Preface and Acknowledgements		vii
In	Introduction	
1	Genesis	8
_	Introduction	8
	The documentary heritage	10
	The possibilities of production technologies	13
	Television institutions	16
	Risking Reality TV	20
	Reality TV as the end of documentary history	25
	Case Study: Wife Swap	28
	Conclusion	31
2	The World is Watching	33
	Introduction	33
	Reality TV and theories of globalization	34
	International programmes and formats from Britain	38
	The globalization of privacy publicized	40
	Reality TV and television scheduling	42
	The globalization of institutional forms	47
	Local regulatory cultures	49
	Case Study: Big Brother as a transnational property	53
	Conclusion	58
3	Reality TV	60
	Introduction	60
	Generic conventions and docusoap	62
	Docusoap, ordinariness and celebrity	65
	The aesthetics of Reality TV	67
	Reality TV and the public sphere	70
	The passion and revelation of the real	72
	Narration and mediation	75
	Case Study: The House series: simulation, recreation	
	and education	80
	Conclusion	86

vi Contents

4	Drama	88
	Introduction	88
	Narrative forms	88
	Performance and genre	9
	Characters	94
	Melodrama	9:
	Dramatizing gender	100
	Reality TV and the displacement of drama	103
	From docusoap to drama	100
	Case Study: The Cruise, performance and authenticity	110
	Conclusion	113
5	Surveillance	117
	Introduction	117
	The prison of the real	118
	Spaces of surveillance	122
	Discipline and confession	126
	Rights and regulations	128
	Threat and reassurance	132
	Car crash TV	136
	Case Study: witnessing and helping in Crimewatch UK	138
	Conclusion	142
6	Big Brother Culture	144
	Introduction	144
	Cross-platform and intermedial texts	146
	Audience composition and modes of address	147
	Audience perceptions of Reality TV	149
	Television institutions and Reality TV audiences	155
	Television talk and gossip	150
	Poaching and fandom	160
	Case Study: The Osbournes, celebrity and	
	multi-accentuality	162
	Conclusion	169
Conclusion		173
Bi	Bibliography	
In	Index	