

TEXT A is an infographic offering details about 'The Great British Bake Off'.



TEXT B is a page from the official website of Mary Berry, a British celebrity cook.



MARYBERRY.co.uk

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ABOUT MARY BERRY

Mary Berry trained at **The Cordon Bleu in Paris** and **Bath School of Home Economics**. In the swinging '60s she became the cookery editor of Housewife magazine, followed by **Ideal Home** magazine.

Her first television series **Afternoon Plus** with Judith Chalmers came out in the early '70s and was a big hit with a lot of British mothers. Three children later she continued through the '80s writing books and filming television series for BBC from her home in Buckinghamshire.

She started the '90s by launching her **Aga Workshops**, a cookery school at home, with over twelve thousand visitors over sixteen years. In the mid '90s her daughter Annabel launched **Mary Berry's Salad Dressing**.

Since the millenium Mary has continued to do demonstrations, write books and do media work. Most notably she is a judge on **The Great British Bake Off**, **The Junior Bake Off**, **Comic Relief Bake off** and **Sports Relief Bake Off** which has taken the country by storm.

Mary often appears as a guest on many programmes including The One Show, Food and Drink Programme, Graham Norton Show, Loose Women, Alan Titchmarsh Show, BBC Breakfast, Chris Evans Breakfast Show, Womans Hour. In 2014 Mary's own BBC programme, **Mary Berry Cooks**, was aired.

In 2012 Mary had the honour of receiving a CBE.

2014 Honoured as Freeman of the Worshipful company of Bakers of London
2013 Given Freedom of the City of Bath
2012 Honorary Degree Bath Spa University
2009 Lifetime Achievement Award from Guild of Food Writers

Mary continues to write books alongside Lucy Young, her assistant of over twenty years.

Mary's mission: To Get everyone Baking!
Come on, you can do it!!!



BAKE OFF RECIPES
How will you get on?



FAVOURITE RECIPES
So many to choose from!

TEXT C is a feature page from 'It's Nice That', a creative inspiration website.

Illustration: We interview the artist behind the Great British Bake Off, Tom Hovey

Words by [Liv Siddall](#), Friday 01 November 2013

If, like me, your frown's been upside down ever since the last episode of middle class cat-nip *The Great British Bake Off* drew to a sunshine-infused close, then DO NOT FEAR! Here we have Tom Hovey, a very talented freelance illustrator, animator and the artist behind those trademark *Bake Off* illustrations. Tom's very kindly answered some questions for us today, so without further ado, ready, steady *bake!*

Tell us in a line or two what you do and why you enjoy it

I'm an illustrator and animator. I draw everything from blue neon unicorns to Mary Berry's buns.

How did you land the job for *The Great British Bake Off*?

Serendipity I guess. I moved to London in 2009 with no job lined up and only a few illustration gigs to pay the bills. A mate got me a job working in the edit on a new amateur baking competition for BBC2. I was in the edit suite with the editor and series director when they were discussing adding animated illustrations to the show. I pitched for it and got the gig, four years later I'm still doing it!

What was the brief like?

The brief was simply to echo the homely and nostalgic aesthetic of the show.

The concept was to create drawings based on what the bakers may have sketched out when deciding what to bake in the show in their own recipe sketchbook.

Are you happy with the final outcome?

The look of the first series was a lot cruder, thick black lines and no colour. When we found out we had been recommissioned to make a second series I looked at how we could improve the overall look of the graphics. We used a much higher quality photo as a backdrop and I decreased the heaviness of the line and focused on making the colours really bright and bold so that they really popped off the screen. It changed the way I created the images and I felt much happier about how they appeared on screen.

However happy I am with the final illustrations I always cringe at things I could have done differently when I watch them on the telly but sometimes you have to let it go and realise there's not much you can do to make 10 yellow quiches look exciting!



TEXT D is a news article from the BBC News website.

Why did The Great British Bake Off move to Channel 4?

By David Sillito - Arts Correspondent

13 September 2016

There are many reasons to love The Great British Bake Off, but if you're an advertiser it has something very few programmes can offer: Five million viewers under the age of 34.

For a programme aimed at a channel whose viewers have an average age of 62, and featuring a judge in her 80s, this is more than remarkable. Bake Off was described as "quintessentially BBC" by the corporation and its formula, in which nice people cope with some mild pastry-related jeopardy, contradicts almost every expert opinion about what young people want to watch. The BBC's other big ratings warhorse, Strictly Come Dancing, has a two-to-one split between those over and under 45. Bake Off is one-to-one. Who would have dared say 10 years ago that the way to reach "Millennials" was baking? So, it's no wonder that a rival broadcaster has swooped. That demographic is marketing catnip.

The company that makes the programme, Love Productions, says it's not just about money, but money certainly played a part. The BBC's guidelines on how much of its licence fee it is willing to pay for a factual programme like the Bake Off has an upper limit of around £300,000. In the end the BBC offered £500,000 an hour for 30 hours of programming, totalling £15m. It was £10m too little.

There are also other issues. In the past both Jamie Oliver and Michel Roux found life easier on Channel 4, thanks to the BBC's rules on commercial activities. A move to Channel 4 will open up a wider range of money-making ventures for Bake Off's creators. For example: The BBC, under pressure from the Government, recently curtailed its commercial activities when it came to recipes. Channel 4 faces fewer such pressures. The problem for Channel 4 is preserving the magic formula. Just as no-one would have predicted the success of the original programme, no-one can be sure if the public will stay with the show. TV history is littered with examples of presenters and programmes that have collapsed like a soufflé after switching sides.

Secondly, it is clear the presenters had no idea that the programme was going to move to Channel 4. The network says it does not want to change the format in any way but that will now be a matter of negotiation. That then takes us on to a third point - summarised by a former chief executive of Channel 4, Lord Grade. "Channel 4 has shot itself very seriously in the foot," was his comment on Tuesday. His concern is that the broadcaster is in the midst of its own battle with the government in which it is fending off the threat of privatisation. One of its core arguments is that it is a developer of new shows, a place that gives the public output that other broadcasters avoid. Snaffling a much-loved programme from the BBC and promising to leave it intact is something that he feels undermines that argument. Whatever Channel 4 now does, the conversation will revolve around the Bake Off.

But of course, this not just a battle between channels. It's a reflection of how much TV has changed over the years. The Great British Bake Off may feel "quintessentially BBC" but it is the product of a firm that is 70% owned by Sky, part of Rupert Murdoch's broadcasting empire. The other big food programme on BBC One is Masterchef, again a Murdoch product, via his 50% ownership of production company Shine.

The BBC owns and reaps the rewards for a number of programmes such as Strictly Come Dancing, Top Gear and Doctor Who but it is also obliged to buy a lot of its output from independent producers. That other midweek ratings winner for the BBC, The Apprentice, is a US-owned product made by a firm called Boundless, which is part of the RTL group. There has been a shift in global power from channels to the international production companies who place their programmes wherever they can make the best return and it is a process that's only going to continue if audiences for the big traditional channels continues to decline.

TEXT E is an entry taken from 'Wow 24/7', an entertainment blog site.

THE GREAT BRITISH BAKE OFF – WHY ARE WE SO OBSESSED?

It's six years since *The Great British Bake Off* aired its first episode. And we've been obsessed with soggy bottoms ever since.

August 17, 2010 was when it all started. That's six years tomorrow we've all been watching a group of people annually battle it out with fairy cakes and cappuccino crème brûlées – and the audience ratings and social media mayhem have only increased.

With the new series landing next week – and the [fresh batch of contestants unveiled](#) – we've looked into exactly why the population of our country can't get enough of folk making biscuits in a tent.

It's down to earth – and relatable

On the subject of its huge popular appeal (the finale of the last series became the third watched programme of the entire year), Guardian writer Charlotte Higgins [has suggested](#) that the appeal of *The Great British Bake Off* lies in its simplicity. It's a show about baking cakes in the countryside, and people can connect with that, because believe it or not Simon Cowell, most of us don't spend our spare time trying to be pop stars. In Higgins' words: "[The] Bake Off validates the small quiet dramas of the trifling everyday", making it easy for us to relate to the contestants, and for want of a better phrase, actually care about the competition. We're not in the middle of a jungle or locked in an unfathomably padded house with other contestants scrapping for camera time. We're simply baking cakes to win a competition, and there's something comforting in that.

Mary Berry is an absolute legend

The cult of Mary Berry is strong. She even managed to land a place on [FHM's](#) 100 Sexiest Women in the World list, beating Jennifer Lopez in the process. Now if that doesn't demonstrate Mary Berry's sky-rocketed popularity, we really don't know what will. Whether she's spouting [hilariously dry innuendos](#) or politely critiquing the shape of a Cornish Pasty, she's a real character, and adds another level of depth and entertainment to the equation.

It brings us all together

The latest conqueror of this baking gauntlet, Nadiya Hussain, was catapulted into celebrity status shortly after she captured the nation's hearts with her down to earth evaluations of her skills ("I produced what they wanted, just the ugly version"). Her triumph is the perfect example of *The Great British Bake Off's* two appealing factors: the genuinely heart-felt nature of it, and the fact that it blurs the dividing lines between social classes.

Unlike *The Pop Factor X Academy's Got Talent*, *Bake Off* doesn't encourage rivalries between its contestants, and instead uses their personas and skills to entertain. At the end of the day, we're not tuning in to watch a group of people have a spat about who's the better singer, nor do we want a copy-and-pasted sob story from a less than believable Ollie Murs replica. We're just here to watch people compete in a good-natured atmosphere, and in that sense, *The Great British Bake Off* is the talent show we've always wanted.

On paper, the show looks like a warm up act to the *Antique's Roadshow*, but in practice, *The Great British Bake Off* is the most humane talent show we've seen in years.

TEXT F is an article that appeared in The Financial Times, a popular British broadsheet newspaper.

How the BBC lost 'The Great British Bake Off'

The inside story of the coup for television's most popular programme

Richard McKerrow strolled into BBC headquarters at 3pm on Monday September 12 to strike a deal for the nation's most popular television programme, *The Great British Bake Off*.

One hour later he walked out, according to BBC employees, after a stalemate.

The BBC made it clear it was not prepared to offer more than £15m a year to Mr McKerrow's Love Productions for three new seasons. Love Productions wanted £25m a year.



The breakdown of the talks quickly leaked to the press. The future of *Bake-Off* had been a source of gossip in the media industry for weeks: it was the subject of heated debate at the Edinburgh International Television Festival at the end of August.

But the BBC's negotiating team hoped that Mr McKerrow's walk-out was a negotiating tactic.

Its press release that followed the meeting was crafted to suggest there was still hope. "*GBBO* is a quintessentially BBC programme," it read. "We hope Love Productions change their mind so that *Bake Off* can stay ad free on BBC One."

Tony Hall, the BBC's director-general, telephoned Mr McKerrow to try to smooth matters, according to the BBC. But according to Love Productions, the phone call led to a formal notification from Mr McKerrow that Love's decision was final.

After the phone call, staff from Love tried to reach the show's four main stars, Mary Berry, Paul Hollywood, Sue Perkins and Mel Giedroyc, to tell them the news and try to keep them inside. Those attempts were not all successful; some of the four said they had learned, to their bitter dismay, about the collapse in talks from social media.

Then, to the "absolute shock" and "complete dismay" of the BBC's senior managers, according to one insider, Love went on to announce a £75m deal with Channel 4 just two hours later.

In fact, Mr McKerrow had travelled on that afternoon to meet Jay Hunt, Channel 4's chief creative officer. Ms Hunt was waiting with a deal: a few days earlier she had successfully sought approval from her board to offer a huge sum if Love's talks with the BBC broke down.

For the BBC, the negotiations could not have come at a worse time: it was the same week that the government had published its new BBC charter, which included a three-line whip to radically cut costs and find an extra £800m a year to fund free licence fees for the over-75s.

Several senior managers felt that finding another £30m for *Bake Off*, whose production company is 70 per cent owned by the rival broadcaster Sky, would be seen as egregious, even though the BBC's overall budget for programming is £1.7bn.

Bake Off delivered seven out of the 10 biggest audiences on national television last year, draws 10m viewers each week on average, and is one of the few BBC programmes that attract younger and more socially diverse fans.

People close to Love said this played no part in the decision to move to Channel 4, instead saying that the BBC had underfunded *Bake Off* for years, paying only £150,000 per hour of programming while giving much more to other hits such as *The Voice* or *Top Gear*.

TEXT G is an article that appeared on The New Statesman website, a British political and cultural magazine.

TV & RADIO

Cake or Death: why The Great British Bake Off is the best thing on television

BY LAURIE PENNY

For those of you who mysteriously have better things to do with your time than watch 12 British people prat about in a tent, let me tell you something. The best way to explain what's so great about *The Great British Bake Off* is to compare it to how they do these things across the pond. In America, they have a show called *Cupcake Wars*, which I gamely tuned into last year whilst living abroad and missing my fix of Sue Perkins getting overexcited about Tart Week.



Big mistake. *Cupcake Wars* is nothing at all like *Bake Off*. *Cupcake Wars* is a post-Fordian nightmare of overproduction and backstabbing filmed under pounding lights to a sugary version of the *Jaws* soundtrack. Contestants mutter and scheme over giant vats of violent orange frosting about how they're going to destroy the competition, and they all need the prize money because without it their small cupcake businesses might fold and their children will probably be fed to Donald Trump. Every week a different celebrity guest picks one winner to produce a thousand cupcakes - a thousand cupcakes! - for some fancy party or other, and it's all just excessive and cutthroat and cruel. *Cupcake Wars* is *Cake Or Death*.

Bake Off is quite different. *Bake Off* is not about the money, or even really about the winning. *Bake Off* is a magical world of bunting and scones and dapper comedians making ridiculous puns about buns and gentle, worried people getting in a flap about pastry. There are very few hysterics. Legend has it that if anybody has a real breakdown in the middle of a signature bake, presenters Mel Giedroyc and Sue Perkins stand next to them repeating brand names and swear-words so the cameramen can't use the footage, and don't you dare disabuse me of that fact, because I want it to be true. The prize money, in a desperately British way, is almost never mentioned, nobody tries to sabotage anyone else's puff pastry, and at the end whoever has to leave gives a brave little interview about how it's a shame but they tried their best and they were just happy to be there and they're definitely going to do some more baking almost as soon as they get home.

Bake Off is the theatre of the humdrum, where fussy, nervous people get to be heroes, making macarons as the seas rise and the planet boils and the leaders of the world don't care that they've left the oven on. I'm always a little bit frightened by people who can bake, because I can't even make a muffin out of a packet, although one danger of watching too much *Bake Off* is that you become convinced you ought to give it another try, and I apologise to my housemates for making them eat my savoury vegan chilli-chocolate cookies (don't ask). They say that if you can bake a cake, you can make a bomb, and by that logic I should definitely be kept away from the explosives when the zombie revolution comes- but the *Bake Off* contestants are probably the sort of people who will be Britain's last line of defence, quietly constructing landmines and apologising that the stitching on the flag of insurrection isn't quite perfect. People with this specific and terrifying personality type are that are precisely the reason Britain once had an empire, as well as the reason we're now rather embarrassed about it.

But at the end of the day, it doesn't matter. It doesn't matter! And that's the utter, unremitting joy of *Bake Off*. It's possibly the last show on earth where in the end, it doesn't matter who wins, as long as everyone gave it their best shot and had a laugh over a disastrous scrambled-egg chocolate tart or two, because ultimately, *it's just cake*. And that's marvellous.

TEXT H is an editorial published in *The Daily Mail* newspaper.

How come Bake off is such a hit when it's so DULL this year?

By JAN MOIR FOR THE DAILY MAIL

Halfway through the fifth series of the Great British Bake Off, something incredible has happened. Slowly and imperceptibly, like a Victoria sponge rising inside a dark oven, it has become one of BBC1's biggest hits of the year. If you exclude the World Cup, only big-budget dramas *Sherlock* and *Call The Midwife* now beat the unassuming baking show in the ratings.

And while they are polished, long-established drama series in which many viewers have made a long-term emotional investment, GBBO is the opposite. It's just some ordinary folks who get together in a tent once a week and bake cakes. Sometimes the cake is good, sometimes the cake is bad. And then, oh crumbs, it is over.

Yet since this series began in August, after moving from BBC2 to BBC1, the ratings have been creeping up and up. Last week's episode, in which a previous sabotage controversy involving melted ice cream sharpened interest, drew a consolidated audience of 10.2 million viewers. This week's episode was watched by 8.3 million on the night, a figure which will rise once the numbers of those who record or watch on iPlayer are added.

This is remarkable, a triumph of sugarcraft over sensationalism, of homely values over showbiz and glamour. The very first shows, broadcast with little fanfare only four years ago, were watched by only about 2 million people per week. Since then, there is something about Bake Off that has got its hooks into the public. With every lemon drizzle cake and cheese biscuit, the crisis of each collapsing meringue and burnt currant, it only grows more popular. The world might be spinning out of control, with the Middle East plunged into a medieval savagery, President Putin sending his troops into Ukraine, while here at home, the United Kingdom, the bedrock of our national and personal identity and structure might be breaking up.

In an increasingly unsure world, it is clear that viewers cleave to the comfort and the comforting; the simple rhythm of whisk, beat, spread, bake — and enjoy the golden triumph or eggy tragedies that follow. What is even stranger is that, to many cakeheads, this year's Great British Bake Off has not been a showstopper. Not so far, at any rate. There is, for example, no James in his Fair Isle woolly, with his Dilapidated Barn bakes and fondness for all things sourdough. No Ruby Tandoh sulking and flirting or not flirting and not sulking, depending on your point of view. Unlike previous years, there have been no cakes made from hemp, no Brendan with his personal project to bake all the breads of the world, and no vicar's wives sobbing in the bushes outside the tent because her pancakes pancaked.

Yes, the mad woman who made the suppurating cherry cakes in episode one has gone, as has Iain with his streusel beard and complicated ways with a Swiss roll. So has Norman from Buckie, whose idea of jazzing up anything from a bun to a biscuit was to trickle a spoon of his homemade jam on top of it, voila! Anything fancier was regarded by Norman with sceptical trepidation, like a cave painter regarding the splendour of the Sistine Chapel.

The Baked Alaska scandal has come and gone, this week there wasn't even an eviction, handily patching over the fact that Diana the Ice Cream Melter is no longer there because following an accident back home, she has lost her sense of taste. The highlight this week was when Kate from Brighton failed to wrap her princess cake in a single piece of marzipan and then made a cake that looked as if it was being attacked by caramel sperm. Chetna used grapes as caramel moulds, and that was about the height of the excitement.

Previous controversies have included a stolen bowl of custard, heated debates about judge Paul Hollywood's flirting with the comelier contestants, that time when John cut his finger on some kitchen equipment and whether or not the BBC were showing too many close-ups of Smeg fridges and KitchenAid food mixers. Yet the lack of thrills and spills seems not to matter. On the British landscape, GBBO is becoming an unstoppable force with an audience that gets bigger and bigger each week. It has even left the much-vaunted appearance of Peter Capaldi's new *Dr Who* in the shade.

Part of the show's great charm is that it is really all about the cake. Unlike many other talent shows on television, there is no big prize, no promise of celebrity and riches, no shouty Mr Evil adjudicating over proceedings. In Paul Hollywood and Mary Berry it has judges who, for once, really are experts in their field. Hosts Mel and Sue caper about in their increasingly natty blazers and there is even bunting, too.

What is clear is that viewers want a sugary respite from the outside world — and also from the hours of worthy yet utterly dreary drama currently being pumped out by the BBC. Do you want another grim 90 minutes as the corporation push their assisted suicide agenda in yet another drama about someone dying a terrible death? More of the grim Village? Or do you want a retired grandmother from Lincolnshire who whips up nothing but smiles and bakes like a dream?

The mere fact that this show is so popular is a comforting thought in a hostile world.

TEXT I is a feature page taken from Forbes, an American business magazine.

The logo for Forbes.com, featuring the word "Forbes" in a large, white, serif font above the ".com" in a smaller, white, sans-serif font, all set against a dark blue rectangular background.

Can 'Great British Bake Off' Stay The U.K.'s Most-Watched Show?

Neil Midgley

The Great British Bake Off, which returns to BBC One tonight (Aug. 23, 2016), has been the U.K.'s TV sensation of recent years. Its ratings kicked off between two million and three million viewers for season one in 2010, only to rise to a massive 15 million for last year's season six final. That made it the highest-rating show of 2015. But, if *Bake Off* is to repeat that feat this year, it has to beat some stiff competition – in the shape of the Icelandic soccer team.

Last year, *Bake Off's* closest rival for the top-ratings crown was ITV's entertainment stalwart, *Britain's Got Talent*, which notched up 12.7 million viewers for its final. But crucially last year, there was no really big sporting event to muscle its way up the chart. The highest-rating sport was England's Rugby World Cup Match against Wales, which scored 9.7 million viewers.

But this year has already seen a sporting event to top even last year's *Bake Off* final: England's defeat to Iceland in the Euro 2016 soccer tournament, which attracted an overnight audience of 15.2 million viewers to ITV across the whole match, and a peak of 16.9 million in the final few minutes. It was, according to ITV, the highest TV audience for two years. (And the Rio Olympics couldn't beat it, peaking with an overnight 11.1 million for Laura Trott's victory in the women's sprint cycling.)

Does *Bake Off* have any other likely competition during the rest of 2016? I'm guessing not. The big entertainment shows that will air in the autumn – *Strictly Come Dancing* and, in particular, *The X Factor* – are tiring. *Strictly* came third last year with a peak of 11.7 million, and it's unlikely to add 3.5 million viewers to that this year. Last year, *The X Factor* couldn't even make the top 10. There are some big dramas coming up: *Cold Feet* and *Victoria* for ITV, and *Poldark* for BBC One. But even if the revived *Cold Feet* matched its previous peak ratings – for the finale in 2003 – it would only score 10.7 million viewers. The last series of *Poldark*, meanwhile, hovered around 8 million viewers on average – a cracking number, but not likely to challenge the *Bake Off*.

And what about Christmas Day, traditionally a TV viewing peak in the U.K.? Well, none of last year's Christmas specials came close to 15 million. The finale of *Downton Abbey* won the day, with a consolidated audience of 10.7 million viewers. So 15.2 million is likely the figure that *The Great British Bake Off* has to beat, in order to retain its crown as the most-watched U.K. TV show in 2016. That's just 200,000 viewers more than last year's final – but what that likely means is that the show's ratings will have to continue to grow across the series. That would be no mean feat, given that *Bake Off* has already grown at a huge pace over the last few years. Sooner or later, it has to peak.

An early indicator will be the overnight ratings for tonight's launch episode. Last year's launch was watched live by 9.3 million viewers, compared to 7.2 million in 2014 and 5.6 million in 2013.

So if tonight's *Great British Bake Off* opener scores between 9.5 million and 10 million viewers, that would be a rough indication that the show is on track for the final to be the highest-rated U.K. TV show of 2016. Any lower, and it's Wayne Rooney and the Icelandic soccer team who are likely to score.