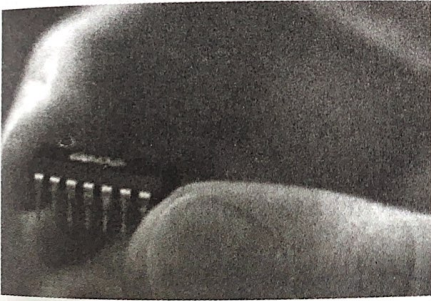


8. For questions 1–5, you must choose which of the paragraphs A – F on the next page fit into the numbered gaps in the following continuation of the article. There is one extra paragraph, which does not fit in any of the gaps. Explain the meaning of italicised word combinations.



1. Each of the *subscription digital television providers* (*Sky* – the satellite television company in which *News International*, owner of *The Sunday Times*, has a 35 % stake – *NTL* and *Telewest*) has created a slightly different type of EPG, though the fundamentals are the same. Even *Freeview*, where the EPG varies depending on which of a dozen manufacturers' boxes you own, is trying to consolidate listings into a single *guide*.

2. These new approaches now dominate. Almost everybody flicks from channel to channel, regardless of whether they have five channels or 200, but a further EPG innovation has made *flicking* more precise – the “banner”, pictured above. Looking for another programme inevitably takes your attention away from the one you’re watching, as you change channels or consult the *listings*.

3. The most significant consequence is that digital viewers flick far more than traditional analogue audiences. Younger enthusiasts – if they are alone – often watch two or three channels at the same time, *hopping* rapidly *back and forth* using the banner. The under-30s, who are also the age group most valued by advertisers, are half as likely to watch the advertisements when they have digital television. Instead, they use the EPG to check other programmes rapidly, plan what to watch next or connect to an *interactive service*. The banner tells viewers about programmes, not channels.

4. The success of a channel can be seriously affected by the way the EPG assigns it to a specific category, such as news, and its position within that category’s listings. A channel that is near the top attracts much more traffic – viewers who watch briefly before deciding whether to stay or move on – than those that appear lower down. Where channels are placed on the EPG is an emotive issue.

5. The *Sky Digital* platform dominates the multi-channel world: 7.3m homes subscribe (compared with 2.3m cable homes and 3.4m with *Freeview*). *Sky* adopts a simple approach to its EPG listings, adding each new channel as it is launched to the end of the relevant category. As a result, popular channels that have been launched most recently find themselves well down the *Sky EPG*. “In our view, *ITV News* is damaged by being so far away from its competitors on the *Sky EPG*,” says Sophie Cohen, director of policy at *ITN*, referring to a viewer having to make seven or more button presses on the banner to reach *ITV News* after watching one of its direct competitors, *BBC News 24* or *Sky News*. “We believe that it is not only bad for us but also bad for news viewers, who have less effective choice as a result.”

As a result, the EPG makes viewers less loyal to channels, as they simply seek the programmes they

viewers, who have less effective choice as a result.”

A Result: the EPG makes viewers less loyal to channels, as they simply seek the programmes they want. Loyalty is further eroded because favourite shows such as the *Vicar of Dibley*, *Friends* or *Will and Grace* appear on several different channels. The EPG becomes a more effective and trusted guide to finding the right programme than your knowledge of channels or even a *listings magazine*.

B So, the (analogue-era) audience for programmes ranging from *The South Bank Show* to *Newsnight* falls off a cliff in the digital home – a trend that will only grow worse. Soaps and leading entertainment shows are those least affected by the switch to digital, losing only a quarter of their audience.

C The *banner* makes both unnecessary. It pops up across the bottom of the screen at the press of the “Select” button, enabling you to flick through any number of channels to see what else is on.

D “In our view, *ITV News* is damaged by being so far away from its competitors on the *Sky EPG*,” says Sophie Cohen, director of policy at *ITN*, referring to a viewer having to make seven or more button presses on the banner to reach *ITV News* after watching one of its direct competitors, *BBC News 24* or *Sky News*. “We believe that it is not only bad for us but also bad for news viewers, who have less effective choice as a result.”

E Once you’ve *gone digital*, you can still select a favourite programme if you know its channel number, but with perhaps 200 channels on offer, the EPG hands the *viewer* greater power. Either you look down its full list of channels and click on one, or you search *genres of programme* – sport, news, entertainment or music, for example – then choose one from that particular section.

F It can transform their *commercial viability* and has provoked long running tensions between the companies that own the channels and those that own the *platforms* (satellite, cable, broadcast). For *Oftcom*, the new media and telecommunications regulator, this debate is proving a hot potato, and MPs of all persuasions are calling for a review.

for many similar combinations of comedy and celebrity interviews. Daytime talk shows included *The Oprah Winfrey Show*, *Phil Donahue*, and *Live with Regis and Kelly*.

7. How do networks create new shows? Do they make or buy them? For questions 1–11, read the text below and then decide which word best fits each space. The exercise begins with an example (0).



Television production companies either _____ (0) teleplays for TV pilots or buy specs. Some of these scripts are turned into pilots. Those which the production company thinks might be commercially _____ (1) are then marketed to television networks – or television _____ (2) for first-run syndication. (King World distributes Oprah in first-run syndication, for example, because that show is syndicated – is not _____ (3) with a particular network.)

Networks sometimes _____ (4) purchase pilots to prevent other nets from controlling them, and the _____ (5) of a pilot is no guarantee that a show will get an order for more episodes. Those that do get “picked up” get either a full or partial-season order, and the show goes into production, usually _____ (6) itself with permanent sets, a full crew and production offices. Writers are _____ (7), directors are selected and work begins, usually during the late spring and summer before the fall season-series premieres. (Shows can also be mid-season _____ (8), meaning they are ordered _____ (9) to fill holes in a network schedule created by the failure and _____ (10) of shows which premiered in the fall. *Buffy the Vampire Slayer* is an example of a successful mid-season replacement.)

The standard broadcast television season in the United States is 22 episodes per season; sitcoms may have 24 or more; animated programs may have more (or fewer) episodes; cable networks with original programming seem to have _____ (11) on about 10 or 12 episodes per season, much in line with British television programming.

- | | | | | | | | | |
|----|---|-------------------|---|----------------|---|--------------|---|----------------|
| 0 | A | commission | B | hire | C | appoint | D | authorize |
| 1 | A | doable | B | possible | C | viable | D | practical |
| 2 | A | deliverers | B | distributors | C | suppliers | D | circulators |
| 3 | A | allied | B | affiliated | C | united | D | joined |
| 4 | A | preemptively | B | anticipatingly | C | defensively | D | preventatively |
| 5 | A | grip | B | grasp | C | leverage | D | purchase |
| 6 | A | ascertaining | B | instituting | C | confirming | D | establishing |
| 7 | A | chartered | B | rented | C | hired | D | engaged |
| 8 | A | replacements | B | surrogates | C | stand-ins | D | proxies |
| 9 | A | exclusively | B | explicitly | C | specifically | D | distinctively |
| 10 | A | abolition | B | cancellation | C | cessation | D | abandonment |
| 11 | A | reconciled | B | settled | C | calmed | D | relaxed |

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

8. Work in pairs. Read the passage on the life cycle of TV shows. In the text find the words that have the same meaning as those in the box.

broadcast shooting multi-part show part of a show group of actors
group that shoots the show spectator content ad price
viewers popularity period to find out the shows' popularity project
permission discontinuance of the show production example originally
unpopular avoid not often at once modestly

American soap operas air in the afternoon, five days a week, without any significant break in taping and airing schedules throughout the year. This means that these serials air approximately 260 episodes a year, making their casts and crews the busiest in show business. These shows are rarely, if ever, repeated, making it difficult for viewers to "catch up" when they miss a month, or even a week, of programming. Networks use profits from commercials run during the show to pay the production company, which in turn pays the cast and crew, and keeps a share of the profits for itself. (Networks sometimes act as both production companies and distributors.) As advertising rates are based on the size of the audience, measuring the number of people watching a network is very important. This measurement is known as a show or network's ratings. Sweeps months (usually May and November in the US) are important landmarks in the television year – ratings earned during these periods determine advertising rates until the next sweeps period, therefore shows often have their most exciting plot developments happen during sweeps. Shows that are successful with audiences and advertisers receive authorization from the network to continue production. Those that are not successful are often quickly told to discontinue production by the network, known as cancellation. There are instances of initially low-rated shows surviving cancellation and later becoming highly-popular, but these are rare. For the most part, shows that are not immediately even moderately successful will be cancelled by the end of November sweeps.



9. Work in pairs. Describe American TV and compare it with Ukrainian TV. Use the materials in this passage.