton can take it easy	
320		now	
321	MB	surely Hamilton will pit for	cars on track;
322		intermediates no he doesn't	
323		[ ]	
324	JA	no	
325	MB	and nor does Massa	
326		[	
327	JA	and nor does Massa	
328	JA	that's the most important thing from	
329		Hamilton's point of view (.) Massa	
330		doesn't pit either	
331	MB	no sorry one lap to go so=	**MCU** mechanics
332	JA	=still one more lap to go four	in McLaren
333		[ ]	garage
334	MB	can	**MS/LS** cars on
335	JA	four point three miles and the McLaren	track
336		[ ]	
337	MB	can he keep it on the road (laughs)	
338	JA	team are getting well and truly into	
339		this is anybody having a go here	
340		<u>Vettel</u> looks like he's quite quick (.)	
341		he's <u>sixth</u> at the moment (.) like he's	**OB** LH on track
342		lining up his team mate Bourdais (.)	
343		they're twelve seconds behind Alonso	
344		(.) now these painted white lines are	
345		[ ]	
346	MB	oh	
347	JA	lethal Hamilton's having <u>such</u> 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	**MS/LS** cars on
355		where's Massa (.) he'll be even	track
356		struggling more I think in the	
357		background but as those pressures and	
358		temperatures where Massa's just	
359		creeping around at the top look at the it's	
360		dry at the top there sorry to cut across	
361		you James	
362	JA	no problem (.) well they are thirty-six	**MCU** McLaren
363		seconds slower (.) per lap (.) than they	mechanics in
364		were when it was dry (.) that's how	garage
365		much it's affected things they're all	**MS/LS** cars on
366		on dry tyres on a wet track (.) and uh	track
367		Alonso has lost a huge amount of time	
368		to Bourdais and Vettel (.) behind uh	
369		Lewis Hamilton on the race track	
370		Alonso in the Renault is in trouble uh	**OB** LH on track
371		Hamilton's in a good position here he	
372		knows he just needs to manage the gap	
373		Massa doesn't look like any kind of	
374		threat to him (.) the most important thing	
375		though is to keep it off these painted	
376		white lines	
377	MB	oh he can at least he can just squeeze	**MS/LS** cars on
378		the throttle he'll know from the team	track;
379		(.) that he's got a big advantage now	
380		(.) and uh (.) he's just literally coasting	
381		freewheeling through Pouhon (.) there	
382		and he can just bring it home from	**MCU** LH's Dad
383		There	in McLaren
384	JA	it must be one of the most slowest and	garage
385		least glorious final laps you'll ever see	**MS/LS** cars on
386		(.) to win a Grand Prix but uh (.) he's	track
387		half way round the lap now (.) and it's	
388		still not easy for him	
389	MB	it'll just get slipperier and slipperier	
390		because the uh tyre temperatures are	
391		going away an uh the pressures go away	**OB** SB on track
392	JA	there's Bourdais third now what's	
393		happened to Alonso (.) ah he's pitted	**MS/LS** cars on
394		for tyres so he's dropped down so	track;
395		Bourdais' on for a podium here	
396		(3)	
397	MB	yeah I thought there was two laps to go	

398		because there was one lap to go so uh	
399		(.) wh the call is can you do you think	
400		you can get around yellow flags	
401		waving that'll be Raikkonen's Ferrari	
402		in the wall and Hamilton's now as	
403		soon as the down force builds up a bit	
404		at (inaudible) he's probably doing	
405		hundred twenty hundred thirty miles	
406		per hour (.) it's then it'll start to stick	
407		as long as you haven't got too much	
408		throttle on	
409	JA	and that's the most satisfying sight he	
410		could possibly imagine (.) seeing the	
411		Ferrari in the wall the Ferrari dominated	
412		him he makes a bit of uh a mess in the	
413		final corner (.) there's a Red Bull there	
414		having a look at him (.) it's David	
415		Coulthard but uh Lewis Hamilton comes	cars crossing
416		through (.) and in the most extraordinary	finish line
417		circumstances imaginable (.) he wins	
418		the Belgium Grand Prix (.) at Spa	
419		Francorchamps to add a crucial title to	
420		his belt he's won at Monaco (.) he's won	
421		at Silverstone and he's won at Spa	
422		this year and Felipe Massa is going to	
423		come through to pick up eight	
424		unexpected World Championship points	
425		he thought he was going to be third and	
426		Kovalainen seems to have stopped he	**OB** HK stopping
427		was seventh out on the race track (.) and	at side of track
428		poor old Kimi Raikkonen (.) has	
429		Heidfeld comes through to grab a	
430		podium (.) Bourdais' obviously had a	**LS** cars crossing
431		moment (.)Vettel gets in front of	finish line
432		[	
433	MB	Alonso beat the	
434		pair of them	
435	JA	Bourdais there Alonso through in fourth	
436		a chaotic finish Alonso who pitted for	
437		the uh wet tyres as did Heidfeld (.)	
438		immediately started to rain they took the	
439		gamble and it paid off for Heidfeld it	
440		got him a podium	**REP/OB** NH
441	MB	yeah uh I reckon Alonso Heidfeld	overtaking cars
442		going round the outside of Kubica (.)	on track
443		I reckon Heidfeld that's how he got up	
444		to third place he's put on those	
445		intermediate tyres (.) so those that were	
446		in a really tight fight were much better	
447		off on the intermediates (.) I think that	

448		Alonso overtook two cars (.) coming <u>out</u>	
449		of the final corner on those intermediates	
450		and Heidfeld juts <u>steaming</u> through the	**MS** LH pulling in
451		pack and gets a podium	to holding area
452	JA	what an extraordinary end to the Grand	
453		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
2		Kovalainen as well just two weeks	lane
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	**MONT; OB** HK
11		biggest accident of his entire racing	crashing into wall
12		career in Barcelona (.) the Finn was	at Spanish Grand
13		travelling at around a hundred and	Prix;
14		sixty miles an hour (.) when the front	
15		left wheel rim of his McLaren failed	HK being
16		(.) just eleven days after being	stretchered off;
17		airlifted to hospital (.) Heikki was	HK in paddock
18		given the thumbs up by the FIA to	
19		drive here in Turkey	
20	HK	Monday morning when I woke up and	**MCU** HK facing
21		I had a headache I thought (.) oh (.)	journalists (nis)
22		hope it doesn't last too long but uh	**GPS** HK name
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 all the medical tests we've done	
28		all the scans and all the all 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	**MCU** MWh
32		dangerous sport and uh therefore (.)	facing journalist
33		you know we should never become	in paddock (nis)
34		complacent there can always be a	**GPS** MWh name
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	**MCU** RK facing
45		chassis was destroyed and uh	journalist (nis)

46			**GPS** RK name
47		if you see my accident at uh (.) I hit	**REP** RK crash
48		uh the wall there was no tyres I (.)	at Canada 2007
49		I have legs outside of cock pit and	
50		I have uh nothing broke you can	
51		break your leg walking down from	
52		stairs so (.) uh in some way you have	
53		to have luck as in every single day	**MCU** RK facing
54		as well	journalist (nis)
55	DC	it's just a great reminder that	**MCU** DC facing
56		thankfully there's been a lot of	journalist (nis)
57		improvements made to the crash	**GPS** DC name
58		testing in the last few years which	**MONT** DC
59		we have to thank the FIA for and	crash in Australia
60		obviously the teams are responding	2007
61		(.) um and the you know we're we're	
62		on the edge	
63	JB	this is part of our life and we've	**MCU** JB facing
64		been doing it for so many years (.)	journalist (nis)
65		I've been having accidents since I	
66		was eight years old you know that's	
67		twenty odd years (.) so I'm used to it	
68		they're just getting bigger and	
69		faster now (.) um but (.) I think it's	**REP** JB crash
70		something that we we know there's	in Monaco 2003
71		a danger	
72	LG	what part does the fact that you	**REP** LH crash
73		guys are all so fit in the first place	in Europe 2007
74		make in terms of your recovery	
75		times compared to Joe Public like	
76		me	
77	LH	when you're fit obviously when you	**MCU** LH facing
78		have a big impact all your internals	LG (nis)
79		are supported by all the all the	**MCU** LH facing
80		muscles that you know you've	journalist (nis)
81		obviously worked on so um (.) but	
82		also the safety's been (.) massively	
83		improved and they've done a great	
84		job with that (.) so um and as you can	
85		see Heikki was able to get back in	
86		today (.) and just hit it out you	
87		know (.) you know he did a really	
88		good job today	
89	SR	how satisfied were you with the	**MS** SR facing
90		performance of the tyre barrier in	MkB in pit lane
91		Barcelona it is worry to see a	
92		driver get buried like that...	

G−2: Spanish GP − Race Incident

NB: Eng1 − Red Bull race engineer and Eng2 − BMW race engineer

1	MB	… we don't know if they had any	**MS** LH
2		delays on Lewis' pit stop but (.) it looks	leaves pits and
3		to me as if they fuelled the McLaren	cam follows him
4			onto track;
5		just they had two point one seconds	
6		in their pocket (.) advantage so they	
7		might have (.) just put in another ten	
8		litres of fuel or something	as LH turns
9	JA	it's incredible isn't it just by the	corner out of shot
10		difference of a second can make all	cam cuts to back
11		the difference	
12	MB	ooo (.) that's a McLaren	of a car which has
13		[	crashed into the
14	JA	WOW who's that	tyre barrier;
15		(3)	
16	JA	I believe it is a McLaren is it Heikki	race stewards run
17		Kovalainen (.) who's gone off into the	to car;
18		tyre barrier there (.) it is Heikki	
19		Kovalainen (.) was lying in third place	
20	MB	the problem they have there with that	
21		uh conveyer belt that goes in front of	stewards around
22			car;
23		the tyres (.) is that it uh (.) and so many	
24		tyre the car has gone an awful long	**MCU** McLaren
25		way in there (.) we have seen cars go	mechanics in
26		in there before that deep and the	garage
27		drivers tend to be (.) uh low enough in	
28		the car that it's not a drama we saw	
29		Luciano Berti do that (.) at Spa once and	
30		we've seen it on other occasions they've	stewards pulling
31		got to almost pull that out before they	car out of wall;
32		can see the driver (6) it's um (2) it's	
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	**REP** HK
36		AH THAT'S UH ODD oh broken car	driving onto
37			gravel and into
38			wall;
39		piece falls off the back (.) and uh the car	
40		just straightened up (.) so uh	**LS** safety car
41		unsurprisingly they've deployed the	leaving pit lane
42		safety car because uh Kovalainen's car	**MS** Williams pit
43		has broken and just (.) sends him directly	stop;
44		into the tyres at a very high unabated	cars on track
45		speed he would've been able to do	following safety
46		absolutely nothing about that	car;

47	JA	yeah the medical car on the scene Nico	
48		Rosberg was in the pits at that time and	
49		that looks like he has managed to get	
50		out again so (.) well Kovalainen when	
51		he went into that corner will have	
52		been travelling at about a hundred and	
53		forty miles an hour at that point where	
54		we saw something flying off the car (.)	
55		on the left hand side and Kovalainen (.)	
56		going directly into the tyre barriers (.)	
57		situation not dissimilar to uh Michael	
58		Schumacher at Silverstone (.) but uh	
59		let's hope that the uh the car and the	
60		structure around the driver they call the	
61		monocoque (.) has done its job and	**MCU** RD on
62		uh (.) kept together (.) for Heikki	McLaren pit wall
63		Kovalainen some anxious moments	
64		then for Ron Dennis and the McLaren	**MS** cars on track
65		team that was uh (.) a very high speed	following safety
66		impact into the tyre barrier	car
67	MB	quite high sides on the cock pits as well	
68		now so it just tends it does tend to push	
69		the tyres in the conveyer belt up (.) but	
70		that McLaren is buried in there an awful	
71		long way	
72	JA	so we have the second safety car of this	
73		Grand Prix (2) this is awkward for	
74		anybody who needs to pit on this lap	
75		if they are about to run out of fuel (2)	
76		and the uh BMW mechanics (.) are out in	
77		the pit lane at the moment there's quite	
78		few teams mechanics sitting	
79		waiting for their drivers Williams are	
80		out as well so too (.) Red Bull (.)	
81		looking a little further down the pit lane	
82		(.) I can see uh looks like Force India	**MCU** NoH in
83		are ready as well...	McLaren garage
		...	
137	MB	... gone off the race track it's	
138		been some time (.) since he went off the	**HELI** accident
139		race track there is the uh medical team	site
140		down there Dr. Gary Hartstein (.) one	
141		of the eminent physicians who's in	
142		charge of the medical side of things for	
143		the FIA (.) and his uh (.) all of his team	
144		they'll be down there with Heikki	
145		Kovalainen (.) who has gone off at	
146		turn three at about a hundred and forty	
147		miles an hour something broke on the	
148		car (.) that was clear to see (.) and he	

149		went deep into the tyre barrier (.)	**MS** cars on track;
150		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 (.)	McLaren
160		for them is right at the uh other end of	mechanic;
161		the paddock by Ferrari and of course	
162		McLaren are down here at the uh far end	Red Bull
163		but they've gone down there to uh	mechanics
164		see what's happening when Heikki	waiting for pit
165		gets back into the uh medical centre	stop
166		which he will be going to very soon I	**OB** LH on track
167		will let you know as soon as I know	
168		anymore	
169	JA	and of course it's significant for Lewis	
170		Hamilton too (.) uh obviously our main	
171		concern here our total concern here (.) is	
172		for Heikki Kovalainen but	
173		if you're in the team as well you've got	**MS** MS on
174		to you've got to be thinking about what	Ferrari pit wall
175		broke and might that be a risk on	
176		Lewis Hamilton's car are we going to	**GPS** pit lane
177		retire him from the Grand Prix the pit	open
178		lane is now open and I suspect it'll	**HELI** accident
179		become quite popular with the mid field	site
180		pack Barrichello Nakajima Fisichella	
181		Webber (.) has pitted actually David	
182		Coulthard I believe will be in and um (.)	**MS/LS** cars on
183		well they often quite they uh show a lot	track following
184		of caution obviously as they are taking	safety car
185		drivers out of the car a brilliant system	
186		in the cars now where they can (.) take	
187		the driver out completely special	
188		brackets on the seat (.) so the driver and	
189		the seat can easily be cleared out of the	
190		car	
191	MB	quite a bit of work going on to repair	**MS** cars entering
192		the tyre barrier as well down there	pit lane for their
193		which what makes it look like a more	pit stops
194		crowded scene as uh Rubens Barrichello	
195		from sixth place in the Honda (.) comes	
196		into the pit lane (.) he will be relieved	
197		that uh the race director has finally	**OB** NH on track
198		opened the pit lane (.) also coming in	

199		Jenson Button and Kazuki Nakajima	
		...	
282		... there is Kovalainen's (.) McLaren	**HK** car being
283		(3)	lifted by crane
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		[ ]	
291	JA	yeah	
292	MB	unusual so the nose has taken I mean	
293		mean it was unabated speed (.) and uh	
294		(.) that uh is very unusual you can	
295		look through as you say look through	
296		Heikki Kovalainen's cock pit there and	
297		see day light and see the tractor tyre	
298		the other side of it (.) which suggests that	
299		uh structurally at the front it's taken	
300		an unu-I would think there has been	
301		some twisting action gone on in there as	**REP/LS** HK
302		well	being stretchered
303	JA	there is Kovalainen (.) thumbs up from	away; waves
304		[ ]	
305	MB	thumbs up	
306	JA	Heikki Kovalainen that's what we want	
307		to see (2) yeah well I'm sure he will	**REP/OB** HK
308		be uh feeling sore feet (.) here is a look	going into wall
309		at what happened then...	