

**THE INFLUENCE OF PAY-TO-VIEW TELEVISION ON PROFESSIONAL
CRICKET — PROFESSIONAL CRICKET PLAYER PERCEPTIONS**

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ABSTRACT

Professional cricket in England and Wales has undergone a significant period of transformation during the last 20 years. The aim of this study is to identify the role that pay-to-view television has played during this period of transformation from the perspective of professional cricket players. Specifically, this research seeks to identify the influence of pay-to-view television on cricket governance, economics and culture, from the perspective of professional cricket players in England and Wales.

Qualitative methods of research, in the form of five semi-structured interviews, are utilised to conduct an exemplifying case study. A grounded theory approach frames the data analysis.

The results suggest that pay-to-view television acts as a vehicle of change; through fuelling the process of globalisation, television provides insight into global cricket and subsequently influences cricket's relationship with television in England and Wales. Players feel that pay-to-view television plays a significant role in influencing cricket from a cultural, economic and governance perspective.

The findings suggest that professional cricket in England and Wales is increasingly reliant on the substantial economic resource that pay-to-view television provides. Although players are acutely aware of the dependence and influence of television, they tend not to cite it as problematic — rather they see it as an inevitable and necessary consequence of cricket's evolution.

Future research should seek to test, and further investigate, the influence of television on professional cricket in additional professional club settings in England and Wales. It should additionally seek to discover to what extent television's influence exists, in global form, in fellow cricket playing nations such as Australia, South Africa, India, New Zealand and Pakistan.

Keywords: Cricket, Television, Free-to-Air, Globalisation, Pay-to-view, Sky.

LIST OF ABBREVIATIONS

BCCI	Board of Control for Cricket in India
BBC	British Broadcasting Cooperation
CPL	Caribbean Premier League
ECB	England and Wales Cricket Board
EPL	English Premier League
ICC	International Cricket Council
IPL	Indian Premier League
ITV	Independent Television

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1 INTRODUCTION

The relationship between cricket and television in England and Wales has become ever more significant in recent years, primarily due to the level of televised rights granted exclusively to Sky — a dominate player in the pay-to-view market in the United Kingdom. Considering the historical cultural importance of cricket in England and Wales, the significance of the relationship between cricket and Sky has tended to focus on the fairness of cricket fans having to pay to watch cricket on television. Clearly, however, such a relationship will likely have wider consequences, which affect various cricket stakeholders at various levels.

Perhaps the most appropriate method to summarise the changing relationship between cricket and television in England and Wales is as a journey of significant changes. Cricket began on free-to-view television, firstly with the BBC and later with Channel 4 and halted where it resides today, in the hands of the pay-to-view operator Sky. As cricket has travelled the journey from free-to-air to pay-to-view, intense debate surrounding the ever-changing relationship that cricket appears to have with television has continued. Significantly, Sky has dominated the pay television market in the UK for more than 15 years. Relying largely on revenue generated via its movie and sport subscriptions, Sky, as is the case in numerous other major European countries, holds a single dominant position, in the pay television market (Cave & Crandall 2001). Only challenged in 2013 and 2014 on its football and rugby television rights, by BT Sport, Sky continues to hold exclusive rights to televised cricket in the UK.

Given a strong personal relationship exists between myself and cricket — it is necessary to position myself as the researcher and justify why the relationship between cricket and television is of such significance. I previously studied BA Sport and Coaching studies at Oxford Brookes University (UK) and I am currently studying MA Sport Science and Management at Jyväskylä University (Finland). My previous dissertation sought to identify the impact of Twenty20, a newly invented format of cricket, on professional

cricket development. The results suggested that that by attracting a wider, more diverse audience, Twenty20, with help from Sky, Channel 4 and the ECB, had nurtured interest back into professional cricket through radical transformation. It was during the conduction of my dissertation that I begun to consider, academically, what lay behind such changes and what might the future hold for professional cricket.

My interest in cricket stemmed from a young age, playing at a local level in a small rural village in England. It was during that time that I developed a keen interest in mediated sport, especially televised cricket. My interest in mediated sport grew from the controversy and confusion that commonly surrounded cricket's relationship with television. Since 1998, I had observed international and domestic cricket in England and Wales undergo a transformation, a journey of change in regards to its relationship with television.

Perhaps the most significant year, was 2006, which saw the governing body of cricket for England and Wales (ECB) award exclusive television rights of the home (England) Test cricket matches to the pay-to-view media operator, Sky. Subsequently, Test cricket, which had been previously been available on free-to-air television, would require a subscription fee to watch the Test matches. Many questioned the fairness of the exclusive deal, considering the cultural importance of cricket to people in England and Wales. Was it fair that those who had an interest in cricket had to pay a monthly subscription fee to watch the sport they love?

Despite the increased debate surrounding the relationship, Sky, Channel 5 and the ECB have recently signed a new four-year deal (2012), reportedly worth £260 million (Hoult 2012). The deal saw Sky retain exclusive television rights to broadcast all England's international games and all county cricket games in England and Wales. Whilst Channel 5 received rights to show highlights of England's home international fixtures and the BBC retain the live audio rights. Perhaps, the new deal was not unforeseen, yet I begun

to consider a new question based on Sky's and the ECB's relationship to date. What influence had television had on cricket in England and Wales, and what those within the game thought about the relationship?

As a cricket fan, I feel I have travelled the journey. I am able to point to some of the good, the bad and the ugly parts of cricket's relationship with television from a fans perspective. An insight that has yet to be considered is that of those who are directly affected by the relationship, the professional players. Therefore, this research seeks to identify the influence of television on professional cricket according to professional cricket player perceptions in England and Wales.

2 LITERATURE REVIEW

Professional cricket, both globally and locally, has undergone a significant journey of change, particularly within the last 15 years. Both globalisation theory and media literature describe, chronologically, key milestones that have underpinned such change, and furthermore explain why the relationship between television and cricket is of such fundamental importance today. Globalisation theory, recognised as the key to understanding changes in contemporary sport, shapes the analysis of appropriate cricket and media literature (Brookes 2002, 73). The following key concepts are derived from the literature; Traditional Cricket Culture, ECB Rebranding Strategy, Twenty20 – A Global Product and Global v Local – Cricket and Television in the UK.

2.1 Globalisation Theory – Theoretical Framework

If one is to accept that cricket has undergone a period of transformation, change, or even evolution, it is first necessary to identify, and discuss, a suitable theoretical framework to describe and frame such change. Brookes (2002, 73) suggested that in order to understand changes to modern sport, one must consider the process of globalisation when evaluating such change. Similarly, Jarvie (2006, 87) recognised that in order to understand changes to sport, culture and society one must understand the process of globalisation. One key definition of globalisation that this study is based upon is:

Globalisation is the process by which interaction between humans, and the effect of that interaction, occurs across global distances with increasing regularity, intensity and speed (Jarvie 2006, 93).

The process of globalisation, stemming from the 16th century, is not a new phenomena, rather it has gathered considerable pace in recent years with the advent of ever improving modern technology — such as the internet and television (Andrews 2003). The key characteristic underpinning the process of globalisation is the transcendence of national boundaries. Cricket, like many other sports, has been subject to the process of globalisation for several decades. Initially, cricket began spreading to other countries when British soldiers and settlers introduced it to the various colonies of the empire (Kaufman & Patterson 2005). Subsequently, today, most Commonwealth countries have a strong cricket culture, as is discussed in detail in the following section and highlighted in Figure 1.

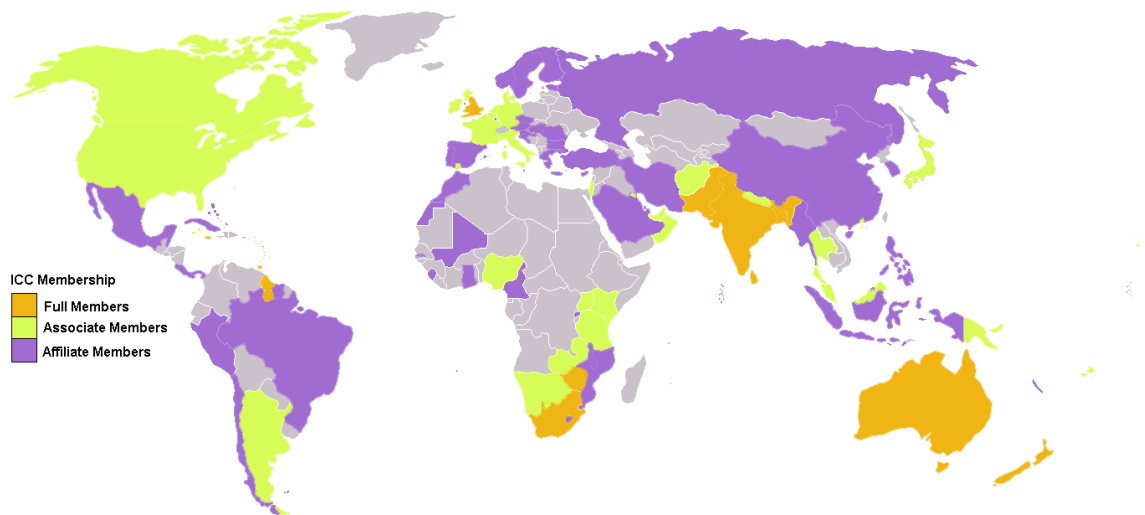


Figure 1 Cricket Playing Nations ICC Membership Level (ICC.com 2014).

Figure 1 depicts cricket playing nations and their level of membership with the International Cricket Council (ICC), the global governing body for cricket. Fully associated members have a strong, long-standing history of playing cricket. Full members have a strong interdependent relationship with one another as they have played international Test cricket against one another for many decades (ICC.com 2014). In recent years, the accelerating process of globalisation has increased such interdependence amongst full members. Globalisation, for some, has forced cricket, not

just in England and Wales, to compete with sport from around the world, challenging its traditions and encouraging it to change to fit into the global, modern sport market (Gupta 2007). Such a position correlates with specific evidence to suggest that globalisation exists including; the world feeling smaller, challenges to traditional values, and culture becoming more homogenous. Key to understanding the process of globalisation is to recognise that it is not only highly uneven, in relation to influence, which varies over time, but rather more it is a process, which has no clear beginning or end (Jackson & Andrews 1999) . The process of globalisation is understood from three key perspectives, in relation to influence on cultural, political and economic spheres.

Political globalisation, understood as the increasing power and number of global sport organisations, or cricket organisations in this instance, which shape, govern or influence international sport (Jarvie 2006, 93). With regard to cricket in England and Wales, there is evidence to suggest that political conflict exists between local governing actors and global political forces. Global cricket competitions and tournaments, taking place at local locations, such as the Indian Premier League (IPL), the Big Bash in Australia, and the Caribbean Premier League (CPL) often take place throughout the year. This is problematic for some professional clubs and competitions that operate in England and Wales as players commit themselves to such global competitions, thus neglecting their responsibility for their club and tournaments operating in England and Wales (Rumford 2013, 15). This can create conflict between the two teams, the tournaments, and even the governing bodies of the two countries of interest.

Underpinning the movement of players across international borders is the process of economic globalisation, which refers to the increasing financial exchange or trading that occurs across national boundaries (Jarvie 2006, 93). The migration of players from England and Wales to earn money in such global competitions is further evidence to suggest that the process of globalisation is relevant to understanding the changes to cricket in England and Wales. Agencies even exist, such as Global Cricket, which seek

to match players from around the world with clubs in England and Wales, thus highlighting the process of global exchange is reciprocal and strongly associated with global flows of finance.

As players travel across international borders, they not only generate interest in cricket in different countries around the world, they also bring with them their own set of beliefs, values, tastes and preferences to and from such competitions. This has fostered a global cultural exchange, amongst not only the players, but also all the stakeholders involved in cricket — players, fans, media, and governing bodies. The growth and exchange of such cultural practice between such stakeholders is summarised as the process of cultural globalisation, where tastes, preferences and beliefs are shared between countries, transcending national borders (Jarvie 2006, 93).

Given the role that globalisation has played in shaping cricket, especially within recent years in England and Wales, this study seeks to explain the influence of pay-to-view television utilising the three key perspectives of globalisation — cultural, political and economic. The following section chronologically describes the key stages that have underpinned changes to cricket in England and Wales and furthermore explores why the relationship between pay-to-view television and cricket is relevant today.

2.2 Traditional Cricket Culture

The game of cricket has developed a rich history with strong and well-established traditions. Historically, playing cricket was understood as helpful in inspiring many qualities that were fundamental to Victorian gentility and manliness (Malcolm 2001). Embodying qualities of fair play, graceful conduct, courage, and commitment in the face of adversity, cricket was fundamentally considered a gentlemen's game (Maguire & Stead 1996). The historical widespread acceptance of this ideology only served to cement the cultural significance of cricket within former British Commonwealth

countries. Numerous definitions exist in relation to the concept of culture. Pederson (1999, 7) discusses culture in relation to approved forms of behaviour of a certain group of people, based on different variable such as age, gender, place of residence, nationality, and ethnicity. Perhaps a more specific, encompassing definition based on historical meaning is:

Culture is a historically created system of meaning and significance...a system of beliefs and practices in terms of which a group of human beings understand, regulate, and structure their individual and collective. It is a way of both understanding and organising human life. (Parekh 2006, 143.)

Cricket still occupies a strong cultural position in many former British Commonwealth countries including New Zealand, Pakistan, Australia, India, South Africa, Sri Lanka, Barbados and Trinidad and Tobago. Although cricket in the UK does not compete, in relation to popularity, with the English Football League (EPL), it is still often argued that cricket, as a form of English national identity, is exceptionally strong due to its rich history, well-established traditions and its development from the British Empire (Maguire & Stead 1996).

The cultural importance of cricket, especially international Test cricket, within the UK is significant. Test cricket was previously regarded as a national sporting event that, alongside Wimbledon and the FA Cup final, held tremendous cultural value within the UK (Boyle & Haynes 2000, 69). One of the key factors concerning cricket and its relationship with television has been the degree of cultural significance that cricket holds in the UK. The other aspect of traditional cricket culture concerned the degree to which the strong association with tradition was having a negative effect on the sport. Gupta (2007) suggested that the emphasis on tradition was in fact hurting the image of cricket when it was trying to fit into a modern sport market alongside competitions such as the English Premier League. Similarly, Moss (2002) proposed that cricket's

association with tradition was perhaps detrimental to the image of the sport. Cricket became regarded by some as stuffy or old fashioned and was coupled with images of tweedy gents and small village greens. The strong traditional characteristics, at the core of traditional cricket culture, appeared challenged by an undercurrent for change. The next section seeks to identify the origin and development of the challenge to traditional cricket culture.

2.3 England and Wales Cricket Board Rebranding Strategy

In the 1990's, interest in English cricket was in serious decline. Perhaps, this was due to the formation of the English Premier Football League, the extension of the football season to ten months a year and the developing negative image of traditional cricket culture (Harwood 2005). In the late 1990's, the England and Wales Cricket board (ECB) had to make a key decision, attempt to nurture interest into cricket through the sport's pre-existing form or reinvent the sport with radically new features (Bennett *et al.*, 2007). The ECB opted to reinvent the sport with radically new features and applied a comprehensive rebranding strategy.

The first key decision relating to the rebranding strategy came in 1998 when television-broadcasting rights for the cricket Test matches involving England shifted from the BBC to a partnership between Sky and Channel 4 (Mitchell & Brooks 1998, 41). The Broadcasting Act, created in 1990, had prevented certain sporting events from broadcasting exclusively on pay-to-view, whilst still allowing sport events to be shown on non-terrestrial subscription channels. Table 1 outlines the key UK bidders for sports rights since the early 1990's, and who remain amongst the key bidders today, not including BT Sport.

Table 1 The Key UK Bidders for Sports Rights (1990's–2014) (Cowie & Williams 1997, 623).

Provider	Description	England Cricket Television Rights?	
BBC	Fixed licence fee independent of audience share	Live coverage/Highlights	<1950–1998
ITV	Advertising revenue linked to size of audience	n/a	n/a
Sky	Satellite Pay TV broadcaster of subscription channels	Live Coverage/Highlights	1998–Present
Eurosport	Free-to-air satellite channel	n/a	n/a
Channel 4	Advertising revenue linked to size of audience	Live coverage/Highlights	1998–2004
Channel 5	Advertising revenue linked to size of audience	Highlights	2006–Present

Table 1 supports the notion that the BBC dominated televised coverage of English cricket from 1950–1998, showing both highlights and live cricket during that period. Such domination shifted to Sky in 1998 — who today remain the key player with regard to televised cricket rights in the UK (Cowie & Williams 1997, 623). The introduction of BT Sport in August 2013 has yet to have any influence over televised cricket rights, however this may change in the future as BT continue to seek to challenge Sky's domination of the pay-tv market in the UK.

Table 2 shows a comparison between key channel provider in the UK, with their equivalent Finnish provider, channels are listed in order of audience share. BBC.co.uk (2013) provides information concerning data from the UK, whilst Digita.fi (n.d.) provides data concerning Finland.

Table 2 Comparison between Key Channel Providers in the UK and Finland (BBC.co.uk 2013; Digita.fi n.d.).

Provider – UK	Est	Audience Share (2013)	Provider – FIN	Est	Audience Share (2013)
BBC	1936	26.8%	Yle	1958	37.9%
ITV	1955	16.5%	MTV3	1957	19%
Sky	1990	8.3 %	Nelonen Pro / MTV Sport	2007 2004	3.7% 0.6%
Channel 4	1982	5.8%	Nelonen	1997	8.8%
Channel 5	1997	4.5%	Sub	2000	5.1%

Table 2 illustrates that although the television market in the UK and Finland is considerably different concerning size, it does show similarities in the way it is structured. The long-established free-to-air providers, BBC and Yle, dominate the market share in both countries, whilst the pay-to-view market occupies less than 10% of the total share in both countries (BBC.co.uk 2013; Digita.fi n.d.). Table 3 outlines the annual percentage share of viewing in the UK according to the broadcaster from 2003–2013.

Table 3 Annual Percentage Share of Total Viewing by Broadcaster in the UK from 2003 until 2013 (BARB.co.uk n.d.).

Provider	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
BBC	38.28	36.65	35.21	34.46	34.01	33.54	32.65	33.17	33.19	33.63	32.36
ITV	24.66	24.14	24.13	23.12	23.21	23.23	23.13	22.86	23.09	22.34	23.05
Channel 4	10.36	10.48	11.00	12.09	11.71	11.57	11.24	11.81	11.31	11.29	10.77
Sky	6.35	6.45	6.36	6.73	6.36	6.02	6.88	6.61	8.71	8.32	8.39
Channel 5	6.46	6.57	6.43	5.87	5.99	6.08	6.12	5.91	5.92	5.98	5.99

Table 3 illustrates that the pay-to-view operator, Sky, has continued to steadily increase its percentage share of viewing since 2003. Clearly, the BBC, as the key free-to-air provider has dominated the share of total viewing percentage, yet its dominance has steadily decreased since 2003 (BARB.co.uk n.d.). Until 1996, cricket Test matches

involving England were placed on a government list, alongside other significant sport events in the UK, which dictated that the sport events must be shown only on free-to-air television. The list of significant sport events, in 1995, included:

- Cricket Test matches involving England,
- The Derby horse race,
- The FIFA world cup soccer finals,
- The FA Cup Final,
- The Grand National horse race,
- The Olympic Games,
- The finals weekend of Wimbledon,
- The Scottish FA cup final, but only in Scotland. (Cowie & Williams 1997, 621.)

Significantly, Table 4 illustrates that Test matches involving England rated fifth amongst the top sports events identified by the BBC as of interest to UK television viewers in 1997 (Cowie & Williams 1997, 622). Furthermore, it shows that cricket Test matches involving England, listed four places higher than Premier League football matches in 1997.

Table 4 Top Sports Events of Interest to UK Television Viewers in 1997 (Cowie & Williams 1997, 622).

Event	Sport	Live	Highlights
1. World Cup Soccer	Football	BBC/ ITV/ Euro S	BBC/ ITV/Euro S
2. FA Cup Final	Football	BBC	BBC / Sky
3. Scottish FA Cup Final	Football	BBC / Sky	BBC / Sky
4. Rugby League Challenge Cup	Rugby League	BBC	BBC
5. UK Test Matches	Cricket	BBC	BBC / Sky
6. Wimbledon	Tennis	BBC	BBC / Channel 1
7. Rugby Union World Cup	Rugby Union	ITV / Eurosport	ITV / Eurosport
8. Five Nations Rugby	Rugby Union	BBC	BBC / Sky
9. Premier League	Football	Sky	Sky / BBC
10. The Olympic Games	Athletics	BBC / Eurosport	BBC / Eurosport
11. The Derby	Horse Racing	C4	C4
12. World Championship Athletics	Athletics	BBC / Eurosport	BBC / Eurosport
13. British Grand Prix	Motor Racing	BBC / Eurosport	BBC / Eurosport
14. The Open	Golf	BBC	BBC
15. World Snooker Championship	Snooker	BBC	BBC
16. Commonwealth Games	Athletics	BBC	BBC
17. Ryder Cup	Golf	Sky	Sky / Eurosport
18. Winter Olympics	Winter Sports	BBC / Eurosport	BBC / Eurosport
19. Pilkington Cup Final	Rugby Union	Sky	Sky / BBC
20. Welsh Rugby Final	Rugby Union	BBC Wales	BBC Wales / S4C

With reference to Table 4, one would assume that the ECB were acutely aware of the popularity of Test matches involving England, and the governing body for cricket in England and Wales played a pivotal role in influencing cricket's relationship with television. The decision to award exclusive rights to Sky and Channel 4 was only possible after the ECB successfully lobbied the UK Government. Thus, television rights for Test cricket matches involving England were downgraded to a 'B' government-regulated list from an 'A' list, which had restricted their sale to pay-to-view. This allowed satellite and cable television live exclusive coverage on the condition that highlights were screened on a terrestrial channel (Boyle & Haynes 2000, 216). As Boyle and Haynes (2000, 35) highlighted — the arrangement to broadcast some sport events relied on the good will of governing bodies such as the ECB as they were not protected by the Broadcasting Act, as identified in Table 5.

Table 5 Revised List of Sport Events Protected under Part IV of the Broadcasting Act 1996–2014 (Coverage of Sport on Television n.d.).

Group A (Full Live Coverage Protected)	Group B (Secondary Coverage Protected)
The Olympic Games The FIFA World Cup Finals Tournament	Cricket Test matches played in England
The European Football Championship Finals Tournament	Non-Finals play in the Wimbledon Tournament
The FA Cup Final	All Other Matches in the Rugby World Cup Finals Tournament
The Scottish FA Cup Final (in Scotland)	Six Nations Rugby Tournament Matches Involving Home Countries
The Grand National	The Open Golf Championship
The Derby	The Commonwealth Games
The Wimbledon Tennis Finals	The World Athletics Championship
The Rugby World Cup Final The Rugby League Challenge Cup Final	The Cricket World Cup– The Final, Semi-finals and Matches Involving Home Nations' Teams
	The Ryder Cup

Surprisingly, Table 5 illustrates that the Broadcasting Act of 1996 has not changed since its revision, despite the addition of major sporting events to the sporting calendar, such as the UEFA Champions League and the English Premier League (Coverage of Sport on Television, n.d.). What is perhaps most noteworthy, is that Test cricket in 1997 was ranked the fifth most important sport event to BBC television viewers. However, the UK government deemed it not a sport of national interest and subsequently downgraded the sale of television rights to Group B, perhaps primarily on the advice and request of the ECB.

The downgrading of the rights was significant not only politically, but also economically and culturally. Culturally, it signalled that Test cricket no longer had the national resonance it had alongside events such as Wimbledon and the FA Cup Final

(Boyle & Haynes 2000, 35). Economically, the deal provided substantially increased revenue, which the ECB described as vital for securing the well-being of English cricket (Boyle & Haynes 2000, 216). However, the ECB appeared not just swayed by the increased revenue that this deal provided but by the innovative techniques promised by Sky and Channel 4 to promote cricket, particularly to younger audiences (Bennett *et al.*, 2007).

The interdependent relationships established between Channel 4, Sky and the ECB were crucial in deciding the future vision of English cricket. Together, Channel 4 and the ECB worked to appeal to a wider audience through giving cricket a fresher, younger and more multicultural image (Lorenz 2003). Channel 4 banned the use of cricket jargon during broadcasts and taught viewers the rules of the game through in-depth analysis using comprehensible language (Carter 2004). Simple steps such as these saw Channel 4 achieve some of its highest ever audiences during the 2005 Ashes series (Bennett *et al.*, 2007). The 2005 Ashes Test series between England and Australia attracted an average of 2.5 million UK terrestrial television viewers each day, with a peak of nearly eight million viewers (Harwood 2005). Such figures represented the highest ever-sporting audience figures for Channel 4, such figures are identified in Table 6.

Table 6 Average Weekly Viewing Hours and Share of Viewing by Channel, 1999 v 2003 (BARB.co.uk 2013).

Provider	Average Weekly Viewing	Share	Average Weekly Viewing	Share
	Year – 1997		Year – 2003	
BBC 1 and 2	6h:55	25.7	7h:03	25.7
ITV	6h:29	24.1	5h:37	24.0
Channel 4	1h:56	7.2	1h:38	5.9
Channel 5	1h:10	4.3	1h:12	4.3
Sky Sports 1,2,3	1h:05	4.0	0:41	2.5
Total Sky	3h:20	12.3	1h:51	6.7
All / Any TV				

Table 6 provides a comparison of the weekly viewing hours and audience share from 1997–2003. Significantly, total Sky Sports viewing hours and share actually decreased from 1997–2003. Whilst the BBC maintained its audience share and increased its average weekly viewing, Channel 4 actually had both a lower share of the audience and average weekly viewing hours in 1997 compared to 2003 (BARB.co.uk 2013). A similar pattern emerges in Table 7, which compares the average daily and weekly reach of television providers in the UK between 1997 and 2003.

Table 7 Average Daily and Weekly Reach by Channel, 1999 v 2003 (BARB.co.uk 2013).

Provider	Daily Reach	Weekly Reach	Daily Reach	Weekly Reach
	(%)	(%)	(%)	(%)
	Year – 1997		Year – 2003	
BBC 1 and 2	59.4	89.7	54.9	86.6
ITV	53.9	86.7	44.2	79.3
Channel 4	30.5	73.2	24	62.8
Channel 5	17.8	52.5	16.7	49.7
Sky Sports 1,2,3	16.8	55.6	8.3	21.1
Total Sky	32.7	65.4	21.7	52.6
All / Any TV	85.8	96.8	78.8	95.1

One may expect that as Sky channel-viewing figures would have increased between from 1999 and 2003, given its growth as a company during that period. Yet again, Table 7 actually suggests that Sky had a lower daily and weekly reach percentage in 2003 compared to 1999 (BARB.co.uk 2013). Clearly, in 1997 and 2003, the BBC, ITV and Channel4 dominated the share of the viewing in relation to daily and weekly reach. Significantly, however, Table 8 shows the most televised sports on Sky Sports, where cricket features third with 4,711 hours broadcast in 2013. Clearly, this represents a significant amount of televised cricket, yet one could argue it becomes less significant given that Sky holds a far lower daily and weekly audience reach percentage compared to previous providers of televised cricket such as Channel 4 and the BBC.

Table 8 Most Televised Sports in 2013 on Sky Sports, including support programming, 3D and live coverage (Sky 2014).

Sport	Hours
Football	8,462
Golf	5,072
Cricket	4,711
F1	4,098
Rugby	2,055
Tennis	1,348
Rugby	1,145
Boxing	1,040

Although Table 8 illustrates that cricket on Sky had almost half the amount of hours dedicated to it in 2013 compared to football, yet one could argue 4,711 hours of cricket represents a significant amount of coverage (Sky 2014). Viewing figures, such as those listed in Table 6, 7 and 8 are highly relevant as the importance of large television viewing figures for the well-being of sport, and in this instance cricket, is well documented (Mason 1999). However, cricket, in England and Wales, exclusively shown on Sky, is less reliant on large television figures and rather draws revenue primarily from customer subscription in addition to television commercials and sponsorship. Significantly, international Test cricket in Australia remained, and continues to remain, on free-to-air television — where revenue generated via television commercials and sponsorship relies upon significant television viewing figures. Large television figures increase the financial value of future broadcasting rights, enhance the attractiveness of cricket to commercial sponsors, facilitate merchandising, and fuel coverage in other non-broadcast media, such as newspapers (Mason 1999). Often referred to as the sporting triangle, the relationship between television, sport and sponsorship is described

as being economically critical in sport, and cricket is no different (Boyle & Haynes 2000, 47).

The introduction of a new format of cricket, Twenty20, was a key feature of the ECB's rebranding strategy. Twenty20, best understood as a fast-paced version of one-day cricket, where teams have just 20 overs each to score as many runs as possible. Twenty20 games last approximately three hours with each innings lasting somewhere close to 75 minutes (Kid 2007). Twenty20 had strong television appeal, lasting only three hours; Twenty20 games provided an alternative to one-day games (50 overs) and five day Test cricket matches. Since the 1990's, media corporations invested at unprecedented levels in sporting coverage, particularly as television companies became global entities and media corporations sought cheap and ready-made programming (Nauright 2004). Television executives had sought a viable alternative to football as the perfectly packaged sporting entertainment (Hughes 2007). Twenty20 provided a 'TV friendly' format of cricket that jazzed up cricket and crucially supplied the demand of the television companies (BBC.co.uk 2003).

The introduction of Twenty20 in 2003 at county level throughout England and Wales was assisted by the introduction of floodlights and the assignment of names to teams such as Kent Spitfires and Northampton Steelbacks. Floodlights ensured games could be scheduled at times that could be if not dictated, then certainly influenced by the television companies. The assignment of team names with a battle-like resemblance enhanced the spectacle of the matches taking place (Kuenzel & Yassim 2007). Rules that enhanced Twenty20 as a 'TV friendly' concept included punishment for teams who run over time, player and stump microphones linked to commentators, and fielding restrictions that encouraged big hitting (Rowe 1999, 152). Twenty20 was then able to further stamp its own unique mark on cricket through the inclusion of cheerleaders, loud music, crowds in fancy dress, pre-match performances by well-known pop groups,

barbecues, mobile jacuzzis and provocative commentaries for those watching on television, all adding to the entertainment value of Twenty20 (Murray 2005).

2.4 Twenty20 – A Global Product

As the success of Twenty20 continued domestically in countries such as England and Wales so the format began to transcend domestic cricket boundaries. In 2005, the first friendly international Twenty20 game played between England and Australia at the Rose Bowl, Hampshire. The phenomenon of Twenty20 cricket was beginning to gather pace and begun to spread globally. In 2007, the first international Twenty20 world cup (ICC World Twenty20) held in South Africa, attracted an estimated 400 million television viewers for the final between India and Pakistan (Hughes 2007).

Since the first ICC World Twenty20 Cup there has been an ever increasing number of Twenty20 competitions operating throughout the world, both domestically and globally. Immediately after the world cup, the Board of Control for Cricket in India (BCCI) created the Indian Premier League (IPL). The IPL is a twenty over competition that runs for 44 days and consists of eight franchised teams, each containing two overseas players. The owners of the franchises bid for players from Australia, New Zealand, Sri Lanka, South Africa and India (BBC.co.uk 2007). The IPL received substantial investment (£800 million plus) from selling TV rights and team franchises whilst securing five-year sponsorship deals worth in excess of £25 million (BBC.co.uk 2007; BBC.co.uk 2008). Recently introduced Twenty20 competitions include Australia's Twenty20 Big Bash League, American Twenty20 Championship and Faysal Bank T20 Cup in Pakistan.

Since Twenty20 was introduced in 2003, it's television appeal has continued to establish ever increasing flows of economy, political and cultural interest from across global distances. These flows of exchange across global distances are key factors that

underpin the process of globalisation. The global interest that Twenty20 has generated due to its television appeal appears to have been fundamental in influencing cricket on a global stage. It is necessary to examine how the global journey Twenty20 has travelled has influenced the local, domestic cricket in the UK.

2.5 Global and Local – Cricket and Television in the UK

Following its inception in 2003, Twenty20, as a concept, appears to have boomeranged. In a relatively short period, Twenty20 propelled itself from domestic cricket in the UK to a global stage that attracted global interest and following. At its point of origin, domestic cricket in England and Wales, Twenty20 continued to become stronger, far more influential and of fundamental importance from both the ECB and Sky perspective. The globalisation of Twenty20 has however created conflict within domestic cricket in England and Wales.

The apparent global success of Twenty20 has resulted in a struggle between the traditional structure of domestic cricket within England and Wales and the new global demands of Twenty20 and the television companies. A site of struggle between the global and the local, a disjuncture, appears to exist within domestic cricket in England and Wales (Jackson & Andrews 1999). The constant restructuring of the domestic fixtures in relation to the frequency, format (e.g. 50 over or Twenty20) and rules (e.g. use of floodlights, hawk eye) of the matches is an ever-evolving process that suggests evidence of such a struggle.

The success, and television appeal, of the Twenty20 format has, according to some, constantly threatened other, more traditional formats of domestic cricket. Previously, it was thought Twenty20 would replace cup competitions such as the Friends Provident Trophy, 50-overs, or the NatWest Pro40 series, 40-overs (Atherton 2007). This creates controversy amongst fans, players, coaches and administrators as some see no problem

with this. Others however, enjoy these formats of the game and dislike the idea of Twenty20 taking their place.

Twenty20, created due the need for a 'TV friendly' format of cricket, supplied the demand of the television companies and regenerated interest in cricket within England and Wales. Twenty20, for some, is a format of cricket that the ECB created to fulfil the demands of television companies such as Sky. This ensured that the crucial broadcasting money would continue to be invested in the ECB, whilst Sky could broadcast a format of cricket that fits as a form of television entertainment. To describe the partnership between Sky and the ECB as relationship, would suggest that there has to be a degree of negotiation or sacrifice by both parties. It would appear that Twenty20 could be, if not a sacrifice, an appealing factor for Sky. Going against all forms of traditional cricket culture, Twenty20 appears to be a fundamental influence of television on professional cricket, which has been crucial in shaping cricket both globally and locally in domestic cricket in England and Wales.

Perhaps some of the changes witnessed in domestic cricket in England and Wales are not an explicit demand or request of television companies such as Sky. Yet it does appear that the structure of domestic cricket in England and Wales is constantly altering to meet, if not the demands, then the ideals, of the television companies. Perhaps television's influence on cricket and professional sport is, to some extent, implicit. Whether the influence remains explicit or implicit is less significant. The fundamental principle that requires consideration is the fact that influence does appear to exist in some form and what that influence entails for professional cricket.

3 METHODS

The purpose of this study is to identify the influence of pay-to-view television on professional cricket from the perspective of professional cricket players.

3.1 Research Questions

The main research question — the influence of pay-to-view television on professional cricket from the perspective of professional cricket players, is broken into three smaller, more manageable, specific research questions:

1. What influence do professional players feel pay-to-view television has had on the way that cricket is governed in England and Wales?
2. What influence do professional players feel pay-to-view television has had economically on cricket in England and Wales?
3. What influence do professional players feel pay-to-view television has had on cricket culture in England and Wales?

3.2 Ethics

Prior to embarking upon the process of data collection it was necessary to complete an ethics review checklist (see Appendix 1). The completion of the ethics checklist identified whether an application for ethics approval needed to be submitted, which was found not to be necessary. Only after this step were participants given a consent form (see Appendix 2) which ensured they were clear of the purpose of the study and the methods that would be utilised.

3.3 Participants

All interviewees were members of a professional cricket clubs squad and had played in the first time at some stage in the 2013 season. The professional club is located in the southeast of England, currently plays in Division 2 in the County Championship, group C of the Pro40 one-day league and participates in the Friends Provident T20 cup competition. In all, five participants took part in the research, as shown in Table 9.

Table 9 Participants Involved in the Research.

Code	Profile	Age	Gender
P1	Batsman	26	Male
P2	Batsman	23	Male
P3	Bowler	28	Male
P4	Bowler	24	Male
P5	Batsman	24	Male

Table 9 describes the codes assigned to the participant to ensure anonymity throughout this study, with particular reference to the results and discussion chapters. The profiles of the participants are included regarding their role within the team, thus allowing one to generate distinction and greater understanding between participants responses, based on their role within the team. Table 9 subsequently includes the age of the participants, which in this instance is 23–28. Regrettably, the sample size could not include a broader representation of age due to the limited availability of the participants. Ideally, a wider age range of participants would have been utilised in to generate a broader picture of professional player perceptions at the club. Thus, one should consider the narrow age range of participants when interpreting the findings derived from this study. The final column of Table 9 simply states that all participants involved in this study were male.

3.4 Data Collection

Utilising qualitative methods of research, in the form of semi-structured interviews, a case study examined the influence of television on professional sport according to cricket player professional's perceptions. Five interviews, conducted in an employee's office, recorded using a mobile phone and an Olympus voice recorder, lasted 15–35 minutes in duration.

Qualitative research, associated with key terms such as constructivism, humanism and hermeneutics, was deemed the most suitable way to conduct the research. A qualitative perspective is best described by the proposition that we, as social beings, build upon prior knowledge (constructivism) through the interpretation of how we see things (hermeneutics) and give meaning to what we see (humanism) (Johnson & Onwuegbuzie 2004). A qualitative perspective proposes that it is neither desirable nor possible to have time and context-free generalisations, that research is value-bound and that logic flows from specific to general, i.e. explanations arise inductively from the data (Guba 1990). In this instance, the specific is the influence of pay-to-view television according to a specific group, professional cricket players.

In simplistic terms, qualitative research tends to use words to provide an insight into questions that seek to understand the way people think about a specific subject and the reasons they think that. In qualitative research such as this study, the issue was to cover the subject of study comprehensively, whereas within quantitative research the aim is to use a sample that reflects the population adequately (Ruyter & Scholl 1998). Therefore, the key to conducting sound qualitative research was to carefully target a classified sample that ensured that all possible views and opinions of subjects could have been expressed (Ruyter & Scholl 1998). The purpose of utilising case study research methods was to provide an intensive examination of the chosen setting (Bryman, 2004, 49). Bryman (2004, 51) identified four types of case, the critical case, the unique case, the revelatory case and the exemplifying case. An exemplifying case,

as in this instance, is a case that simply provided a suitable context, a professional cricket club, to answer the research question.

A qualitative position is further characterised by a dislike of detached method of writing and instead advocates a rich and thick description, written directly by the researcher (Johnson & Onwuegbuzie 2004). It is therefore common for qualitative research to advocate the use of small sample sizes. The number of respondents rarely reaches 60 and commonly uses between 10 and 40 participants during the study (Ruyter & Scholl 1998). Regretfully, due to restricted access to the field, just five interviews were conducted during this study. Despite continued attempts to contact numerous professional clubs, gaining access to professional players proved to be an extremely difficult, if not a near impossible task in itself. Clearly, professional players have a busy schedule, even when players did agree to an interview there was a limited amount of time that each player could dedicate to the research. Clearly, such restrictions, regarding time and availability, were both frustrating and reflected somewhat negatively on the creditability of the findings derived from the study.

When using qualitative methods of research scholars have identified some key limitations. The first criticism of case study research in particular is that the findings cannot be generalised — as they only represent those individuals involved in the study, thus raising questions concerning the transferability of the findings (Johnson & Onwuegbuzie 2004). Such a point is especially relevant to this study, given that just five interviews were conducted, with players from the same club and team, and who were of a similar age. However, the purpose of this research was not to provide a comprehensive overview of player perceptions, rather to provide insight into a select number of players at a primary and foundational level. Additionally, the crucial question is how theory or understanding was generated from this study, rather than whether the findings can be generalised to a wider audience (Mitchell 2006).

The second limitation of using qualitative methods of research is that the results tend to be more easily influenced by the researcher's personal biases due largely to the researcher's direct and continued involvement with participants (Johnson & Onwuegbuzie 2004). This was especially relevant during this study as interviewees appeared, at times, to feel there were certain answers that I, as the researcher, wanted, or did not want, to hear. Subsequently, there were a limited number of times, when interviewees appeared to feel under pressure to give the 'right answer'. Although, from my perspective, I was only interested in gaining insight and understanding, perhaps the way I introduced the topic and asked the questions to the interviewees, I gave the impression I was 'after' a certain type of answer. It may have been appropriate to simply state I am examining the relationship between cricket and television, rather than state, as I did in this study, I am examining the *influence* of television on cricket. This would still give a flavour of the research but remove the temptation for the interviewees to second-guess my questioning and my supposed agenda.

The final key limitation is that it is more difficult to test any formulated theories or hypotheses that result from the study (Bryman 2004). Such a finding is not only applicable to my study, moreover to the entire field of qualitative research. This is perhaps especially relevant when conducting research using semi-structured interviews, as this research did. Interviews, conducted in a semi-structured nature, allowed myself as the researcher to explore key issues, whilst the flexible format provides the opportunity to explore emerging issues that had not been accounted for (Kuenzel & Yassim 2007). Drever (1995, 12) stated that semi structured interviews allow for the collection of high quality data whilst allowing participants to ask for clarification should they not understand the question. However, such flexibility regarding the questions can compromise the ability to test the findings in additional settings.

In an attempt to facilitate the testing of the findings from this study, the interviews conducted were semi-structured, using a question guide, which is available to the

reader, (see Appendix 3) in accordance with recommendations by Bryman (2004, 113). Developed using the literature review, the two-page question guide simply provided a template for the interview process, which allowed for flexibility in relation to the questioning and assists future studies to test the findings derived from this research.

3.5 Data Analysis

This section provides an example of how the data from the interviews was analysed using elements of a grounded theory approach as developed by Strauss and Corbin (1998). The key steps in generating theory using grounded theory are described in relation to this study. Grounded theory is described ‘in action’ with regard to the data analysis for this study — references underpin the step-by-step description of grounded theory data analysis. At its most simplistic level, one can define grounded theory as:

An approach to the analysis of qualitative data that aims to generate theory out of research data by achieving a close fit between the two. (Bryman 2004, 540.)

The grounded theory approach is one of the most widely used frameworks for analysing qualitative data, yet there is considerable misunderstanding about what the approach actually entails (Charmaz 2000, 12). The process of selecting, and then coding, the data is said to be the most central process when employing a grounded theory approach (Bryman 2004). It is this process of coding and categorising that is described in detail. Charmaz (2000, 12) distinguishes between two main forms of coding, open or initial and selective or focused. However, during data analysis in this study the description offered by Strauss and Corbin (1990, 61) is perhaps more appropriate. Strauss and Corbin (1990, 61) distinguish between three types of coding, open coding, axial coding and selective coding. During this study, after I selected codes that I felt captured the meaning of the data accurately, those codes were then grouped into categories as

suggested by Strauss and Corbin (1990, 61), this process is described in step-by-step detail.

Step 1– Select and highlight data from the interview transcript

After transcribing each interview it was necessary to continually read through the interview transcripts and highlight data that the researcher deemed to be relevant to answering the research questions. Figure 2 provides an example of how data from the interview transcript was selected, using Atlas qualitative data analysis software, in order to answer the research questions.

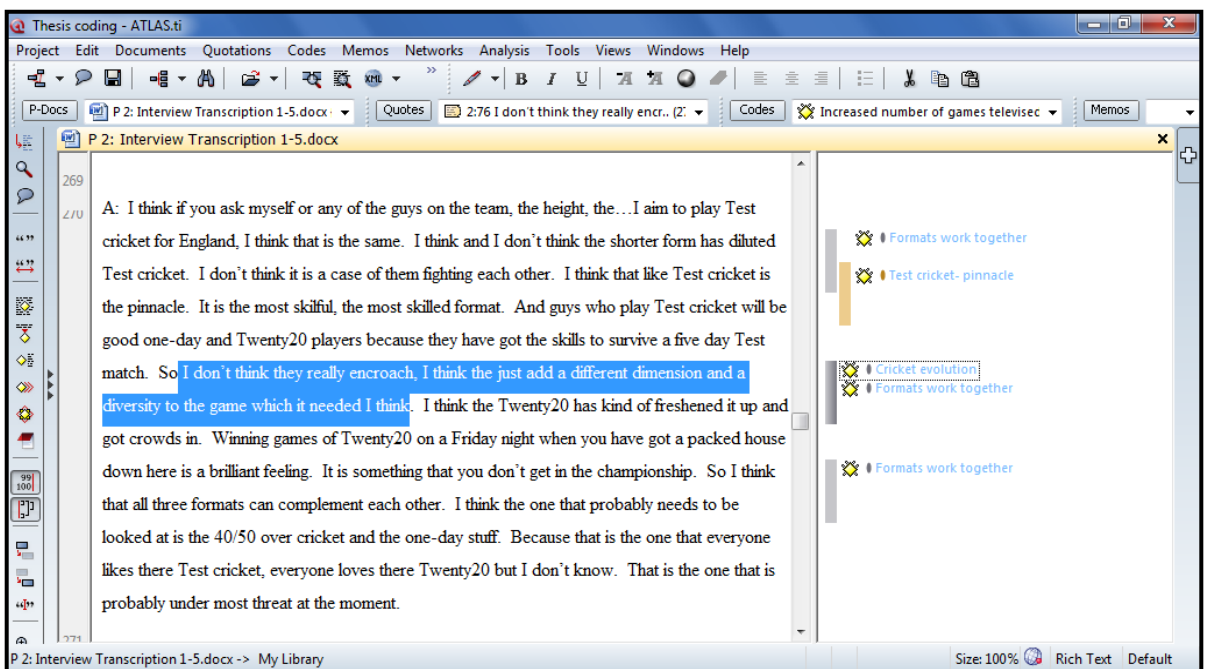


Figure 2 Screenshot of Quote Selection using Atlas Data Analysis Software.

The highlighted text shown in Figure 2 represents the section of text that was deemed relevant, and significant to the study. The text shown on the right hand side of Figure 1 represents the codes that were assigned to the selected text; in this instance the code that was assigned to this particular section of text was cricket evolution, as highlighted in Figure 2.

Step 2– Assign codes to highlighted data that capture the meaning of the text

After highlighting data from the transcript codes were assigned to the highlighted text as a way to label, separate and compile the collected data (Charmaz 1983). The researcher’s interpretation of the data shaped the emergent codes (Charmaz 2000, 14). Table 10 provides an example of the specific procedures that were undertaken to generate codes from the data.

Table 10 Quote-Code-Memo

Quote	Code	Memo
“I guess there is a worldwide interest in domestic cricket, not just in our country. When we play on TV and people watch it in Australia and India.”	TV– Window of global game	Interviewee eluded to television providing a platform where cricket can be consumed on a global scale
Quote	Code	Memo
“When the cameras are down here there is a pressure to play. You will get out quicker when there is rain about because, you know, Sky do command a sway.”	Pressure to play	Interviewee suggested television adds pressure to play the fixture and perhaps do things differently than if the television cameras are not there
Quote	Code	Memo
“The laws are being, you know, picked apart and finely scrutinised by the pundits on TV.”	Increased scrutiny	Interviewee appeared to imply that television also has an influence in relation to the analysis of the game. Through the use of television cricket is analysed in greater detail

- 1) Quotes, displayed in the first column, represent sections of text that were taken from the interview transcript.
- 2) Codes, displayed in the second column, represent labels that were intended to capture the meaning of the quotes.
- 3) Memos, displayed in the third column, describes the reasoning for coding quotes in the manner they were.

Step 3– Group codes with similar properties into categories

The process of developing categories from the codes identified is consistent with elements of Strauss and Corbin’s (1990, 61) description of open coding as ‘the process of breaking down, examining, comparing, conceptualising and categorising data.’ After coding the data it was necessary to continually review the coded data to ensure that the codes grouped into categories were firstly, relevant in answering the research question, and secondly, that the codes had been grouped accurately. Table 11 provides an example of the procedures that were undertaken to generate categories from the codes.

Table 11 Code-Category-Memo

Code	Category	Memo
Increased technology use Influences rules Faster paced matches Night games for viewers Scheduling influence TV and Cricket working together Pressure to play matches	Governance	The seven codes listed were categorised as governance as they related to the way in which cricket operates and functions from the perspective of administrative organisation
Code	Category	Memo
Television money Increased player salaries globally Entertainment Business principles TV meets demands of viewers	Economic	The five codes listed were categorised as economic as they fundamentally related to the specific, or wider, economic influence of television

- 1) Codes, displayed in the first column, represent labels that were intended to capture the meaning of the quotes.
- 2) Categories, displayed in the second column, represent groups of codes that were deemed to be similar in meaning and therefore grouped into categories.
- 3) Memos, displayed in the third column, describe the reasoning for categorising codes in the manner they were.

4 RESULTS

The purpose of this research is to identify the influence of pay-to-view television on professional cricket in England and Wales from the perspective of professional cricket players. Figure 3 provides a visual display of the results obtained from the interviews. Figure 3 is ultimately used as a template to summarise the results that are discussed in detail in this chapter. The four key categories displayed in Figure 3, governance, culture, transnational platform and economic, are utilised as themes to structure the chapter.

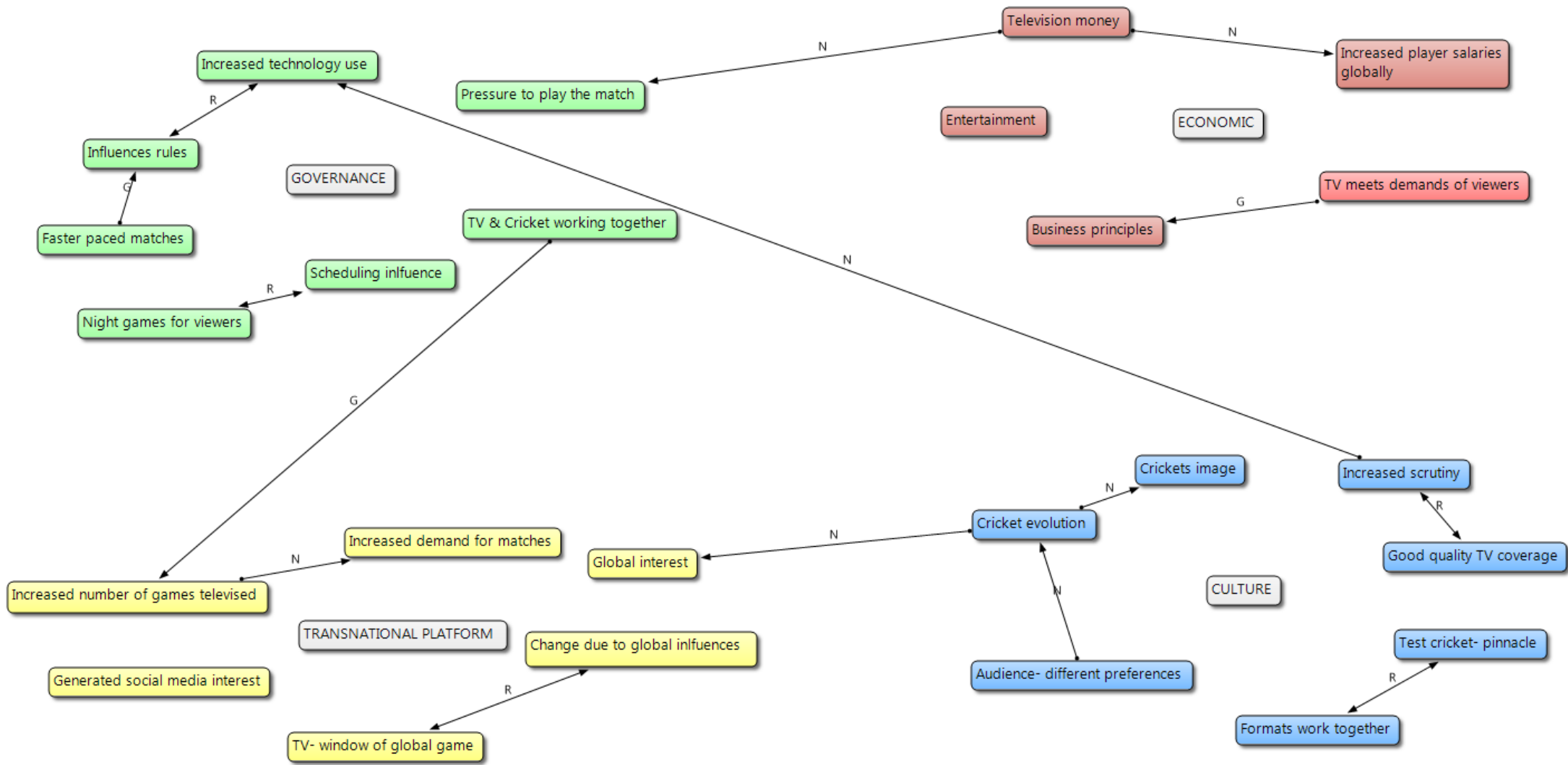


Figure 3 Visual Display of the Four Generated Categories, Codes, and Relationships

* N= Is a cause of

* R= Is associated with

* G= Is part of

Figure 3 illustrates that a network of relationships exist amongst different categories and the surrounding codes. Relationships between codes and categories are described as either a cause of, associated with, or part of one another. Figure 3 depicts a large number of interconnected influences — stemming from pay-to-view television, which ultimately influence professional cricket in England and Wales.

Throughout this chapter, quotes from the interviews are displayed in the following fashion:

“I guess people want the correct decision and yeah more technology is definitely being used because of TV.” (P3)

Italic text, within speech marks, represents the direct quote from the interview. In brackets and italics is a label assigned to the interviewee. As there were five interviewees, each interviewee was assigned a label P, representing player, and a number from 1–5 according to the order in which interviews were conducted. The first interviewee is therefore P1 (player 1), whilst the fifth interviewee is P5 (player 5).

4.1 Transnational Platform

The first category to emerge from the data, Transnational Platform, refers to the notion that cricket in England and Wales has been propelled on to a global, or transnational, platform, because of the influence of pay-to-view television. Such a notion is discussed in detail within the following subsections.

4.1.1 Amount and Quality of Televised Cricket

The data from the interviews frequently referred to the actual number of cricket matches televised in England and Wales. The data suggested that there has been an ever-

increasing number of cricket matches televised in England and Wales. Such a suggestion is consistent with literature written by Bateman and Hill (2011, 67) who stated that the significance of television income and its effects on advertisement and sponsorship have led to an increased number of fixtures in recent years.

“There are a lot more games televised. If you take a look from, you know, a while back. I don’t know even probably ten years I doubt there was as much cricket on Sky for the county scene.” (P1)

The data was not unanimous with regard to what period of time that the number of matches televised has increased. Data from the interview with P1 suggested over a period of approximately 10 years the amount of cricket televised had increased. Although consistent, concerning the number of games televised was currently at a significant number, data from the interview with P3 suggested that there had not been a significant change during the past 10 years. Data obtained from the interview with P4 distinguished between international cricket shown on television and county cricket broadcast on television. Although unspecific, concerning the period of time, data from the interview with P4 was consistent with the findings that a significant amount of cricket is currently broadcast on television.

“Well I guess, I guess over the last ten years the domestic game has been, I wouldn’t say it has changed too much in the last ten years. I think they have shown quite a lot of games on TV.” (P3)

“I think international cricket has always been, you know I can remember when I was growing up watching England, say on the BBC. Obviously, that has changed to Sky now. I can’t ever really recall watching county cricket on TV when I was quite young. Whereas now there is pretty much a game on all the time during the summer.” (P4)

Consistent with the literature, this suggests that pay-to-view operators are able to dedicate more airtime to specific sport channels (Brookes 2002, 27). Clearly, free-to-air channels often have a limited amount of time to broadcast certain events when having to cater for all tastes of television viewers. For example, it is simply illogical to expect the BBC to dedicate more than the eight hours play to cover one day of a cricket Test match. Pre and post match analysis was kept to a minimum as it is in programmes such as the football highlights show Match of the Day. Sky on the other hand has numerous channels dedicated to sport. These channels need filling throughout the year, in relation to content and time, therefore Sky can, and often needs to, dedicate considerable time to pre and post match analysis (Brookes 2002, 27).

Rowe (1999, 82) described in further detail a common situation where a viewer in one country switches on a 24-hour TV sports channel to find an obscure broadcast intended for broadcast in another country, it is unlikely a service the viewer desperately needs or wants. Moreover, it is evidence to suggest not that pay-to-view television is growing to meet demand rather that it is seeking to add 'filler' to what would otherwise be an empty space. Such filler is used to patch the holes that are created through the development of 24-hour channels (Rowe 1999, 82). However, the data suggested additional reasons for the apparent increase in the number of games televised. In fact, the data pointed to a whole host of varying reasons that may have paved way for an increased number of matches televised.

“Obviously, with the England, maybe they have bought a lot more people into it, especially with the Ashes and Twenty20 and stuff in the last ten years. I guess with Twenty20 being the main thing. It has bought a lot more people into watching like games and stuff. I imagine the, because of Sky, with what we are getting with all these ridiculous deals probably because so many more people are watching it. I imagine that is the main thing.”

(P3)

The first reason suggested for the increase lay within the role that the England national cricket team has played in generating interest in cricket and therefore the increased demand for televised cricket matches. Specifically, referring to the prestigious Ashes series, which was of particular significance in 2005 when England played at home to Australia in one of the most tightly fought contests of recent times. The Ashes series of 2005 drew record-breaking television audiences and cited by some as a catalyst for the revival in interest of English cricket (Snoddy 2005). According to the data obtained during interview with P3, the primary reason behind an apparent increased number of games televised was the role of Twenty20 in fostering interest in the shorter form of cricket. The data pointed to the financial deals that clubs are getting from Sky as evidence that such a demand for a shorter form of cricket clearly exists. Interestingly, the data pointed to the players themselves as reasons for the apparent increase in the number of games televised.

“I think, I suppose the sport and the coverage go hand in hand. The sport, you know the standard of the sport has got better. We are better than the guys were 20 or 30 years ago. I think that is objective. Guys playing in 20 or 30 years time will be better than us. You know, more money in the game, more pressures and so you know there is more dynamic on the pitch. There is better skill levels and in turn there is more in depth coverage and you know the analysis. The money being put into the coverage is more so yeah.” (P5)

An increase in the standard of play has, according to a proportion of the data, has driven the amount of coverage up. Through improved, and improving, skill level, players themselves may have fuelled the demand for more television coverage and therefore explain why cricket matches appear to be broadcast more frequently on television. It would appear that the data points to some form of independent relationship between the performance on the pitch, the amount of television coverage and the quality of the television coverage. If the performance on the pitch is high, the interest will be high.

Therefore, television companies are prepared to allocate more time, more economic resources in order to increase the amount and quality of the coverage. Rowe (1999, 152) described the concept of ‘audience hunting’ where the application of new camera angles, broadcasting in 3D (e.g. stump cam) and sound technology (e.g. player microphone, stump microphone) are welcomed by regular television viewers, assisting them to immerse themselves in the action. The following quote would appear to reinforce such a position with regard to the viewing experience.

“I think we play a more exciting brand of cricket, guys are hitting balls out of the park, bowlers are bowling 90mph. We train all year round, we are on 12 month contracts now. We train all winter to keep fit so we are going to be better in the field. So I think it is a more dynamic game now... I do think it is a more exciting game now than it ever has been, even in the five-day stuff... The product as a whole is, the coverage in general, the viewers get a better experience. (P5)

In summary, with regard to the quality and amount of televised coverage, the data tended to point to an increased number of matches televised, perhaps an increased demand for matches, and a consensus that the quality of the televised coverage on pay-to-view was of a high standard.

4.1.2 Global Reach of Pay-to-view Television

Significantly, the data appeared to show that the increased demand for televised cricket matches appeared not to be limited to the UK, rather it pointed toward a global demand. The data pointed toward a reciprocal relationship, in relation to demand for cricket on a global stage. Not only are viewers and spectators able to view cricket played in England and Wales, viewers in England and Wales are able to view cricket from around the world. The data suggested that television lies at the heart of the global exchange of cricket matches. Data obtained from the interview with P4 warned that the global reach

of pay-to-view is creating a similar ‘product’, where everything is repeated on a global stage. Interestingly, Boyle and Haynes (2000, 73) cited an example of snooker as a warning sign of global over exposure on television. They pointed to the global exposure of snooker in the UK as a reason for its decline in popularity, alongside a multiplying number of tournaments around the world and dominance of a handful of players. Such characteristics are strikingly similar to the data obtained from P4’s interview which included cricket’s global exposure, the numerous tournaments that exist which tend to contain the same players.

“If you put the TV on this afternoon there will be the Caribbean Premier League and then it will be the Big Bash and then it is the IPL. To me, with all these players just playing for different clubs around the world it kind of, I find it very similar. I know they are completely different but like the IPL, the CPL, Big Bash, it is all sort, it is the same sort of players going around. It is the same kind of product almost...When it is on television, if you go on Twitter after a wicket has fallen for example, people will be saying that was definitely out or that wasn’t out.” (P4)

“I guess there is a worldwide interest in domestic cricket, not just in our country. When we play on TV and people watch it in Australia, India and all sorts.” (P3)

Data from the interview with P4 suggested that globalised television coverage may have generated a wider social interest in cricket. In the past, a television viewer may have been drawn into watching cricket through reading newspaper stories, observing advertisements or watching news on television. As Bennett et al. (2005) highlighted — television viewers may have become interested in the 2005 Ashes series simply because relatives, friends and peers reported to them that the matches were extremely interesting. Today however, social media platforms such as Twitter can act as a vehicle of interest — potentially it entices new or existing viewers into cricket. This is consistent with a report by Deloitte, which suggested that social networking

complements, rather than threatens, the television industry. James Bates, Deloitte media partner, stated:

Social networks complement the television viewing experience rather than compete with it. A significant amount of social network activity occurs concurrently with television consumption and television programmes provide important topics of conversation for social networks. (Deloitte.com 2011.)

Furthermore, Paul Lee, director of technology, media and telecommunications research at Deloitte, additionally stated:

People love to make comments about the TV they watch...Twitter is a fantastic online market place that allows succinct, pithy comments to reach mass audiences... Twitter amplifies the appeal of TV for those who enjoy their programmes best served with back chat from their favourite commentators... TV and Twitter are very much complements rather than competitors.” (Deloitte.com 2013.)

Cricket, according to the data, would appear to be evermore global in nature. Not only does it refer to global television coverage, it also pointed to the existence of cricket on global social media platforms such as Twitter. Perhaps television and social media are evermore interdependent; significantly, they both appear to have global reach. The relevance of the global reach appears fundamentally significant. Data from interview with P1 concurred that cricket has global reach, because of television, and this reach has the potential to bring about change at the local level. Although making reference to global Twenty20 competitions that exists around the world, the concept of television providing a platform for changes to cricket appears significant.

“I mean having TV and well if people didn’t have TV they wouldn’t see it so they wouldn’t know what the IPL is about, people wouldn’t know what the Big Bash is about...That inevitably influences...they are all on TV in England as well so that is going to affect the game here...The IPL is massive and yeah I think it is kind of the glitz and glamour there and I think people probably want a taste of and see what the English county scene is like as well. If you look at things like the Big Bash and stuff and flashing bails and things like that. These innovations that come around trying to make a massive spectacle, inevitably those things filter in to our cricket.” (P1)

The data suggested that cricket, irrespective of the country of origin, can be consumed at the local level, on a global scale, because of television. This process, in essence the showcasing of local cricket on the global stage, has the potential to influence cricket in England and Wales. This could be particularly relevant to cricket in England and Wales as it continues to seek to compete with major UK sport events, leagues and competitions such as the English Premier League, Wimbledon, British Grand Prix, and the Rugby League Challenge Cup. Perhaps cricket in England and Wales today need not only compete with UK sport but rather global sport. As Jarvie (2006, 88) concludes the contemporary sport world is a smaller place where the focus has shifted from the national, to the international and global arena. The data pointed to the role of television in: 1) Creating awareness of how global cricket operates, e.g. flashing bails in the Big Bash in Australia or gold kits in the Indian Premier League, and 2) Suggesting that because of television, features such as these, are filtering into cricket in England and Wales.

4.2 Governance

The second category to emerge from the data, Governance, refers to the notion that the way cricket is governed in England and Wales has changed due to the influence of pay-

to-view television. Such a finding is discussed in detail within the following subsections.

4.2.1 Scheduling of Matches

The data suggested one key influence of pay-to-view television on cricket was that of when the matches actually took place during the day. Depending on the type of match being played, cricket matches can take place during the day, during the day and night, or only during the night. With regard to whether or not television influenced the scheduling of matches, the data suggested that the timing of the fixtures was often influenced by television:

“Well, with the times of the games I would say, yeah, I think there would be more floodlit games now, that could be, that could be something to do with TV... We do alter the times slightly for the TV games.” (P3)

The concept of television influencing the times of sport fixtures, to suit the demands of the viewers, is not necessarily surprising, nor indeed is it a new phenomena. In 1994 for example — the football World Cup matches were played in the intense heat of the mid afternoon sun in Orlando; clearly, not for the benefit of the spectators or the players, but rather for the benefit of the European television audience watching the match on television (Briggs & Cobley 2002, 419). One could also point to the Champions League football Final, kicking off at 19:45 GMT, regardless of which European country the final is taking place, so to ensure peak viewing time in the ‘big five’ European football nations— England, Germany, Italy, France and Spain.

Clearly, floodlights could be seen as an essential component for matches to be able to take place during the evening. Nighttime cricket games, first played in England and Wales in 1997, using a white ball, strongly contradict a long-standing principle of Test

cricket — that matches are played under natural daylight using a red ball. Clubs have also taken to trialling a pink ball under floodlights, with a mixed response from members (BBC.co.uk 2011). The inception of floodlights, according to the data, could be two pronged.

“Floodlights have been in for a long time now... But I would say probably, yeah it would be probably be television as well so they can do it at night time.” (P2)

Floodlights within cricket are not an especially new addition to the game. In 1976, Kerry Packer, head of an Australian television company, was one of the first advents of floodlights in cricket. Packer, who dramatically reinvented how cricket was operated in Australia pioneered the use of floodlights in cricket, in part because he was interested in programming that had the capability to capture audiences (Cashmore 2010, 374).

Perhaps the introduction of floodlights was, as Cashmore (2010, 374) suggested, for the benefit of the television companies and its viewers — allowing matches to take place in the evening to suit television viewers’ preferences, whilst bolstering the size of the audience for potential sponsors. Perhaps floodlights were also in part introduced for the benefit of spectators who wished to attend matches in the evening. Most recently, permanent floodlights were installed at a domestic cricket club in England at a cost of £1.8 million. The chief executive of Yorkshire, Mark Arthur, stated that the floodlights will allow the club to host international matches and promote day/night fixtures which he described as an integral part of their shorter format cricket (BBC.co.uk 2014). The data pointed toward similar reasoning for the underlying purpose of day-night fixtures and the subsequent use of floodlights.

“I think that in general is to try and encourage more people to come along. As I say, if you are playing in the evening it gives more people the chance to come after work and things like that. But probably the use in Test cricket, like they will put them on now so

they can play a bit longer. Again I think it is half designed for the fans but probably half designed to try get more, just to try and get the game more overs in.” (P4)

Varney (1999) suggested that the use of floodlights is evidence that features of the shorter formats of cricket have spread to the longer, more traditional forms such as Test cricket, thus benefiting the television companies and ultimately the television viewers.

The data suggested that the initial use of floodlights was not in fact a result of television rather that the use of floodlights was a result of an attempt to increase the number of spectators within the ground and complete the match more efficiently. Furthermore, the data pointed toward day-night games and the use of floodlights as benefits for the spectators at the ground rather than for the benefit of the television companies. Although data obtained during interview with P5 suggested the use floodlights and the timing of the fixtures was not necessarily influenced by television, it did suggest that there is an added pressure for the fixture take place and be completed in time when the game is being broadcast on television.

“When the cameras are down here there is a pressure to play. You will get out quicker when there is rain about because, you know, Sky do command a sway. You know they have bought all their equipment down here, they want to be able to be able to put a product onto [out] to the public... With the money they put on they demand the respect of the powers that be.” (P5)

Related to the concept of time, and the completion of fixtures, the data highlighted that Twenty20 has rules in place, which punish teams for not completing matches in a pre-specified time. Clearly, the data suggested that keeping to an allotted time schedule was beneficial for the spectators in the ground, the television viewers, and he saw no problem with such a system. It also stated that Sky were the main influence concerning the time the matches take place.

“I think that is for both the viewing public that are here and the people who are watching it on TV. Because obviously you don’t want to be waiting around... I think it is good all round to get through the game, definitely... They [Sky] obviously put a lot of money into it, viewing, well filming the games... Sky is the main influence on a lot of things. Timings of the game and thing like that.” (P2)

Clearly, the data was not unanimous in deciding what time and why day-night and nighttime games were introduced. Data was speculative about the role of floodlights in promoting day-night and nighttime games and attributed to efficiency, the benefit of spectators at the ground, or the influence of television — that may prefer fixtures to take place in the evening. A complex nexus seems to exist between benefits for the spectators at the ground and television viewers. No consensus appeared to be reached on who benefits the most. Interviewees highlighted that the influence of television may not be limited to influencing at what time the matches take place but also on what day the fixtures are played. For example, when analysing the data discussing the scheduling of Twenty20 fixtures it suggested that the Twenty20 schedule is dictated by television.

“I would say it is probably almost 100% dictated by the television almost. Because the way T20 is, they have had that in a block in the middle, which so really they can show a game every night.” (P4)

A significant proportion of the data referred to the fact that Twenty20 games, starting from next season, will be played only on Friday nights. Again, however, the data was divided as to the reason underlying the change in scheduling. A small proportion of the data suggested that moving Twenty20 fixtures was an attempt to increase the number of spectators in the ground and that the role of television was less influential in the decision to change the fixture days. A larger proportion of the data suggested that the way the previous schedule was, was largely because of television and that changing the

fixtures to a Friday night was an attempt to take some control back over the scheduling by the clubs and the ECB.

“I think like us as a county, we would rather play it on a Friday because that is when we get the most crowds. Whether you would want to play it every Friday I am not sure... At the minute I say it has almost got to the point where it is because of TV, that is how the schedule is. So perhaps they are taking it away from that a little bit.” (P4)

A significant proportion of the data made reference to an ever-changing schedule program, especially with regard to Twenty20. Not only have the number of Twenty20 fixtures changed significantly over the years, but also the way fixtures were spread throughout the season has continued to change, on a regular basis. Similarly, trying to pinpoint the underlying reason for changes to the schedule structure over the season proved difficult. Data concerning the scheduling pointed toward a balancing act to keep different stakeholders thus suggesting an influence is coming from various sources, for various reasons. Additionally, the data pointed to a busy fixture list, adding to the pressure of a large number of fixtures.

“I think with the amount of domestic cricket played there is always going to be, you know, conflicts of interest. I don't think they will ever be able to get it into a space where everybody is singing their praises. People are always going to be pulled in different directions. We are playing 15 out of the next 19 days.” (P5)

The role television has played in influencing the scheduling of matches appears complex, debatable and difficult to ascertain. The data concerning scheduling seemed to differ greatly depending whether one looks at the timing of the fixtures or the day of the fixtures. The data was split concerning scheduling — the data partly suggested that television was dictating the time and day of matches, part of it suggested it was perhaps influencing it, and part of it pointed toward other factors. Rumford (2013, 23) suggested

that the future process of scheduling may have to take into account global cricket schedules to avoid conflicts of interest with the various stakeholders in global cricket.

4.2.2 Use of Technology

One particular aspect that featured heavily in the data was that relating to the use of technology in cricket. Without question, the data unanimously showed that the use of technology within cricket had dramatically increased. Often cited within the data was the use of Hawkeye, a form of technology used to predict the movement of the ball, as a key example. During a match, each team has the option to question a decision made by an umpire, which then initiates a review of the decision through the use of television replays and Hawkeye. Each team receives a limited amount of reviews, depending on which format of cricket is played. This process is referred to as the decision review system (DRS).

“That [technology] has definitely come into the game allot more hasn’t it, especially over, what, the last ten years. I guess people want the correct decision and yeah more technology is definitely being used because of TV.” (P3)

The data showed that the amount of technology within the game was increasing; pinpointing the increase on the role of television and furthermore proposing such technology could not even exist without television. With regard to specific elements of technology, the data was largely inconclusive when discussing whether Hawkeye had had a negative or positive influence on cricket.

“I know that there has been a bit of controversy about the DRS (decision review system) in this Ashes series... Anything that helps the umpires out in that respect is a big tick in my box... You want the best team winning without human error. So anything where you can help the umpires out, excellent.” (P5)

“The use of technology that is an interesting one really. I am not a big fan of the DRS system..The way it is being used is sort of highlighting the umpire’s errors.” (P4)

Perhaps interviewees’ attitudes towards the use of technology in this instance were shaped by the role they play in the team and their personal experience with the system. If they had had favourable experience with DRS, i.e. successful appeals against the umpire’s decisions, then perhaps they were more likely to review the system in a favourable light. Equally, if they had had negative experience with DRS, i.e. being given out based on the DRS, then perhaps they were more likely to view the system as a negative influence. Either way, the data from the interviews showed that television was a fundamental part of DRS and that without it, DRS would probably not exist.

Associated with the use of technology and DRS is the use of big television screens within the grounds. Big screens are often used as part of DRS and a means of showing replays to the spectators in the ground. Part of the data pointed toward the use of slow motion replays, both at the ground on the big screens and at home on television screens, as a potentially problematic, and even negative influence of television on cricket.

“I think when they show it in slow, super slow motion it looks, like the Broad one, it looks really obvious on the slow motion but in real time it hit the wicket keepers pad and did hit the bat and the pad. It was made to look like a really bad decision but it was really actually quite difficult... It [TV replays have] probably kind of, not cleaned up the game but I think it encourages people to be honest” (P4)

The increased number of camera angles has discouraged unfair play and broadcasters often co-operate with cricket authorities to preserve crickets perception of fair play and sportsmanship by filleting what the viewer does and does not hear and see (Bateman & Hill 2011, 64). The data included an example where an umpire had made a decision that had later appeared to be wholly inaccurate because of the use of numerous slow motion

replays shown on television. In an attempt to ensure the correct decision is made after a decision has been referred, it is common that numerous camera angles are used in addition to various slow motions replays. Data from the interview with P4 showed how this process implied that the initial decision made by the umpire was made to look wholly inaccurate and a mistake on the behalf of the umpire. Additional data also suggested that DRS, and the use of technology, has influenced the decision making process of the umpires.

“Umpires are more inclined to give decisions now because Hawkeye has shown over the years you know guys defending the ball to spin on the front foot it is hitting the stumps you are out. But it is, so that is, the rules haven’t changed but the interpretation maybe has.” (P5)

The data suggested that umpires have changed the way they make decisions, based on DRS and the increased use of technology within the game. Evidently, DRS and the increased use of technology appear to be an influence of television. Interviewees held differing opinions with regard to such an increase. In addition to the possible influence of television over the increased use of DRS and the use of big screens, the use of player microphones during Twenty20 matches appears a key influence of television in relation to the use of technology according to the interviewees. Player microphone involve dialogue between commentary teams and selected players for Twenty20 matches and P1 felt that was only possible because of television.

“I would say having players microphoned up is definitely an influence of television. I think that stump microphones is also television... I think it is pretty good. It is quite a good insight I reckon for viewer covering.” (P2)

4.2.3 Rule changes

Clearly, the rules of cricket have had to change in order to accommodate the increased use of technology in the game and even to assist with the management of the timing of the matches. One issue the data reared regarding changes to the rules, which appeared in part to be influenced by television, concerned the reduction in the size of the playing area through decreasing the distance from the batsmen to the boundary rope.

“It is all about entertainment and people want to come over/home and see 4’s and 6’s. In terms of, I think it is just a by-product in terms of TV... I think it is just the fact that they want to get more people in and it is more of an entertainment spectacle if you get shorter boundaries and see more fours and sixes.” (P3)

Sports are willing to change the rules for television to improve the relationship between the sport, television and the sponsors (Briggs & Cobley 2002, 419). Data obtained during interview with P3 showed a reduction in the size of the playing area in order to make it easier for batsmen to score more runs through hitting more 4’s and 6’s in shorter formats of cricket. It suggested that this adds to the entertainment value for spectators at the ground and may generate more interest in cricket. Additional data from interview with P4 however, suggested that the size of the pitch was reduced when he played in Twenty20 games that were televised and the boundary was made smaller because of television.

“T20 for example is designed to be fast and furious and exciting. But at times you look at the ground and the boundaries are really short and particularly for TV games the boundaries tend to be bought in a bit... As a bowler, it is a nightmare... I can understand that generally they want more runs... It is sort of who can hit the biggest six in these competitions.” (P4)

Both sets of data highlighted a clear change to the rules that could if not largely attributed to the influence of television, then recognised as a benefit for pay-to-view television. Boyle and Haynes (2000, 54) discussed how cricket had changed at the national level due to television's appetite for more entertaining versions of cricket, e.g. the introduction of one-day internationals. Similarly, they proposed that such is the importance that sports, such as cricket, place on their ability to gain television exposure that the rules are changed or tweaked in some way to suit the needs of television. A proposition that the data appeared to support.

The data obtained from interview with P4 pointed toward frustration concerning the reduction in the size of the playing surface. From his perspective, as a bowler, he appeared to feel that the smaller sized pitch was favouring batsman giving them an unfair advantage over the bowler. Such suggestions are consistent with findings from Rumford (2013, 15) who stated that the introduction of Twenty20 has forced players to play a different style of cricket. Rumford (2013, 15) discussed players having to change the way they bowl, bat and field to meet the demands of the shorter forms of cricket; such suggestions are consistent with data from this study. Data obtained from interview with P5, a batsman, contradicted that obtained from his professional counterpart. The data even suggested that some changes to the rules have probably benefited the bowler, e.g. batsmen given out because of DRS.

“The rules haven’t changed but the interpretation maybe has. Bowlers may be getting more decisions in that respect... The game is going to change over time and I am sure people will start in 10 or 15 years time it will have changed again.” (P5)

Perhaps such data was obtained as the interviewee felt that changes to the size of the pitch were not necessarily rule changes, rather the data suggested that the rule had not necessarily changed, rather the way the rules are interpreted may have altered. Perhaps surprisingly, the data demonstrated that through utilising technology, television pundits

themselves were scrutinising the rules in detail. Through the use of replays and camera angles the pundits often analyse the key moments during the game and discuss instances where they feel the rules no longer work or need altering. Additionally, data from the interview with P5 speculated that the increased use of technology informs the television viewers encouraging them to develop their own view of the key events that took place during the match.

“Well there aren’t really rule changes it is just more that the laws are being, you know, picked apart and finely scrutinised by the pundits on TV. People like to have an opinion and I think, I think, you know, with the technology it gives people, it makes people more informed, the paying public.” (P5)

4.3 Economic

The third category to emerge from the data, Economic, refers to the notion that cricket in England and Wales has been affected economically because of the influence of pay-to-view television. Clearly, one aspect that one would expect the players to discuss is the role of pay-to-view television in providing additional revenue for the sport. Although the introduction and literature review chapters provide figures with regard to television revenue, it was important to discuss the relevance of such finance and the potential implications. The data was largely consistent in demonstrating that the money the ECB receives, and subsequently the club, was crucial for the survival of cricket in England and Wales. Such suggestions correlates with literature written by Williams (2011, 8) who stated that changes to County cricket and the rise of sponsorship were dependent on support from television, and that income from pay-to-view television especially, has enabled county cricket to survive in England and Wales. Perhaps survival not only in regard to professional cricket, but also rather an amateur level too.

“The place that television has in cricket, oh well, it is a massive financial driver because the rights that Sky pay for a, you know, if it was to be put on free-to-air I think that would really hit. Because the ECB gets so much money from Sky to broadcast and with that the ECB fund a lot of counties. The money that goes to counties is from the ECB. So, TV is a very important financial driver for county cricket. If it wasn’t there I think it would be really difficult, like squads would have to be much smaller... If people want to watch it on TV as well and the coverage is good, which it is then that money that comes from Sky, I mean it is crucial for county cricket as I say.” (P1)

Clearly the data obtained from the interviews showed that the money paid by Sky to the ECB for the televised right of cricket in the UK as fundamentally important. Data obtained from interview with P4 suggested that the partnership was vital to ensure that the money from Sky is invested back into the game in order for cricket to develop. Such data is consistent with literature by Rumford (2013, 17) who suggested that until the introduction of Twenty20 and pay-to-view television, county cricket was in a precarious situation. Furthermore, Rumford (2013, 17) suggested that Twenty20 even ‘bankrolls’ county cricket in England and Wales.

Data obtained from interview with P3 tended to agree with such findings — where financial deals between Sky and the ECB were described as ridiculous, in a positive manner, thus suggesting that the players feel the ECB are benefiting greatly from the money and at a level that benefits the ECB. Data from interview with P2 showed that the ECB and Sky are working together but because of the vast sums Sky invest, they may hold a stronger position in the relationship. Such views would be consistent with Boyle and Haynes (2000, 55) who suggested that it is wrong to assume that television is some form of villain, perhaps in regard to control. Rather they propose that it is the governing bodies, such as the ECB, who hold the rights for sporting events and thus they are the ones who choose to sell the rights to the highest television bidder. Mega sport events such as the Olympics or the FIFA World Cup take place every four years,

in different locations. Significantly, events such as the IPL, CPL, and the Twenty20 Cup are annual events that can generate high levels of business interest, yet on an annual basis. Rumford (2013, 22) pointed to the IPL as an example of a cricket event that generates enormous financial benefit for franchise owners, the Board of Control for Cricket in India (BCCI), the country itself, television companies and sponsors.

Despite slight variation in insight, the data tended to suggest that the money from Sky was not only crucial but also good value in the favour of the ECB and clubs in accordance with findings suggested by Boyle and Haynes (2000, 55). The data showed that pay-to-view television in the UK has clearly brought additional revenue directly to the ECB, clubs and subsequently the players. Strikingly, a limited amount of data showed that players felt they had a role in promoting the game of cricket and saw themselves as ambassadors the game, whose role it is to generate interest and investment in the game.

“You know what Sky and what other stations around the world are producing is consumable... [It is a] performance industry, we need to provide a product as entertainers that the paying public want to consume...As kind of ambassadors for the game need to really embrace the change and push the game forward and try bring as many people to the game as we can. Consumers at grassroots level, we have to try and make the game as big as we can. Hopefully, hopefully the two will go forward arm in arm and, you know, bring money and success to the sport.” (P5)

The data suggested that players were clearly aware of the role that the standard of cricket they play and the relationship with the television company were crucial in generating a glamorous form of cricket that attracted wider investment, as is the case in the IPL in India and the Big Bash in Australia. As the data demonstrated, P5 saw his role as that of an ambassador whose job it is to make the game as big as possible. Furthermore, the data pointed toward an effort, partially from the players, to make

cricket more glamorous, and generate more revenue and interest in cricket for the multiple stakeholders.

“If you watch things like the Big Bash in Australia, they have got the flashing stumps now. If you watch the IPL (Indian Premier League) sponsors names are everywhere and there all sorts of different things going on, gold kits... It has gone to a different level in that way.” (P1)

Pay-to-view television has clearly provided direct and indirect sources of revenue, primarily from within the UK, for the ECB, clubs, and subsequently players in England and Wales. Significantly, the data showed that because of pay-to-view television in the UK, the players themselves have the opportunity to earn more money directly for themselves. Additionally, the data suggested that pay-to-view television has fostered a desire for players in England and Wales to travel to India and Australia to earn big prize money. Big prize money they would not be aware of and would not exist to such an extent without pay-to-view television. Rumford (2013, 22) pointed to the IPL as the powerhouse of global cricket worth \$4.3 billion, yet suggested that the IPL does not need television audiences outside South Asia, or even India, as the 1.5 billion people of the region provides a huge independent market.

“India is, obviously the sub-continent is the powerhouse and the IPL is the best Twenty20 tournament out there... The best coaches, the best players in the world. Guys are watching that, it is a good blueprint... It is a really strong league out there. Obviously it is where the money is, guys want to get there.” (P5)

Additionally, the data demonstrated that players could use pay-to-view television as a platform to showcase their talent on a global stage in the hope of receiving a contract in one of the worlds larger cricket tournaments, such as the IPL or Big Bash. During interview, P4 discussed an example where a player for a rival club had played

particularly well in the final of a Twenty20 cup competition in England. As it was a final, it would have likely reached a global audience and subsequently that player may get a contract in one of the world's biggest cricket tournaments.

“Northants won £200,000 at the weekend for winning it [Twenty20 competition] and the incentive that David Willey may now get an IPL contract, or might get an England call-up.” (P4)

As Rowe (1999, 75) suggested — the power and ability of sports television to connect nations normally separated by time, distance, and social differences, is television's key economic advantage. In this instance, it would appear not just the likes of Sky benefit from a worldwide audience, moreover that the players themselves can benefit from the removal of national borders and boundaries that pay-to-view television transcends. Similarly, Boyle and Haynes (2000, 73) pointed to television exposure as the key to turning a sport from a pastime into a global sport business, often making millionaires of the sport's top players along the way.

In summary, the data highlights that pay-to-view television may also provide players with a path from domestic cricket to national cricket. As numerous domestic matches in England and Wales are broadcast on Sky, this again gives players the opportunity to showcase their talents in the hope of receiving a call up from the English national cricket team.

4.4 Culture

The fourth category to emerge from the data, Culture, refers to the notion that cricket culture in England and Wales has been influenced by pay-to-view television. A fundamental aspect of the data obtained from interview concerned the relationship between pay-to-view television and cricket was evolution. A small proportion of the

data showed that cricket had needed to change to meet the demands of the audience, to evolve, and that pay-to-view television has assisted with this process. The data suggested that cricket needed to change its image and appeal to an audience with different preferences and Sky is simply helping to give spectators and viewers what they want.

“I think cricket has grown as a fashionable sport as well. In the way that, in the way we play and watch other people play, you know different shots within the game. But has almost become style, the way we play cricket these days... I don’t think television is trying to change us, I just think they are trying to make it more entertaining... I think Twenty20 brings in a younger generation into watching cricket definitely because it is more entertaining... Trying to explain that you can still draw at the end of four days is a nightmare.” (P2)

The data was somewhat contradictory — it, in part, rejected the idea that Twenty20 has replaced other formats of cricket to suit the demands of pay-to-view television companies such as Sky. Rather, the data suggested that the change in the formats of cricket played in England and Wales was down to the ECB trying to generate players for England by playing the same forms of cricket at domestic level as international. Such a suggestion correlates with literature written by Bateman and Hill (2011, 67) who suggested County cricket was transformed to make it more effective preparation for Test cricket.

“I wouldn’t say that is television, no. I would say that is more to generate players for England and when they are ready. Because I think next year we are going to 50 overs. Instead of the YB40 we are doing a 50 over competition. I think that has come back from the ECB so that young players are more prepared for a 50 over game which is what they play at an international level. So I would probably say that the ECB are the main talking people on that one.” (P1)

“Probably, fundamentally it is people aren’t interested and then Sky have not cottoned on to that, that is probably a fact isn’t it. I think Sky are just showing what people want to watch really as a general rule.” (P4)

One should recognise that even if pay-to-view operators, such as Sky, are simply giving cricket enthusiasts what they want, they too benefit from both the shorter and longer forms of the game. The longer formats of Test cricket, as discussed previously, fill huge voids of 24-hour sport channel space. Yet due to its uncertain length, Test cricket does prove difficult for broadcasters who wish to sell sponsorship to businesses that need to know the demographic of the audience (Varney 1999). Given that longer forms of cricket are played between three and five days from 11:00am until 19:00, this is especially difficult. The introduction of ‘TV friendly’ formats such as one-day-internationals and Twenty20 not only suited broadcasters and potential sponsors, it also, according to some interviewees, influenced the perception of Test cricket.

“I aim to play Test cricket for England... I don’t think the shorter form has diluted Test cricket. I don’t think it is a case of them fighting each other. I think that like Test cricket is the pinnacle. I don’t think they really encroach, I think they [different formats] just add a different dimension and a diversity to the game which it needed I think. I think the Twenty20 has kind of freshened it up and got crowds in.” (P5)

Such data, suggesting that the different formats of cricket do not necessarily encroach on one another, would contradict certain literature — Varney (1999) suggested characteristics of the shorter game, such as scoreboards changed to big television screens, action replays were played during the game and the inclusion of on-screen advertisements, filtered into Test cricket. This generated feelings of dismay for those who saw cricket as passive, leisurely, traditional and laid back. The technology, pace and atmosphere became more like an American baseball match — evidence to suggest the active influence of America culture on the world, i.e. Americanisation. Varney

(1999) proposed that such a process would lead to the removal of local tastes and preferences regarding perceptions of cricket and its cultural significance. The data contradicted such suggestions, rather suggesting that all forms of cricket have their place, on not only pay-to-view television, but also cricket culture. In part, the data suggested that the way people view shorter forms of the game, such as Twenty20 is dependent on how long they have played cricket and their experience with other forms of cricket. Furthermore, it suggested that if people are more familiar with Test cricket they may view Twenty20 in a less favourable light.

“I think that anyone who has an interest in cricket, who was interested in cricket before Twenty20 is very adamant that Test cricket has a place in cricket. So I don’t think in terms of people viewing Test cricket differently, if people came in watching Twenty20 and then, and they have a different opinion on Test cricket because of the shorter format and then going into this really long format. (P3)

Strongly associated with cricket’s change of image, especially during the ECB’s rebranding exercise, and audience preference changes, was the introduction of Twenty20, which featured heavily in interviewee responses. The data suggested that the audience have different preferences and cricket was adapting to those preferences, perhaps with the help of Sky. The data was inconclusive with regard to the amount players play Twenty20. Perhaps unsurprisingly, the data tended to show that the players felt that Twenty20 is heavily suited to television; citing numerous characteristics that fit well with television and thus attributing the large number of Twenty20 fixtures to pay-to-view television, in some cases even citing it as overkill. However, the data also demonstrated that other players enjoyed Twenty20 and felt it was an important, if not essential, part of modern cricket’s image in England and Wales.

“If somebody can sit down for three hours at the end of the day with their feet up and a beer and watch a game for three hours and see the start middle and conclusion. It is a more, it is a more readily available thing for the TV to show. It is very suited.” (P5)

According to the entirety of the results, one should be cautious when discussing the influence of pay-to-view television on Twenty20. The data showed that Twenty20 has numerous characteristics that are both highly appealing and fitting with pay-to-view television. However, with regard to the introduction, amount of Twenty20 matches and role it may have had in influencing other formats of cricket, one should consider interviewees had quite different opinions. The data was unanimous in demonstrating that audience preferences have changed, even suggesting there has been a change in culture. Crucially, the data obtained from interview with P1 suggested that television is simply giving people what they want, recognising an influence, but not necessarily one that is problematic.

“The culture of people and what people want and in turn TV has got hold of that and that is why there is more stuff on TV because people want to watch it. I would say it would be more driven by, you know, what people want... I mean Twenty20 cricket is probably one of the main financial drivers for a county.” (P1)

The data tended to show that that any perceived threat from Twenty20 or overkill in relation to fixtures was somewhat nullified by the financial resource that Twenty20 provides. Furthermore, the data highlighted the financial importance of Twenty20 in England and Wales and globally, suggesting it as a key television viewer and audience spectator generator for cricket.

“I think it is just that with television people vote with their feet you know. The numbers, if you look at the numbers through the turnstiles if you look at the, if you go out and see the big chief he will tell you that the numbers stack up when the Twenty20 is on. It is

something that people want to see it is 3 hours at the end of a day. It is normally a pretty good spectacle. You get the whole party atmosphere. It is a good, it is a very, very good product for counties to be putting on.” (P5)

5 DISCUSSION

This chapter uses the four key categories identified within the data analysis to shape the discussion of the results. Globalisation theory underpins the discussion of the four key categories that emerged from the data analysis – Governance, Culture, Transnational Platform and Economic. Crucially, the results derived from this study are discussed considering the following principle:

An understanding of globalisation is central to an understanding of the changing nature of contemporary sport, culture and society. (Jarvie, 2006, 87).

Sport can be examined from the perspective of global sport, which would appear applicable, not only to cricket, but rather this study. In order for sport to be considered a global sport, it should fulfil certain criteria. These criteria include broadcasting of the sport via the media on an international scale, flow of sport economic resource on a global scale, the exchange of ideas about the sport across the world, the extent to which the sport cultures and tastes have migrated across national borders thus consumed in various localities. This chapter proposes that cricket ought to be considered a global sport based on these criteria, and that pay-to-view television has played a fundamental role in influencing cricket in England and Wales in relation to each of the criteria. (Jarvie 2006, 87.)

5.1 Transnational Platform

A review of the literature suggested that at the heart of the ECB's 1990 rebranding strategy was the reallocation of the television broadcasting rights in England and Wales (Mitchell & Brooks 1998, 73). Awarding exclusive television rights to Sky appears, according to the data, to have subsequently influenced the number of games televised today. The data suggested a busy fixture schedule existed, pinpointing Sky as the primary reason for such a schedule.

From a theoretical perspective — a busy fixture schedule, due to the demand of Sky, would appear consistent with some key findings derived from the literature review. Nauright (2004) highlighted that media corporations have continued to invest in unprecedented levels in sporting coverage — as television companies have become global entities and media corporations seek cheap and ready-made programming. An increase in the number of cricket fixtures would appear to fuel the demand of the television companies, who continue to seek relatively cheap programming (Singer 1998, 36).

Boyle and Haynes (2000, 69) disagreed with the concept of cheap sport programming, given the ever-increasing competition for sports rights, especially with regard to popular sports such as football and cricket. For example, BT Sport outbid both Sky and ITV by paying £900 million for three years exclusive UEFA Champions League television rights starting in 2015 (Gibson 2013). Rowe (1999, 79) rightly described televised sport, in economic terms, as a ‘battlefield’ between media corporations seeking to generate revenue. Perhaps, to some extent, the future may see cricket in England and Wales at the heart of similar financial battles to that of the televised rights to the UEFA Champions League, where media corporations such as Sky and BT Sport challenge one another for the televised rights. Austin Houlihan, a senior consultant in the Sports Business Group at Deloitte, stated:

Television and premium sports are well matched for each other: at the highest level, sport is great unscripted live drama for television. Constant advances in technology are leading to ever more sophisticated, compelling ways in which sports can be portrayed...the development of pay TV in particular has transformed the broadcasting of premium sports leagues. Live content is a key subscription driver for those leagues and underpins pay TV business models. As the pay TV subscriber base rises and revenue per user grows, operators are investing increasing sums to secure this key content. (Deloitte.com 2014.)

At the heart of the media corporations who bid for sports rights, such as Sky and BT sport is the global reach of such organisations. Sky, partly owned by 21st Century Fox, a multinational mass media company, sits at the heart of the global media corporations who demand such sport programming. As 21st Century Fox is a global organisation, so its reach and influence is evermore far reaching. Global media corporations, such as 21st Century Fox, have simplified the process of the international exchange of cricket television coverage. An established climate of media privatisation and deregulation occurred due to the influence of neo-liberal politics. This effectively removed any economic or political barriers that had previously hindered the development of global media corporations (Fairchild 1999). According to the data, importing televised cricket matches from around the world to the television screens in England and Wales is ever more common.

The data pointed towards a sport, which now has ever-increasing global reach and following because of pay-to-view television. Global media co-operations appeared to have propelled cricket in England and Wales, and additional local settings, e.g. IPL in India, Big Bash in Australia, onto a global or transnational stage. This global stage appears to have created a platform where a process of exchange exists between cricket operating at local levels. The process of exchange, facilitated via the global nature of media corporations, has led to a trade of cricket ideas and practices from around the world, which significance is discussed in the following sub-sections. According to Jarvie (2006, 87) this delivery of cricket via the media on an international scale is evidence to suggest that cricket in England and Wales could be considered a part of global sport.

5.2 Governance – Rules, Scheduling, Technology

A review of the literature discovered that since the 1990's the ECB sought to fundamentally change cricket's image. Through applying a comprehensive rebranding

strategy, the ECB appeared willing to embrace change — even if it should go against the strong, traditional, and long-standing values that stood at the heart of cricket (Bennett *et al.*, 2007). This open approach to change, in the way that cricket is governed, appeared evident from the data, which suggested that the rules are not only being directly influenced by television, but also that indirect influence might be coming from the television pundits themselves.

One could perhaps argue that the pundits are merely creating discussion, possibly to fill airtime, and that such scrutiny is both expected, and of little significance (Brookes 2002, 27). Crucially however, such discussion tends to fuel debate, often on a global platform, regarding the topic of interest. Furthermore, some of the television pundits actually advise, or a part of, the ICC committee who govern global cricket. This very point raises the question of where does the change in the way cricket is governed in England and Wales come from? Is the ECB, the ICC, the club itself, or Sky responsible for shorter boundaries and the increased use of technology? Alternatively, is it in fact a combination of the four key stakeholders, representing an interdependent nexus? The answer appears to lie within the process of political globalisation, a process that appears largely reliant on television. Jarvie (2006, 97) discussed political globalisation in regard to arrangements for the concentration and application of power in sport.

There are various stakeholders in relation to the application of power with regard to cricket, which affects cricket governance in England and Wales. Firstly, there are a limited number of actors, who appear to have limited local influence, such as the ECB or the professional club. These stakeholders have the potential to influence how cricket is governed, however tend to be limited to local contexts such as England and Wales or the club itself. Secondly, there are stakeholders, such as Sky or the ICC, who appear to have global influence that can affect how cricket is governed at local levels such as England and Wales. Thirdly, there are stakeholders in cricket that operate at the local level; however appear to have global reach and powers of persuasion, such as the Big

Bash in Australia or the IPL in India. Global forces, such as the ICC and Sky, transnational organisations, appear to be influencing the way cricket is governed at a local level, but on a global scale. Evidence for such a claim lay within the fact that interviewees felt that rule changes will, if they have not already, filter in from other countries to cricket in England Wales because cricket is showcased on a global stage via pay-to-view television.

According to Jarvie (2006, 87), the exchange of ideas and practices concerning cricket across the world is further evidence that cricket is a global sport and that cricket in England and Wales is influenced by global cricket. Where are the rule changes conceived or born out of? According to Brookes (2002, 20) the role pay-to-view television has played in this relationship and influencing the rules, is especially significant; perhaps the commodification of sports has lead to proliferating camera positions, increased inactivity, and even the possibility of changing the rules of sports to make them more 'television-friendly'. The data showed that the rules of cricket have changed both because of television and for the benefit of television. One aspect concerning the data, with regard to changes to the rules, was the size of the playing area, and the role it plays in generating entertainment. Implementing such a rule change will likely increase the number of runs scored, encourage bigger hitting, and subsequently generate more high scoring shots.

Brookes (2002, 27) offers deeper insight into the role of entertainment and drama within sport — suggesting sport provides one of the most powerful forms of human drama on television, fostering intense emotional reaction from the audience. As described in the literature review — the assignment of team names with a battle-like resemblance were introduced to enhance the spectacle of the matches taking place (Kuenzel & Yassim 2007). Dramatic moments justify the ever-increasing price that broadcasters, such as Sky, are prepared to pay for covering sport events. This not only adds value in relation to generating money through advertising, it also generates a sense of prestige

concerning the matches (Brookes 2002, 27). The television companies, such as Sky, must however produce and evoke such intense emotions — a high scoring, closely fought match, will likely assist in fostering such feelings of drama and suspense, thus offering a possible explanation for the smaller playing area for televised games. Furthermore, the feelings of suspense and drama that a viewer feels, especially a viewer who is new to the sport, can convert the person from a casual observer to a committed follower of the sport in the future (James & Ross 2004).

The data from this study showed that changes to the rules have paved way for faster paced matches and an increase in the use of technology within cricket. With regard to technology and television, DRS, big screens, player microphones, stump microphones, and floodlights are all characteristics associated with the influence of pay-to-view television on the use of technology. One aspect of cricket technology that seems particularly reliant on television is that of player and stump microphones. Stump microphones allow the viewer to hear noises in the heart of the action, whilst player microphones allow for dialogue between the commentators and the players on the field. It would appear that technology in this instance, is used by Sky as a way of bringing the viewer closer to the action, making them feel closer to the game, positioning the viewer out on the field of play. Through offering the viewer noises from around the playing area and creating dialogue with players on the field — Sky encourage the viewer to immerse themselves in the action. A position a former Canadian broadcasting director seemed to endorse.

You can tell a bad sports production when you notice the production itself...the trick is, for me, when you don't notice the show...you feel like you are there...your interest is kept up all the time...you are not aware of any of the production values. You are just glued to the set.

(Canadian Broadcasting Corporation programme director interviewed in Gruneau, 1989, 143, cited in Brookes, 2002, 21.)

The amount, time and type of fixture were cited as key influences of pay-to-view television with regard to scheduling. The data from this study showed that more matches are televised because of pay-to-view television. This is consistent with suggestions by Brookes (2002, 27) who identified that multinational corporations, such as Sky, require recorded sport events to act as cheap, routine filler for their sport channels throughout the year, where they can use pre and post match analysis to ‘beef-up’ the content. The data from this study concurred with such suggestions — showing that there are more matches broadcast, perhaps in an attempt to fill the airtime on such sport channels.

According to the data from this study — the spread of the fixtures and the type of cricket played throughout the season appeared to be heavily influenced by Sky. Such an influence, according to parts of the data, paved way for an excessive number of Twenty20 fixtures throughout the season. Furthermore, the data suggested that the schedule was dictated by Sky, perhaps to feed the demand for a constant stream of programming (Nauright, 2004).

Related to the use of technology, the timing of the fixtures and the pressure for the match to take place was evidence of Sky’s influence over cricket. Particularly with regard to the time that matches took place, the data pointed toward Sky playing a causal role. Such findings are echoed by Jarvie (2006, 88), who stated that sporting spectacles are often dominated by television throughout the world — as the timing of sport events are influenced to suit peak viewing times, thus generating larger viewing figures and possibly increasing advertising revenue.

Finally, with regard to the pressure for the matches to take place when they are being televised, the data suggested quite a clear, strong, influence of television existed. The data showed that when matches are televised there is an added pressure for the match to take place because of the investment on the behalf of the television company. Such a

pressure would appear consistent with suggestions made by Brookes (2002, 22) who suggested that multinational corporations, such as Sky, invest heavily in personnel and technology. Perhaps directly, or indirectly, this creates an added pressure for the match to take place.

5.3 Economic Benefit of Pay-to-view Television

The economic influence of pay-to-view television is discussed on two levels. Firstly, it is necessary to discuss the finance that the ECB receives directly from pay-to-view television operators such as Sky. Secondly, pay-to-view television has played a causal, indirect role in providing players with the opportunity to earn money in one of the global cricket competitions.

Clearly, it would be reasonable to assume that a key factor in encouraging the ECB to partner exclusively with Sky was the financial return the ECB generated from such an exclusive deal. Reportedly worth £260 million the most recent deal between Sky and the ECB saw Sky retain exclusive television rights England's international games and all county cricket games in England and Wales (Hoult 2012). Television, especially pay-to-view television, has continued to increase the amount of money it pays for cricket television rights in England and Wales. In 1990 television rights were worth £3 million, £25 million in 1999 and £63 million in 2009 (Bateman & Hill 2011, 66). According to the data from this study, such television money benefits the ECB, the club, the players themselves and was pinpointed as crucial for the survival of cricket in England and Wales.

The second way in which pay-to-view television has influenced cricket in England and Wales from an economic perspective is generating an interest from players to find employment in one of the global cricket competitions, such as the Big Bash or the IPL. The data suggested that pay-to-view television has fostered a desire amongst numerous

professional players England and Wales to travel to countries such as India and Australia to earn big prize money or obtain a lucrative contract. Through watching cricket on television from Australia or India, players understood that the IPL and Big Bash are both strong commercially and high in relation to standard. The fact that players are travelling across international borders in order to earn money would appear highly significant. Travelling from England and Wales to Australia, India or the Caribbean to earn money is a fundamental principle of economic globalisation. Jarvie (2006, 97) discussed economic globalisation with reference to the trading of sports personnel and, for example, ever-increasing rates of labour migration across national borders.

As more cricket competitions are established around the world, such as the IPL in India, the Big Bash in Australia, and the Caribbean Premier League in the Caribbean, so the opportunity widens and increases for players to travel to such locations to find employment. As the competitions take place at different times throughout the year, players are able to play in numerous competitions around the world and even still play for their home team in England and Wales. As Brookes (2002, 49) discussed, sport star performers are now able to seek employment on a global basis, and their image is reproduced and circulated internationally via television, the press, the internet and advertisement.

Sport icons often transcend the traditional sport star boundary and are rather more considered as celebrities. A sport celebrity, constructed by the media, is often highly influential, and is worshipped and idolized, thus creating a 'product' that promotes consumption (Cashmore & Parker 2003). Additionally, as players, or cricket celebrities, travel to play in different locations they have the potential to generate further interest in the competition via television media. Rumford (2013, 23) pointed to the possibility of India players participating in the Twenty20 Cup in England. Such a situation would create demand in India to see the Indian superstars playing in English cricket leagues, thus giving the ECB access to the lucrative Indian television market.

Clearly players in England and Wales have become ever more aware of such global competitions in part because of the influence of pay-to-view television both in England and Wales, and globally. An acute awareness of the power of appearing on pay-to-view television, knowing that significant matches would likely be broadcast to the cricketing world. Such a stage benefits players directly by showcasing their skills to both a global and domestic audience.

Perhaps one could even speculate pundits that Sky may play a role in helping players reach that path as they often discuss the level of player performances and their suitability to play in one of the formats for the national team. During the prolonged pre and post match analysis on Sky, it is commonplace for commentators and pundits discuss player's recent performances and the role that player could fulfil in the national team. Either way, pay-to-view television provides players with the chance to showcase their talent to possible suitors; globally to the IPL or Big Bash team franchise owners and domestically to the England national team selectors. This opportunity would perhaps not have existed, not at least to the same extent, prior to the comprehensive and ever increasing coverage that pay-to-view television offers throughout the season.

5.4 Cricket Culture

This section proposes cricket in England and Wales should be considered from two perspectives. From one perspective, the changes to cricket in England and Wales brought about by pay-to-view television and globalised forces were seen as a threat to cricket culture. The second perspective, the changes brought about were in fact not only inevitable, rather they were necessary.

The significance of cricket culture, discussed in depth in the literature review, is especially poignant for cricket in England and Wales as it often cited as source of English national identity. Boyle and Haynes (2000, 151) recognised that sporting

national identities differ according to the sport and that the media is one important part of forming such an identity. The literature review discussed the possibility that as cricket in England and Wales has continued to change, so some within the game perceived a threat to the long-standing traditions of cricket. Some cited the ever-increasing number of Twenty20 matches, the discontinuation of some formats of cricket at domestic level, and features of the shorter forms of cricket filtering into Test matches, as a threat to crickets long standing traditions. Television has been at the heart of the introduction to changes, especially concerning the prevalence of the shorter formats of cricket (Bateman & Hill 2011, 67). The resistance to change, the fact that cricket was exclusively available on pay-to-view television, were controversial steps in England and Wales, as Jarvie (2006, 105) summarises such a perception of threat:

The way in which global sport seems to be changing has been the subject of heated debate. For its proponents the sharing and cross-fertilisation of different sporting cultures and tastes is something to be celebrated...For its critics global sport is seen to undermine traditional sporting heritages of nations which are key to people's sense of belonging and these have been undermined by the comingling of diverse sporting tastes and forms. Indigenous sporting cultures have been replaced by market-driven sport that can be sold in the market-place or prove to be popular to television viewers. (Jarvie 2006, 105.)

When one analyses the data from this study with regard to the changes to cricket culture in England and Wales, fuelled by global forces, driven by pay-to-view television, one recognises a split. Williams (2011, 8) summarised that since the Second World War cricket has been increasingly shaped and influenced by its relationship with television, which has been a force for both conservatism and change. Part of the data from this study suggested a homogenous form of cricket existed, where cricket is simply repeated and recreated throughout the world. Additionally, part of the data suggested an excessive number of Twenty20 fixtures and not enough traditional Test matches. One

could perhaps argue those traditionalists — fans, players and commentators who see the role of pay-to-view television in fuelling the process of cultural globalisation. Jarvie (2006, 97) discussed cultural globalisation with reference to commercial television and the internet creating a world that increasingly consumes identical products and the sharing of cultural values. Jackson and Andrews (1999) argued that disjuncture, where global and local forces meet, can provoke feelings of conflict or embracement. Describing how New Zealand both resisted and embraced the global force of the National Basketball Association (NBA), Jackson and Andrews (1999) demonstrated that disjunctures created by global forces, such as the NBA, are not always a site of struggle.

Traditionalists perceive the process of cultural globalisation as a threat to traditional cricket culture in England and Wales. One could argue that such traditionalists see cultural globalisation as a tool for creating a homogenous form of cricket where local identity becomes ever more eroded and difficult to distinguish. Jarvie (2006, 105) refers to the resistance of such an approach in the following manner, pointing to the process of anti-globalisation:

Anti-globalisation has been associated with a movement for global change which is an extremely loose network of individuals and campaigning organisation seeking to transform the way in which globalisation is proceeding. (Jarvie 2006, 105).

One could certainly argue that a loose network of individuals and campaigners exist in England and Wales in relation to the process of anti-globalisation and the attempt to preserve traditional cricket. One could point to the ‘Keep Cricket Free’ campaign spearheaded by media analyst David Brook (Hoult 2008). Such a campaign highlighted that other national bodies of cricket had taken steps to ensure cricket remained on free-to-air television and that the ECB should take such a stance. The ‘Keep Cricket Free’

campaign received numerous messages of support from the public in support of such a notion. As Jarvie (2006, 105) suggested however, such a campaign is often an ‘extremely loose’ attempt to change the process of globalisation. An accurate description in this instance — given that no such change was implemented or even considered.

As is the case in every debate, there are those who hold a different opinion, who do not agree with such a stance. With regard to the influence of pay-to-view television fuelling changes to cricket culture in England and Wales, a large proportion of the data showed that even if such change did exist — it was not problematic, rather inevitable and necessary for the survival of cricket in England and Wales. Furthermore, a small part of the data appeared to appreciate both sides of the debate, suggesting that there is place for tradition and the culture evolution that cultural globalisation brings and ones views are shaped according to when they became interested in cricket.

Data obtained from the players, irrespective of their views on the changes brought about by the process of cultural globalisation, showed that pay-to-view television has simply assisted in giving cricket enthusiasts in England and Wales what they want. The data from this study showed that the cricket audience in England and Wales have different tastes, preferences and views on cricket, perhaps because of what they have seen taken place globally. The data showed that pay-to-view operators, such as Sky, have ‘cottoned on’ to what cricket fans wish to see and are simply giving cricket fans what they wish to see. Data even alluded to the possibility that the players themselves should be restricted in their own attitudes, beliefs and values with regard to the changes to cricket culture that have been fuelled by pay-to-view television. One interviewee summarised his role as an ambassador of the sport, whose job was to modernise the sport, to give cricket enthusiasts what they want, and to bring as many people into the game as he possibly can.

The role that pay-to-view television in fuelling globalisation and the subsequent change to cricket would appear dependent on the players' attitudes, belief, values and experiences. Perhaps Jarvie (2006, 105) summarised the role of globalisation and the differing opinions it generated amongst the interviewees, when he summarised global sport in the following statement.

The radical wing sees fundamental flaws in the whole process of global sport, the moderate wing is more open to the potential good that may be derived from all forms of globalisation. (Jarvie, 2006, 105).

When one seeks to summarise professional player perceptions concerning the influence of pay-to-view television, perhaps one look no further than a report by Deloitte in 2013. The report concludes that pay-to-view television is a firmly established element of the UK television industry, and is a complement to ad-funded and licence fee-funded television. The report proposed that the pay-to-view television revolution has yet to come to an end, rather it is entering another phase, with more suppliers, types of content, delivery options, price points and underlying business models. Ultimately, pay-to-view is a key influence over sports, such as cricket, yet for some it appears to be supplying aspects of television, and even sport, which were perhaps previously under-served and fighting for their very survival (Deloitte.com 2013.)

6 CONCLUSION

This study sought to identify the role that pay-to-view television had played during the time that cricket in England and Wales underwent a period of transformation. Utilising five semi-structured interviews, conducted at professional cricket club in the southeast of England, this study found that pay-to-view television acted as a vehicle of change. Through fuelling the process of globalisation, pay-to-view television provided insight into global cricket and subsequently influenced cricket's relationship with television in England Wales.

Players felt that pay-to-view television has played a significant role in influencing cricket from a cultural, economic and governance perspective. Furthermore, the findings from this study suggested that professional cricket in England and Wales has become increasingly reliant on the substantial economic resource that pay-to-view television provides indirectly to domestic clubs. Although players were acutely aware of the dependence and influence of television, they tended not to cite it as problematic; rather they saw it as an inevitable consequence of cricket's evolution. Similarly, players felt that pay-to-view television has provided an opportunity to earn money throughout the world, as they use the platform of pay-to-view to showcase their talents to a global television audience.

Results from the study would suggest that the future relationship between cricket and television will remain fundamentally important as cricket seeks to compete with major UK sport events, leagues and competitions such as the English Premier League, Wimbledon, British Grand Prix, and the Rugby League Challenge Cup. Crucially, the findings from this study would additionally suggest that cricket in England Wales need not only compete with UK sport but rather global sport. As Jarvie (2006, 88) concludes the contemporary sport world is a smaller place where the focus has shifted from the national, to the international and global arena.

7 RECOMMENDATIONS

This chapter serves to suggest direction for future research related to this topic, identifies the journey I, as a researcher, have undergone and recognises the shortcomings of this study and how I intend to overcome these shortcomings in future research.

7.1 Future Implications

Future research should seek to test, and further investigate, the influence of pay-to-view television on professional cricket in additional professional club settings in England and Wales. Furthermore, it should seek to discover to what extent television's influence exists, in global form, in fellow cricket playing nations such as Australia, South Africa, India, New Zealand and Pakistan. Such research, would allow us to determine, whether, the process of globalisation, is the highly uneven process that it is often cited as. Has the role of television, in fuelling the process of globalisation, affected cricket in countries such as Australia and Pakistan in the same way it has affected cricket in England and Wales? Alternatively, as it is so often hypothesised (Jarvie 2006, 95), has the role of television in fuelling globalisation, and subsequently influencing cricket, had varying degrees of influence according to the country of interest? Does this influence vary according to time? How would the results compare with those of 10 years ago, or 10 years in the future? These key questions remain fundamentally important when trying to understand the complex relationship between not just cricket, but sport as whole, and its relationship with television.

7.2. Author Reflections

Clearly, the process of writing and conducting research for a master level degree is a long, often complex, and challenging process. This thesis was without question a process; a process that begun in part due to necessity, but largely due to personal

interest, and cultural background; a process that continued to evolve from the very first moment, until the very last.

My interest and relationship with cricket is long, stemming from my British upbringing and childhood experience with the sport. Cricket, as a sport, is an enormously important part of British history, culture, lifestyle and even national identity. Cricket in England has without question changed enormously over the past 20 years. The role of television appears to have been fundamental to that change.

Despite deliberately stating my relationship with cricket, it could be argued that remaining entirely unopinionated and objective was a tremendously difficult, if not impossible, task within itself. As a cricket fan, I was clearly affected by cricket's relationship with television. I had struggled to understand the reasoning underpinning exclusive deals with pay-to-view operators. Since the completion of this thesis, I can genuinely state that my feelings regarding the influence of television have changed. Speaking with professional players, those directly influenced by cricket's relationship with television, I can recognise the vital role that pay-to-view television has played in transforming the future of cricket in England and Wales.

Clearly, the financial resource that pay-to-view can offer cricket is vast, especially in comparison to free-to-air television providers. Pay-to-view television has also helped cricket evolve; a point that one interviewee highlighted was an essential process. Evolving to become a modern sport to fit in with an abundance of competition in the modern sporting world, was, and remains, fundamental for cricket's prosperity and even survival.

I should recognise that there were some aspects regarding the conduct of the research that I would likely do differently, or seek to improve, when conducting research in the future. Firstly, I felt that interviewees believed that there were certain answers that I

wanted, or did not want, to hear. Subsequently, there were a limited number of times, when interviewees appeared to feel under pressure to give the ‘right answer’. Although, from my perspective, I was only interested in gaining insight and understanding, perhaps the way I introduced the topic and asked the questions to the interviewees, I gave the impression I was ‘after’ a certain type of answer. Perhaps this was most poignantly highlighted when an interviewee responded to my question “In respect of what. What are you getting at?” This may have appear as if the interviewee was seeking clarification, however for most of the interview, there was a feeling, on my behalf at least, that the interviewee felt that I wanted certain answers and he was second guessing my questions and his answers. This was apparent at the beginning of the interview when he responded, “especially with the Twenty20, I am sure you are going to go on to that.” Perhaps in future research, it would be advisable that I introduce the topic, but consider how much detail I give about the research itself. For example, it may be appropriate to simply state I am examining the relationship between cricket and television, rather than state, as I did in this study, I am examining the *influence* of television on cricket. This would still give a flavour of the research but remove the temptation for the interviewees to second-guess my questioning and my supposed agenda.

Similarly, during the interview process, perhaps in part due to a lack of experience, I do not feel that I made the interviewees feel particularly relaxed or comfortable during the interviews. Interviewees seemed slightly intimidated by the process, and rather than ask a few general questions about themselves, and develop a rapport with the participants, I rather moved straight into the line of questioning. This was perhaps due to nerves on my part, but also a feeling that I had that the interviewees were giving their time for free and that I should not waste it. This feeling, in all probability, arose due to the difficulty in finding a group of players willing to give time for an interview. Despite contacting four professional clubs, on numerous occasions, just one replied. The process of then finding a time that suited the players, during the season, was particularly problematic. I was fortunate in that one club employee was particularly helpful in arranging a time to

meet the players. However, the time-frame was short and players had other commitments that day. This gave me a sense that the players were in a hurry and that I must not waste their time and get straight to the point. Subsequently, I moved straight into the interview process. Access to the field can clearly be problematic, especially with regard to professional sports persons or those who have a very limited amount of free time. This is without question a point I need to consider when conducting research in the future.

Related to the concept of time was the silence that occurred after asking a question. Rather than let the interviewee take time to consider their answer further, after an answer was given, and a short period elapsed, I began asking more questions. Again, this may have been due to nerves on my behalf, wanting to avoid perceived awkward silences, or it may have been due to a perceived lack of time. Either way, in future research I should learn not to fear silence during the interview process and allow interviewees to consider their responses fully before asking follow-up questions. Perhaps it would have been advisable to conduct a pilot study, which may have made me feel more confident when embarking upon the interview process and more familiar with the silences, or pauses, that accompany most interviews.

In general, I feel that my ability to recognise the shortcomings of this study, through self-reflection, have given rise to a credible piece of research, that serves as a starting point when trying to dissect, and understand, the complex relationship between cricket and pay-to-view television.

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APPENDIX 1 – Example of Ethics Review Checklist



Form EE1

Ethics Review Checklist

This checklist should be completed by the researcher (with the advice of the research supervisor in the case of student projects) who is undertaking a research project which involves human participants. The checklist will identify whether an application for ethics approval needs to be submitted to the Institute Research Ethics Officer/Committee.

Before completing this form, please refer to the course handbook; Institute guidelines, i.e. BERA 2004 (www.bera.ac.uk/publications/guides.php) and University code of practice on ethical standards for research involving human participants (www.brookes.ac.uk/res/ethics). The researcher is responsible for exercising appropriate professional judgement in this review.

Project Title:**The influence of television on professional cricket, professional cricket player perceptions**.....

.....

Researcher:.....**James Adamson**.....

Supervisor (in the case of student projects):
Antti Laine, HannaVehmas.....

Part One

	YES	NO
1. Could the research induce psychological stress or anxiety, cause harm or have negative consequences for the participants (beyond the risks encountered in their normal lifestyles)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2. Will deception of participants be necessary during the study?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3. Will the study involve prolonged or repetitive testing?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4. Will the research involve medical procedures?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5. Will financial inducements (other than reasonable expenses or compensation for time) be offered to participants?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6. Will you be unable to obtain permission to involve children under sixteen from the school or parents?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7. Are there problems with the participants' right to remain anonymous, or to have the information they give not identifiable as theirs?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8. Is the right to withdraw from the study at any time withheld, or not made explicit?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9. Does the study involve participants who are particularly vulnerable (e.g. people with learning difficulties or emotional problems, people with difficulty with understanding and/or communication)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>

If you have answered NO to all of questions 1-9 you do not need to apply for ethics approval, though you should keep a copy of this checklist, and you are reminded of your responsibility to maintain

1

APPENDIX 2 – Example of Consent Form

CONSENT FORM

Full title of Project:

The influence of television on professional cricket, professional cricket player perceptions.

Name, position and contact address of Researcher:

[REDACTED]

Please initial box

- | | | |
|----|--|-------------------------------------|
| 1. | I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions. | <input checked="" type="checkbox"/> |
| 2. | I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason. | <input checked="" type="checkbox"/> |
| 3. | I agree to take part in the above study. | <input checked="" type="checkbox"/> |

Please tick box

Note for researchers:

Include the following statements if appropriate, or delete from your consent form:

- | | Yes | No |
|---|-------------------------------------|--------------------------|
| 4. I agree to the interview / focus group / consultation being audio recorded | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 5. I agree to the interview / focus group / consultation being video recorded | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. I agree to the use of anonymised quotes in publications | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

ROBIE WILLIAMS

Name of Participant

19/8/13

Date

[Signature]

Signature

 Name of Researcher

 Date

 Signature

APPENDIX 3 – Question Guide for Interview Process

Main Questions	Additional Questions	Clarifying Questions
Do you feel cricket's relationship with television has changed?	In what way? -When did you become aware of the change? Why do you think this is the case?	
Has television influenced how you perceive traditional cricket culture?	-When did your perception of traditional cricket culture change? -Why do you feel television has influenced your perception?	
Has television influenced scheduling and the types of cricket you play?	Which, if any, out of the following would you attribute to television's influence? -When did you first become aware of these influences? -Why do you feel that TV has an influence over these factors?	<ul style="list-style-type: none"> • Change of start/finish time • Scheduling of matches • Formats of cricket played/not played
Has television influenced the use of technology?	Which, if any, out of the following technologies would you attribute to the influence of television? -Why do you attribute these changes to the influence of television? -When did you become aware of these changes?	<ul style="list-style-type: none"> • Introduction/increased use of Hawkeye • Use of player microphones • Big screens in the ground • Use of floodlights
Has television influenced the rules of cricket?	Which, if any, out of the following rule changes would you attribute to television? -Why do you attribute these changes to the influence of television? -When did you become aware of these changes?	<ul style="list-style-type: none"> • The referral system • Fielding restrictions • Time limits
To what extent is T20 a result of television's influence over cricket?	Why do you feel this is the case? -Has that relationship influenced cricket overall?	
Are there any global influences that have shaped television's influence over domestic cricket in England and Wales?	In what way do you feel this is/is not the case?	<ul style="list-style-type: none"> • E.g. the Indian Premier League, ICC World Twenty20 Cup

