Service Review
Younger audiences: BBC Three, Radio 1 and 1Xtra

June 2009
Executive Summary

This report focuses on the BBC’s services for younger audiences and follows our review of services and content for children aged under 13, published in February 2009. The report includes:

- Service licence reviews of three services the BBC targets at younger audiences: BBC Three, BBC Radio 1 and BBC Radio 1Xtra. These reviews examine how well these services are performing against the terms of their service licences, and whether the licences need to change.
- Consideration of how well the BBC serves younger audiences as whole across all of its television, radio and online services, to place the performance of the three targeted services within a broader context. This includes an assessment of output aimed at younger audiences which is hosted by other BBC services, including BBC Switch, and formal learning provision targeted at younger audiences.

Our conclusions

How well does the BBC serve younger audiences? We found that the BBC serves young people well overall. Usage is high on television, radio and online, and some of the public purposes are delivered very well. However, the BBC faces growing challenges to deliver news to young people and to reach teenagers on television. We also believe that the BBC could do more to gain credit for its range of its provision for the young. We are very clear, too, that where the BBC aims to serve young people on services specifically targeted at them, while it may often be appropriate to tailor the presentation, tone and subject nature to meet their specific tastes and expectations, all content must conform to the BBC’s editorial standards.

How well is BBC Three performing against the terms of its service licence? BBC Three’s effectiveness in reaching young people makes it an important part of the BBC television portfolio. The quality and range of its output are seen by viewers as good overall, and we are very supportive of its track record and willingness to take creative risks. We want BBC Three’s focus to remain on UK originations, and we support BBC management’s aim to develop its provision further in some certain genres. We will amend parts of the channel’s service licence to set a clearer framework for how we expect it to deliver public value to young people.

How well is Radio 1 performing against the terms of its service licence? Radio 1’s high reach to young people makes it a very important service for the BBC. It is highly effective at delivering some of the BBC’s public purposes to young people. We believe it has potential to increase its public value further, given the strength of its market position; in particular we have
asked the station to renew its focus on serving a young audience and to deliver more public value via its speech output.

**How well is 1Xtra performing against the terms of its service licence?**

1Xtra is a growing service, although digital-only distribution has limited the size of its audience. We are approving two changes to the service which we believe will enable it to offer greater public value, by increasing its ability to deliver the BBC's public purposes to its listeners.

---

**HOW THE BBC SERVES YOUNGER AUDIENCES**

The BBC is a major media provider for younger audiences, with more than 9 out of 10 young people using BBC services each week. While young people have a generally positive view of the BBC, we believe that the BBC could do more to gain credit for its range of its provision for the young. The BBC delivers some of its public purposes well to young people but faces challenges to deliver news to them, and to serve teenagers on television.

Despite the huge growth in choice of media, the BBC remains a very important part of young people's media consumption. The BBC reaches around 92 per cent of 15-34 year olds each week and BBC television remains successful at reaching younger audiences, although its usage has declined significantly in recent years. While other media providers, particularly Channel 4, are more readily associated with provision for young people than the BBC, we believe the BBC still has a unique role in bringing all audiences together, particularly at key national moments, on its broad-appeal mainstream services. In recognition of this, we will consider the interests of children and young people in other service reviews, particularly our reviews of BBC One and BBC Two due to commence later in 2009.

BBC radio's reach to young people has held broadly steady since 2003, although it still reaches fewer young people than commercial radio each week. Usage of BBC Online has increased in recent years and it is now an important part of the BBC's offering to young people.

We have been unable to assess fully how young people use BBC services across TV, radio and online due to difficulties of measuring consumption across platforms. The BBC is developing a new audience measurement system to meet this challenge and BBC management should consider young people, whose technology and media habits are changing faster than other audience groups, a priority audience for this.

**The BBC delivers some of its public purposes well among young people but faces challenges in some important areas.** Younger audiences think the BBC delivers its education and learning purpose well. Usage levels of the BBC’s formal learning content are high among teenagers and young adults and research shows that the services are highly valued by users.
Younger audiences also believe that the BBC delivers programming about the wider world very well and appreciate the range of programmes and services available from the BBC, although they want more programmes to show fresh and new ideas.

In terms of delivering the citizenship purpose, there is a growing challenge to engage young people, especially those from lower income households, with the BBC’s news output, particularly on television. The BBC will need to use the full range of its platforms – TV, radio and online – to find a solution to falling consumption of television news and consider the role of the broad-appeal linear TV and radio services alongside online. Given the importance of news to the BBC’s public service remit, this is a major challenge for the BBC.

Teenagers’ and very young adults’ media habits are changing fast and BBC Online is becoming an important way for the BBC to deliver its public purposes to the young. There has been a significant decline in the numbers of teenagers watching BBC television while online consumption has grown in recent years. BBC Switch, launched in October 2007 with the aim of providing original content specifically aimed at 12 to 17 year olds. Switch has performed fairly well on radio and online, but has not yet reached many teenagers on television. We continue to think that it is important for the BBC to provide older children and teenagers with some targeted output on television.

**Action 1**

The BBC needs to be able to track audience behaviour across TV, radio and online and is in the process of developing a new audience measurement tool which will allow detailed analysis of audience usage across platforms and services. Once the BBC has put this new measurement system in place, we recommend that younger audiences are treated as a priority audience group for measurement.

**Action 2**

We regard BBC News’ reach to young people as a very important performance indicator and are asking BBC management to focus on this in our regular performance assessment activities. We will report publicly in future Annual Reports on BBC News’ performance in reaching young people.

**BBC THREE**

BBC Three’s effectiveness in reaching young people makes it an important part of the BBC television portfolio. The quality and range of its output is seen by viewers as good overall, and we are very supportive of its track record and willingness to take creative risks. We want BBC Three’s focus to remain on UK origins, and we support BBC management’s aim to develop its provision further in some genres.
BBC Three has become an important part of the BBC’s television portfolio, both in terms of its reach to younger audiences and its willingness to innovate and take creative risks. BBC Three has increased its reach significantly in recent years, particularly among its target audience of 16 to 34 year olds.

Audience perceptions of the quality of BBC Three’s programmes are fairly strong, and BBC Three has worked hard to deliver its remit to be innovative and take creative risks with programmes that show fresh and new ideas. We have found that BBC Three is fulfilling its remit to support new and emerging talent.

**BBC Three’s lower reach to ethnic minority audiences reflects the pattern for the BBC television portfolio as a whole.** BBC Three’s reach to ethnic minorities is significantly below its average reach to 16 to 34 year olds. This reflects a wider pattern across all of the BBC’s television channels. We will aim to reach a deeper understanding of how the BBC can serve ethnic minority viewers better in our review of the other BBC television channels, due to start later in 2009.

BBC Three has developed a strong reputation in some genres, but opportunities still exist to fulfil audience expectations in others. BBC Three’s remit is to provide a consistently mixed-genre schedule. This presents a challenge for the channel because audiences generally expect digital channels to focus on either entertainment or factual genres. In this context, BBC Three has built a very strong reputation for its comedy output and has had some successes in original drama, current affairs and factual programming. Its news bulletins also appear to fulfil an audience need for ‘bitesize’ news.

Across the range of genres, however, BBC Three has had less success in developing entertainment programming and audience perceptions of BBC Three’s serious factual content do not match the level of provision. Finally, we believe that the channel’s stated ‘special commitment to the UK animation sector’ may be too challenging for a single channel of this scale.

**The majority of BBC Three’s airtime is committed to originated programming and we want this to remain the focus of the channel.** Originations (new programmes commissioned by BBC Three) account for the majority of the channel’s output, around 77 per cent of airtime. Acquisitions and programmes transferred from BBC One and BBC Two provided around 32 per cent and 19 per cent of viewing respectively to BBC Three from 22 per cent of its airtime in 2008-09. We recognise that audiences appreciate the channel’s transfers and acquisitions and that acquisitions can expand the range and quality of its schedule at relatively low cost and bring new talent and material to the audience.

While the majority of BBC Three’s expenditure is on UK originations, we note that acquisitions account for a growing proportion of the channel’s programme budget. We see the primary goal of the channel as being to provide new UK originated programming for younger audiences and we do not expect it to rely on acquisitions to support its performance. Nor do we expect BBC Three to treat its statutory obligation for originated programming - that at least 70 per cent of its output is originated, including in peak time - as a ‘floor’ and we will monitor delivery against this annual quota to ensure this is not the case. We will consider the role of acquisitions across all BBC channels in our review of BBC One, BBC Two and BBC Four later this year.

BBC management has suggested that it could start transmitting BBC Three at 3pm instead of 7pm in order to improve reach and value for money. While we understand the logic and potential benefits of this in terms of meeting audience expectations, we will need to consider any formal proposal for extension in the context of the BBC’s overall use
of digital terrestrial spectrum and its affordability, as well as the need to maintain the quality of the whole BBC Three service.

**Awareness and usage of BBC Three’s online activities is still low.** BBC Three’s remit encourages the channel to use digital and interactive platforms to build a relationship with its audience and it has aimed to innovate by, for example, premiering programmes online and developing entertainment programmes with integral online elements. However, despite the fact that usage of online and other digital media is much higher amongst younger people, usage of the BBC Three homepage and individual programme sites is low compared with other BBC sites aimed at young people, and BBC management’s qualitative and quantitative research has shown that there is low awareness of BBC Three’s interactive and digital offerings.

We believe that online offers considerable potential for the BBC to maintain a connection with young people and deliver its public purposes to them and would like to see a growth in usage of BBC Three online in the future.

**BBC Three’s value for money appears to be improving, although we are unable to make a definitive assessment.** BBC Three’s cost per viewer hour has improved significantly, from 15.6 pence per hour in 2006-07 to 10.6 pence per hour in 2008-09. Although this remains more expensive than BBC One and BBC Two, it is lower than BBC Four. However, as currently calculated, this measure does not include either non-linear viewing of BBC Three programmes (for example through the iPlayer) or the costs of programmes which have been transferred from other BBC channels. These factors limit our ability to draw value for money conclusions based on cost per user hour and we would like to address this analytical gap.

---

**Action 3**

There are a number of areas where we will amend BBC Three’s service licence to set a clearer framework for how we expect it to deliver public value to young people. These are:

a) Specifying its target audience as 16 to 34 year olds;

b) reflecting the channel’s role in broadcasting sporting events of particular relevance to younger audiences;

c) including a wider range of genres than news and current affairs in its broadcasting of programmes about the wider world.

---

**Action 4**

Three issues arising from this review will be included in our service reviews of BBC One, BBC Two and BBC Four, which will start later in 2009:

a) the issue of BBC television’s lower reach to ethnic minority audiences across all television channels;

b) the role of acquisitions alongside UK originated output;

c) an improved approach to defining value for money, taking into account the increasing volume of non-linear viewing of TV output and
**Action 5**

BBC Three’s digital and interactive activities are a core part of the channel’s remit and have been identified by BBC management as an important part of its future strategy. We will monitor usage of BBC Three’s offerings on BBC Online as part of our regular performance assessment activities.

We expect redesigns of the website to ensure that links to BBC news remain both permanent (not as rolling alternatives to other content) and prominent on the homepage, in line with BBC Three’s service licence commitment.

---

**Radio 1**

Radio 1’s high reach to young people makes it a very important service for the BBC. It is highly effective at delivering some of the BBC’s public purposes to young people. We believe it has potential to increase its public value further, given the strength of its market position.

Radio 1 reaches a large number of young people which enables it to make a strong contribution to delivering some of the BBC’s public purposes. Radio 1’s listeners include many who do not listen to any other BBC radio station. This makes the station an important part of the BBC’s overall offering to young people.

**Radio 1 is fulfilling its remit to support new music and plays a very important role in promoting new artists in the UK.** We have found that Radio 1 is distinctive in terms of the amount of new music it plays. This is supported by audience perceptions, while the music industry recognises the important role played by Radio 1 in supporting emerging musical artists, through both its specialist and daytime output. Radio 1’s live music programmes and events are very highly valued by listeners.

Radio 1 also makes a strong contribution to delivering the citizenship purpose through its news output, which reaches a very large number of young people.

**Radio 1 should renew its focus on serving a young target audience.** While Radio 1’s percentage reach to 15 to 29 year olds has only fallen slightly in recent years, its reach to the lower end of its target age group (15 to 19 year olds) has fallen significantly, and at a faster rate than that of radio as a whole. Radio 1 also reaches a large number of people outside its 15 to 29 year old target age group, with reach to 30-39 year olds having grown significantly in recent years. While these trends in listening partly reflect factors beyond the station’s control, in particular changes in the way people consume radio and music, the choice of stations on offer, and popular music trends, we believe there are opportunities for Radio 1 to renew its focus on serving a young target audience.

**We will track the impact of the measures BBC management is taking to keep Radio 1 relevant to young audiences.** If the trends in listening patterns outlined
above continue, we predict that over time, Radio 1’s reach to younger audiences will fall, and the station’s ability to deliver the BBC’s public purposes to a young audience will be reduced. BBC management’s submission to this review outlined a range of measures designed to increase Radio 1’s appeal to younger listeners. We will track the impact of these on the station’s reach to young listeners and its median listening age. If the changes made by the station are not reflected positively in these performance measures by this time next year, then we will ensure that BBC management takes further action. We believe that the daytime schedule is the key to driving performance in this area, although we do not agree with some submissions to this review that the age of Radio 1’s presenters necessarily correlates to the age profile of listeners.

Radio 1 reaches a lower proportion of young people from ethnic minority backgrounds. Radio 1’s reach is much lower among young ethnic minorities and has fallen significantly since 2003. We believe this is due to a variety of reasons, including the growth in reach to newer BBC services, such as 1Xtra and the BBC Asian Network. Partly because of the range of other music radio stations which have a strong appeal to this audience, Radio 1’s reach is generally lower, too, in urban areas such as London, where ethnic minorities make up a higher proportion of the audience. Despite these factors, Radio 1’s remit states that it should ‘engage a broad range of young listeners’, and we would be concerned if this disparity between listeners from different ethnic backgrounds becomes more pronounced.

We believe that Radio 1’s general speech output could be more ambitious in terms of delivering some of the BBC’s public purposes. The primary aim of Radio 1’s presenter speech in daytime is to entertain listeners. We believe that this is legitimate for Radio 1 and fits with its remit. It also supports the reach and impact of the station, driving delivery of the music and news output which is more directly related to the promotion of the BBC’s public purposes.

Given that Radio 1 is a public service, however, we believe that there is potential for Radio 1 presenters to do more to deliver some of the BBC’s public purposes, and we think that a positive first step in this direction is an increase in the amount and ambition of Radio 1’s social action output.

Action 6

While we do not believe that any radio station can restrict listening only to its stated target audience, we do expect Radio 1 to focus on serving 15-29 year olds, rather than older listeners. To reinforce this expectation, we are tightening the wording of Radio 1’s service licence remit. This currently states that Radio 1 should target 15 to 29 year olds, but ‘also embrace others who share similar tastes’. This has been interpreted by some external stakeholders to mean the station is being encouraged to target older listeners, and we will remove this wording from the service licence. We will also make clear that Radio 1 should provide some programming for younger teenagers.

Radio 1’s performance in serving a young target audience will be the focus of our routine performance assessment activity in future years. We expect Radio 1 to maintain its reach to 15 to 29 year olds and to ensure that the median age of its listeners remains within its target age range. We will track Radio 1’s performance against these performance measures each quarter, and will report publicly on Radio 1’s performance in future Annual Reports. If the changes
made by the station are not reflected in these performance measures by this time next year, then we will ensure that BBC management takes further action.

Action 7
There are a number of reasons why Radio 1’s reach to young ethnic minorities is low and has declined in recent years. However, we would be concerned if the disparity between reach to listeners from different ethnic backgrounds becomes more pronounced. We will, therefore, monitor Radio 1’s reach to ethnic minority listeners closely as part of our regular performance assessment work.

Action 8
We will amend parts of Radio 1’s service licence to set a clearer framework for how we expect it to deliver public value to young people. These changes will be designed to:

a) better reflect the value Radio 1 creates through its support for new music and emerging UK music artists;

b) reflect our expectation that Radio 1’s speech output can do more to deliver a range of public purpose objectives, including ensuring a minimum number of social action campaigns each year.

IXTRA

1Xtra is a growing service, although digital-only distribution has limited the size of its audience. We are approving two changes to the service which we believe will enable it to offer greater public value, by increasing its ability to deliver the BBC’s public purposes to its listeners.

1Xtra has shown encouraging signs of growth in 2008 and a large proportion of its listeners are from its target audience. However, as a digital-only service, its reach remains small relative to Radio 1. The take up of DAB radio among 1Xtra’s target audience is low and is a factor in limiting audience awareness and usage of the station.

1Xtra listeners are positive about the quality of its output, particularly its music, and the station has had some successes in supporting black music and emerging UK artists. However its overall impact in this area has been limited and we agree with BBC management that it could do more in this respect. We are approving an amendment to the definition of new music on 1Xtra designed to improve its support for emerging black music artists.
1Xtra currently broadcasts a high volume of news but listening levels are relatively low for its extended news programme and overall, 1Xtra’s news provision is not meeting the needs of its listeners. We are approving changes to 1Xtra’s news output which will reduce the volume of news on the station, but should increase reach, and therefore, impact in terms of delivering the BBC’s citizenship purpose.

**Action 9**

We have approved an amendment to the definition of new music in 1Xtra’s service licence. This will allow music which is an ‘underground or emerging’ UK track from the last six months to qualify as new music and should help the station increase its support for the UK black music industry.

To monitor the impact of this change, we will continue to ask BBC management to report levels of new and UK music to the Trust at regular intervals. We will also ask BBC management to provide other evidence to us at the end of the 2009-10 financial year that the changes have increased 1Xtra’s support for the UK black music industry.

**Action 10**

We have approved changes to the volume and format of news on 1Xtra. The major change is to replace the two hour weekday news programme with two fifteen minute extended bulletins scheduled when listening levels are higher. We will no longer require the station to broadcast hourly bulletins overnight. We will amend 1Xtra’s service licence to reflect these changes.
Introduction

Background to this review

The public has high expectations of the BBC - they trust it to make brilliant programmes; to maintain the highest standards of distinctive, independent broadcasting; to offer everyone something they will love; and to do things that others cannot or will not attempt. They expect it to be special and to stay special, particularly at a time when broadcasting is undergoing such change and consumers have so much choice. At the BBC Trust it is our responsibility to get the best out of the BBC for licence fee payers. To help deliver this remit we review each of the BBC’s services at least once every five years.²

This service review focuses on the BBC’s provision for younger audiences and follows on from our review of services and content for children, published in February 2009. Our decision to focus on provision for younger audiences was informed by two main considerations:

• Firstly, the BBC has faced long-standing challenges to serve younger audiences as well as it does older viewers and listeners

• Secondly, new technology is changing the way people consume media, and young audiences are leading the shift to digital, interactive and on-demand services. This presents both challenges and opportunities for all broadcasters including the BBC.

The scope and aims of our review

We published the terms of reference for this review in September 2008. These said that we would examine the BBC’s provision for younger audiences through:

• Formal reviews of three services the BBC targets at younger audiences: BBC Three, BBC Radio 1 and BBC Radio 1Xtra. These reviews cover how well these services are performing against the terms of their service licences, and whether the licences need to change. This report specifies the areas where we have decided to change the service licences, which we will re-issue following the publication of this report.

• Consideration of how well the BBC serves younger audiences as whole across television, radio and online, to place the performance of these services within a broader understanding of younger audiences. This includes an assessment of output aimed at younger audiences which is hosted by other BBC services, including: BBC Switch, content designed for 12 to 17 year olds available on BBC Two, Radio 1 and bbc.co.uk; and formal learning provision targeted at younger audiences on bbc.co.uk (Key Stage 3 and GCSE Bitesize, BBC Blast, and Learning Zone Broadband) and BBC Two (BBC Schools TV).

² The Trust is required under the BBC’s Charter and Agreement to review each of the BBC’s services at least once every five years and whenever the public interest demands it.
At the outset of this review we also identified a number of areas outside the scope of this review:

- Editorial issues and the portrayal of young people by the BBC. In scoping this review it became clear that many young people are concerned that they are portrayed negatively in the media. However, as these concerns were often more about broadcasters as a whole, including BBC services which are not part of this review, we decided not to cover this area.
- Talent costs. We reviewed this area separately in 2008.
- Compliance with the BBC’s quotas for independent radio production. We are reviewing the quotas for independent radio production separately later in 2009.
- Market Impact. Service reviews are intended to inform our duty of performance assessment, rather than assist in the approval of any new activities or services, so do not include a market impact assessment.

**Methodology**

This review was carried out for the Trust by its independent advisers in the Trust Unit under the direction of the review’s lead Trustee, Alison Hastings. We gathered evidence from a wide range of sources which are summarised below.

**Public consultation.** We used the relevant service licences to develop a set of questions for public consultation. The consultation ran from 23 September to 16 December 2008 and we received some 9,100 responses from individuals. We also received 8 responses from organisations, and 4 responses from our Audience Councils in England, Northern Ireland, Scotland and Wales.

**BBC management submission.** BBC management submitted a report to us which we have published alongside this report.

**Performance data analysis.** We analysed performance data using the BBC’s RQIV performance framework which considers four drivers of public value – reach, quality, impact and value for money. This framework is set out in Figure 1.
Reach - The extent to which BBC services are used by the audience. In this report, unless otherwise stated, the reach of television or radio services is expressed as the percentage of the population who have watched or listened for a consecutive fifteen minute period in a week.

Quality - Quality is measured in terms of audience perception, in particular through measurement of the characteristics which the Agreement states should be features of public service broadcasting. These characteristics are ‘high quality’, ‘original’, ‘challenging’, ‘innovative’ and ‘engaging’.

Impact - The extent to which BBC services create public value by delivering the BBC’s public purposes. The purposes, which are set out in the BBC’s Royal Charter, require the BBC to:

- sustain citizenship and civil society
- promote education and learning
- stimulate creativity and cultural excellence
- represent the UK, its nations, regions and communities
- bring the UK to the world and the world to the UK
- help to deliver to the public the benefit of emerging communications technologies and services.

Value for Money - A consideration of usage alongside cost to provide a perspective on cost-effectiveness.

Audience research. We have drawn on several pieces of audience research to inform our thinking for this review:

- our Purpose Remit research, a survey of more than 2,000 adults to assess how well the BBC delivers the public purposes to licence fee payers.
- research commissioned by BBC management from YouGov, surveying more than 6,000 people to assess how well BBC Three, Radio 1 and 1Xtra deliver the BBC’s public purposes.
- qualitative research commissioned by BBC management from Sparkler to understand in more depth how well the BBC serves young people.

Audience engagement. We worked with the British Youth Council (‘BYC’) to run a series of focus groups exploring young people’s views and opinions about the BBC. The BYC ran sessions in London, Birmingham and Merseyside, attended by around 40 young people mostly aged between 14 and 25. Our Audience Councils also ran audience engagement events across England, Northern Ireland, Scotland and Wales. Further details are available in their submissions to this review, available on our website.

---

3 The Agreement is between the BBC and the Secretary of State for Culture, Media and Sport and complements the Charter. http://www.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/charter_agreement/bbcagreement_july06.pdf
Interviews. We explored the issues raised during our review through interviews with people within the BBC, from external organisations and from interest groups.

Report structure

The remainder of this report is in four sections:

Section 1 examines how well the BBC serves younger audiences as whole across television, radio and online, including the performance of BBC Switch and formal learning content.

Section 2 examines the performance of BBC Three against the terms of its service licence.

Section 3 examines the performance of Radio 1 against the terms of its service licence.

Section 4 examines the performance of 1Xtra against the terms of its service licence.
Section 1: How the BBC serves younger audiences

This section examines the performance, at a high level, of the BBC in serving younger audiences across television, radio and online.

**The BBC is a major media provider for younger audiences, with more than 9 out of 10 young people using BBC services each week. The BBC has some of the leading media brands aimed at young people, such as Radio 1, BBC Bitesize and, increasingly, BBC Three. While young people have a generally positive view of the BBC, we believe that the BBC could do more to gain credit for its range of its provision for the young.**

**This review covers a diverse range of audiences**

There are around 17.5 million people aged between 13 and 34 in the UK - representing around 30 per cent of the total population. This is a diverse audience, covering a number of different ‘life stages’, ranging from young teenagers living at home with their parents to those who are studying or looking for their first job, through to those who have started their own family and are in settled careers.

**Younger audiences’ media behaviour is changing more quickly than that of older adults and this presents challenges for the BBC**

Young people are much more likely than older audiences to have access to new media technologies, as well as using existing media in more sophisticated ways. For example, 83 per cent of 16 to 19 year olds regularly use the internet compared with 48 per cent of those aged over 35 while 72 per cent of 16 to 19 year olds regularly use MP3 players compared with 15 per cent of those aged over 35.4

Young people are also more likely to interact with traditional forms of broadcasting in different ways, for example accessing audio and video content through mobile phones or ‘on demand.’ While all adults consider the four main terrestrial television providers (BBC, ITV, Channel 4 and Five) as the most important media platforms, younger audiences, particularly teenagers, consider their mobile phones, personal computers and broadband internet as more important than the main television channels, while radio sets does not feature at all in the top five media for younger audiences.5

The pace and scale of technological change presents challenges for the BBC. The remainder of this section of this report outlines the BBC’s future strategy to respond to these challenges and evaluates how well the BBC is meeting them in order to reach younger audiences on television, radio and online and to deliver its public purposes to them.

**The BBC has developed a strategy to serve younger audiences, covering mainstream and targeted services**

The BBC’s strategy to deliver public value to young people involves a mix of:

---

4 Ofcom Media Literacy Audit, 2007
5 BBC Emerging Media survey, 2007
Service Review: Younger Audiences

• content for broad audiences, including the young carried on mainstream services such as BBC One, BBC Two and BBC Online;
• linear services specifically targeted at young people, including Radio 1, 1Xtra and BBC Three;
• content targeted at young people carried on mainstream services, including: formal learning on BBC Online; and BBC Switch, branded content for teenagers hosted on Radio 1, BBC Two and BBC Online;
• Stronger on-demand provision to increase availability of BBC content.

1.1 REACH

The BBC remains an important part of young people’s media consumption, reaching around 92 per cent of 15 to 34 year olds each week

The BBC measures how many people claim to use any of its services on a weekly basis through an online survey. This shows that usage of the BBC remains very high, with around 92 per cent of 15 to 34 year olds claiming to watch, listen to or use the BBC’s services each week.6

The BBC’s measurement systems do not, however, allow us to measure and report actual usage of the BBC by young audiences across different services and platforms, such as how many young people listen to Radio 1 but no other BBC service, or how many people are accessing BBC content through third parties such as YouTube. The BBC is in the process of developing a new audience measurement tool which will allow more detailed analysis of audience usage across platforms and services, including amounts of unique reach.

Action 1

The BBC needs to be able to track audience behaviour across TV, radio and online and is in the process of developing a new audience measurement tool which will allow detailed analysis of audience usage across platforms and services. Once the BBC has put this new measurement system in place, we recommend that younger audiences are treated as a priority audience group for measurement

**BBC One is the most heavily used service by younger audiences, while targeted BBC services have greatest focus on this audience**

Figure 2 shows the reach of each of the BBC’s services among 16 to 34 year olds plotted alongside the percentage of the audience to that service who are aged between 16 and 34. This shows total usage of BBC services by young people, alongside the degree of focus by those services on young people.

This shows that BBC One is, by some way, the most used of the BBC’s service by younger audiences, reaching around two-thirds of 16 to 34 year olds each week, followed by Radio

---

6 PBTS (Pan BBC Tracking Survey), 2008, Base: Adults aged 15+
Some of the BBC’s radio stations, particularly 1Xtra, Radio 1 and 6Music, along with BBC content accessed via mobile phones, have the highest proportion of usage among 16 to 34 year olds. Of the BBC’s main television channels, BBC Three has the highest proportion of its audience aged 16 to 34.

**Figure 2: The reach of BBC’s services to 16 to 34 year olds compared with the proportion of the audience to each service aged 16 to 34**

Source: BARB, RAJAR, Nunwood Tracker, 2008 (BBC Mobile data from July onwards)

**BBC television reaches more young people than any other broadcaster, although its reach has declined in recent years**

Around 87 per cent of 13 to 34 year olds watch television each week, compared with around 92 per cent of all ages and 95 per cent of those above 35. The BBC’s television services reach around three-quarters of 13 to 34 year olds each week, more than the portfolios of ITV and Channel 4, which both reach around two-thirds of 13 to 34 year olds and Five, which reaches around two-fifths of this age group. Despite this relatively high usage, other media brands, such as Channel 4 are more readily associated with provision for young people than the BBC.

Usage of BBC television by younger audiences has fallen by just over 7 percentage points since 2003, slightly less than the decline to the ITV portfolio of channels (down around 9 percentage points); reach to the Channel 4 and Five portfolios of channels among younger audiences has remained more or less stable over the same five year period. The amount of viewing to the main television channels has also fallen.

The BBC’s most used service among younger people is BBC One, which reaches around two thirds of 13 to 34 year olds each week, although this has fallen by around 6 percentage points since 2003, while at the same time BBC One’s reach to over 35s has fallen by just under 3 percentage points. In all, reach to 13 to 34 year olds of the five main network channels (BBC One, BBC Two, ITV1, Channel 4 and Five) has declined by an average of 4 percentage points over the same five year period.

---

7 BARB (Broadcasters Audience Research Board), 2008, 15 minute weekly reach
BBC radio's reach to young people has held broadly steady since 2003, although it still reaches fewer young people than commercial radio each week.

Around 89 per cent of 13 to 34 year olds listen to the radio each week, on a par with the population as a whole, while BBC radio reaches around 60 per cent of 13 to 34 year olds each week, a number that has held steady in recent years. In comparison, commercial radio stations reach more than 70 per cent of 13 to 34 year olds each week, although this level has declined by around 7 percentage points since 2003. Radio 1 is by some distance the most popular radio station - BBC or commercial - for younger audiences, reaching some 40 per cent of 13 to 34 year olds each week.

**BBC Online has become an important part of the BBC's offering to young people**

More than one-quarter (28 per cent) of all 16 to 34 year olds use BBC Online each week, the same proportion as all adults, making BBC Online the fifth most popular website for this age group in the UK, behind Google, MSN, Facebook and Yahoo. Reach to BBC Online among younger audiences has risen by around 9 percentage points since 2003. Some sections of BBC Online have particularly strong appeal to younger audiences, notably the formal learning websites for children and young adults.

**A decline in the numbers of teenagers watching BBC television has driven an overall fall in BBC reach amongst teenagers**

The BBC faces a particular challenge to serve teenagers and young adults where the technological changes and declines in reach described above are most acute. In 2008, the most popular programmes on television among teenagers were broadly the same as for all audiences - entertainment shows such as Britain’s Got Talent and The Apprentice, popular dramas such as EastEnders and Doctor Who, and some live sport, particularly football. However, in 2008:

- BBC television reached two-thirds of teenagers (13 to 19 year olds), compared with 84 per cent of all individuals, while the average amount of viewing for teenagers was just 24 minutes a day (compared with 75 minutes for all individuals). BBC's television reach to teenagers has fallen by around 12 percentage points since 2003.
- BBC radio reached 56 per cent of teenagers compared with 64 per cent for all individuals, and both reach and amount of listening has remained relatively stable since 2003 (55 per cent). There has however been a significant decline in amount of listening among teenagers to commercial radio stations.
- BBC Online reached an average 42 per cent of teenagers per month, compared with 51 per cent of all individuals.

---

8 RAJAR (Radio Joint Audience Research), 2008, 15 minute weekly reach
9 Nunwood New Media Tracker, December 2008 (increases to 43 per cent amongst 16 to 34 year olds in internet homes)
10 Nunwood New Media Tracker, December 2008, 19 per cent of 15 to 34 year olds (increases to 31 per cent amongst 15 to 34 year olds in internet homes)
11 BARB, 2008, 15 minute weekly reach, BBC Television includes BBC One to Four, BBC News, BBC Parliament, CBBC and CBeebies
13 Nielsen, December 2008, monthly reach in internet homes
In response to its decline in reach to teenagers, the BBC launched BBC Switch on television, radio and online

BBC Switch was launched in October 2007 with the aim of providing original content specifically aimed at 12 to 17 year olds. Switch is not governed by a service licence as it occupies “zones” on other services - on BBC Two (Saturdays 12-1.30pm), a mixture of acquisitions and originated content including a current affairs strand and music magazine format; Sunday evenings on Radio 1 (Switch, 7-10pm and The Surgery, 10-midnight); and online.

The performance of Switch to date has been mixed. Consumption of Switch content has been encouraging on radio and online, but teenagers’ viewing of Switch on television is still low

While we recognise that BBC Switch is still an emerging proposition, our view is that its performance to date has been variable, with its television programmes in particular not yet reaching high enough volumes of the target audience.

On television, BBC Switch reached an average audience of 326,000 individuals each week in 2008, of which just 36,000 were aged 12 to 17 (0.8 per cent of the people in this age group)14. On Radio 1, the Switch slot has a weekly reach of just over 1 million individuals, including 180,000 aged 12 to 17 (4 per cent of this age group)15. Online, BBC Switch reaches an average of 120,000 unique users each week.16 While we are unable to assess fully the effectiveness of Switch online in reaching teenagers as the BBC does not measure usage data by age for the site, the Switch website was the most common answer among respondents to our public consultation question about what they particularly liked about BBC Switch.

BBC management's submission to this review acknowledged that the limited potential for Switch to gain reach and impact in its current position and volume of hours, on BBC Two. This view was supported by some of the responses to our public consultation about BBC Switch which questioned whether the scheduling was appropriate for teenagers. We believe that it is important for the BBC to offer some targeted content for older children and we will await an update from BBC management on the future of the Switch slot on BBC Two.

1.2 DELIVERY OF THE BBC’S PUBLIC PURPOSES

Sections 2, 3 and 4 of this report examine how well BBC Three, Radio 1 and 1Xtra deliver the public purposes. This section provides an overview of how well younger audiences think the BBC as a whole delivers the public purposes to them.

The BBC is able to deliver some of its public purposes well among young people but faces challenges in other areas

In order to assess the BBC’s performance in this area, we drew on data from our annual purpose remit survey17 which tracks how important audiences think it is that the BBC delivers each purpose, and how well they think the BBC is doing so. The data shows that, with a few exceptions, younger audiences have similar expectations of the BBC, and

---

14 BARB, 29 March – 12 December 2008 excluding July to August when off air for summer holidays, 15 minute weekly reach
15 RAJAR, 2008, 15 minute weekly reach
16 BBC server logs, 2008, weekly unique users (BBC server logs based on computer browsers)
17 BBC Trust Purpose Remit Survey, BMRB, 2008 – 2009
perceptions of how well the BBC meets them, to the rest of the audience. The remainder of this section provides a brief commentary of each of the purposes.

Sustaining Citizenship and Civil Society

Younger audiences perceive the BBC’s performance in delivering the citizenship purpose as reasonably good overall, although there are growing challenges to engage some young people with the BBC’s news output

The BBC’s news provision is the heart of the BBC’s public service offering and we are encouraged that the majority of young people we surveyed believe that the BBC delivers ‘high quality independent journalism’ well. However, there is a gap between the number of young people who think it is important that the BBC ‘makes news and current affairs interesting to me’ and the number who believe that the BBC is currently delivering this.

This perception gap is, perhaps, a reflection of the declining reach of BBC News on television - 45 per cent of those aged 16 to 34 in 2008 watched BBC News each week, a fall of 7 percentage points since 2004, compared with 68 per cent of all adults. The decline has not been halted in spite of the introduction of new ways to reach younger audiences with BBC News, such as the 90 second 8pm bulletin on BBC One, and is most acute among young people living in lower income households, where consumption of BBC News online has not filled the gap left by the fall in reach to news on television.

BBC News on the radio reaches half of 16 to 34 year olds each week and this has remained broadly steady since 2004. BBC News online reaches 23 per cent of young people with access to the internet, although no trend data is available.

BBC News’ is developing its approach to reaching younger audiences, in particular increasing the usage among young people of BBC News online and considering the scope for syndicating BBC News content on third party websites. BBC News’ is also considering whether there are more opportunities to provide ‘bitesize’ news bulletins (such as the 90 second bulletin at 8pm on BBC One) on television.

The BBC will need to use the full range of its platforms – TV, radio and online – to find a solution to falling consumption of television news and consider the role of its broad-appeal linear TV and radio services alongside online. Given the importance of news to the BBC’s public service remit, this is a major challenge for the BBC.

Action 2

We regard BBC News’ reach to young people as a very important performance indicator and are asking BBC management to focus on this in our regular performance assessment activities. We will report publicly in future Annual Reports on BBC News’ performance in reaching young people.

---

18 BBC Trust Purpose Remit Survey, BMRB, 2008 – 2009
19 BARB, 2008, 3 minute weekly reach
20 RAJAR, Q4 2008, 15 minute weekly reach
21 Nielsen, December 2008, monthly reach in internet homes
Promoting education and learning

**Usage of the BBC’s formal learning content is high among teenagers and young adults and research shows that the services are highly valued by users**

Younger audiences consider this purpose to be the most important of the BBC’s public purposes, and overall believe that the BBC delivers this very well. Some four-fifths of those 15 to 34 year olds that we surveyed felt that they had ‘learned new things while enjoying programmes or content on the BBC’, and while there is a small gap between the numbers of people who think it is important that the BBC ‘helps children/teens with what they learn at school or college’ and those who agree the BBC delivers this well, the BBC’s overall performance in this area is strong.

As part of this review we considered the performance of BBC’s formal learning provision for teenagers and young adults, particularly BBC Bitesize (Key Stage 3 and GCSE), BBC Blast, and Learning Zone Broadband.

**BBC Bitesize**

BBC Bitesize is an online revision service covering each of the national curriculum key stages. Usage among teenagers is high and growing strongly. In 2008 nearly 400,000 unique users each week used GCSE Bitesize across the UK, around 18 per cent more than in 2007. Usage was particularly high in May 2008 with more than 700,000 unique users. Usage of Key Stage 3 Bitesize is also high at around 130,000 unique users each week in 2008, an increase of around one-third from 2007 and also peaked in May 2008 with nearly a quarter of a million unique users. Usage of the BBC’s formal learning websites which cover parts of the curriculum in Scotland, Wales and Northern Ireland was also high.

Regular audience surveys conducted by BBC management shows that BBC Bitesize is highly rated by both children and teachers: 90 per cent of secondary school aged children were aware of BBC Bitesize, while nearly two-thirds of children who use Bitesize are ‘high approvers’ of the service (rating it at 7 or more out of 10) and 83 per cent of children said that Bitesize had helped them with their schoolwork. These findings are supported by responses from our four Audience Councils and the young people we spoke to as part of this review, who were very positive about Bitesize, as well as responses to our public consultation, where around two thirds of those who responded praised the BBC’s formal learning websites, Bitesize in particular.

**“Bitesize – my lifesaver!”**

*Attendee at audience event, Merseyside, December 2008*

**BBC Blast**

BBC Blast provides online training in skills related to creative arts such as fashion, film making and design. In 2008, there were around 70,000 unique users to BBC Blast website each week, and more than 350,000 young people have worked with Blast at

---

22 BBC Trust Purpose Remit Survey, BMRB, 2008 – 2009
23 BBC server logs, 2008, weekly unique users
24 BBC Learning Children’s Tracker / BBC Learning Teachers’ Tracker
25 BBC Learning Teachers’ Tracker, wave 3
26 BBC server logs, 2008
outreach and workshop events. BBC Blast was highly praised in submissions to this review from the Audience Councils for Scotland and England.

**Learning Zone Broadband**

Learning Zone Broadband provides audio visual clips related to the curriculum content for use in the classroom, similar to BBC Schools’ content on television. The BBC’s strategy is to make audio-visual clips to assist classroom learning available online rather than through linear television, as online learning better reflects teachers’ requirements. As a relatively new proposition, very little performance data is available for Learning Zone Broadband at present.

**The BBC’s formal learning provision offers good value for money**

As part of our review of children’s services and content, published in February 2009, we committed to concluding on the overall value for money of the BBC’s formal learning content in this review, as the BBC Learning division runs its activities for children and teenagers together, so the costs of each element cannot be split.

In total, the BBC spent £9.8 million in 2007-08 on its formal learning resources for children and young people. In 2008, these sites, which include those aimed at primary school aged children, had around 1 million unique users each month.

In 2007-08 the cost per weekly unique user of the BBC Bitesize, schools and Blast websites targeted at 5 to 19 year olds was low, at around 8p for each weekly unique user. This is significantly cheaper than the cost for each unique user of BBC Online over the same period.

Therefore, on the basis that the BBC’s formal learning websites are heavily used, well liked and make a strong contribution to delivering the BBC’s public purposes, as well as their relatively low cost per unique user, we believe that their value for money is good. In addition, BBC surveys of teachers show that around three-quarters of primary and secondary school teachers rated the BBC’s formal learning websites highly in terms of providing value for money for the licence fee.

**There are some industry concerns about the distinctiveness of the BBC’s formal learning content**

As part of this review some organisations wrote to us raising concerns about the distinctiveness and market impact of parts of the BBC’s formal learning provision and the ways in which they are developing. Under the terms of the BBC’s Charter, we have a duty to have regard to the competitive impact of the BBC’s activities and we are considering this issue separately to this review.

**Stimulating creativity and cultural excellence**

**Younger audiences like the range of programmes and services available from the BBC, although they want more programmes to show fresh and new ideas**

This purpose covers a wide range of areas and younger audience perceptions of the importance and performance of the BBC in this area are broadly in line with that of all adults. The two most important areas for audiences are that the BBC:

---

27 See http://www.bbc.co.uk/bbctrust/framework/bbc_service_licences/childrens.html
28 We have not assessed the value for money for Learning Zone Broadband as this is a new proposition which is still being developed.
‘has a wide range of enjoyable and entertaining programmes and content’. Among 15 to 34 year olds, although there is a small ‘performance gap’ (where more people think it is important that the BBC provides this than think the BBC currently delivers it) for this statement, the percentage agreeing that the BBC delivers this well is high at 71 per cent.\(^29\) In support of this, a frequent answer from respondents to our public consultation question on what makes the BBC stand out from other broadcasters was the range and variety of programming.

‘has lots of fresh and new ideas’. While 70 per cent of 15 to 34 year olds think it is important the BBC does this, only 60 per cent think the BBC does this well. These scores are broadly similar to those for all audiences, and are in line with what audiences have told us in previous audience surveys. In October 2007, we set the BBC the strategic objective to increase audience perceptions that the BBC provides content and programmes that are original and different. While there are some encouraging signs of progress in meeting this objective, for example the percentage of viewers who think BBC One has programmes which show original ideas has increased over the past year, we are clear that the BBC has more work to do to narrow the performance gap described above.

### Representing the UK’s nations, regions and communities

**Younger audiences generally consider the statements relating to this public purpose to be less important than those associated with other purposes**

The most important statement under this purpose for younger audiences is that ‘the BBC provides me with the opportunity to share the same experiences with other people (like major events, live events and popular programmes)’. 63 per cent of those surveyed think this is important, while 61 per cent think the BBC delivers this well. The largest performance gap was for statements such as ‘the BBC is good at portraying my particular culture or community to other people in the UK’. While only 56 per cent of younger audiences felt it was important that the BBC does this, just 40 per cent think it is done well. It is likely that for young people, this is partly related to their feeling that they are not portrayed well by the BBC or other media organisations. This issue was raised both by the young people we spoke to as part of this review, and in responses from our Audience Councils, but as explained in the Introduction, is outside the scope of this review.

### Bringing the world to the UK and the UK to the world

**Younger audiences believe that the BBC delivers programming about the wider world very well**

In common with individuals of all ages, younger audiences consider it very important that the BBC helps them ‘understand what’s going on in the wider world’ and ‘understand and appreciate different cultures and lifestyles of people from around the world’. Audiences believe that the BBC delivers these statements very well, with no performance gap.

\(^29\) BBC Trust Purpose Remit Survey, BMRB, 2008 - 2009
Emerging communications

The BBC’s digital and technological activities are more important to young people than the audience as a whole and it is clear that the BBC’s future online activities form a key part of meeting the challenge to serve younger audiences.

Younger audiences see this purpose as significantly more important than audiences aged over 35. For example, whereas only 46 per cent of all adults think it is important that ‘the BBC provides quality content that I find enjoyable or useful on the internet’, nearly two-thirds of those aged 15 to 34 think this is important. The largest performance gap in this area is for the statement ‘the BBC provides quality content that I find enjoyable or useful on mobile phones’ – while only one-third of 15 to 34 year olds think this is important, only around one-quarter think that the BBC does this well.

The BBC iPlayer has had a significant impact with young people, and has developed into a strong brand which was highly praised in submissions to this review from our Audience Councils for Scotland, Northern Ireland and Wales.

“I especially like BBC iPlayer - as a Uni. student I use it a lot...best of all is bbc.co.uk. It keeps me up to date with everything that’s going on in the news, is easy to navigate and to dip in and out of.”

Respondent to our public consultation question ‘which things are particularly good about the BBC?’, aged 18 to 21

1.3 CONCLUSIONS

We endorse the BBC’s strategy of serving younger audiences with a mixture of mainstream and targeted content and services.

One respondent to our public consultation suggested that the BBC may be in danger of using a disproportionate amount of resources to target this group (young people). Given the size of this group within the population and the fact that usage of many BBC services is skewed towards older adults, we do not believe that there is any risk of this at present. We are content with the current level of provision.

We are clear that the BBC’s mainstream services, in particular BBC One, remain important to the BBC in reaching and delivering public value to all audiences including young people, and we believe the BBC has a unique role in bringing all audiences together, particularly at key national moments, on its broad appeal mainstream services. We will therefore consider the interests of children and young people in other service reviews, particularly our reviews of BBC One and BBC Two due to start later in 2009. However we have also found that the services the BBC specifically targets at younger audiences, particularly Radio 1 and BBC Three play an important role in serving young people, and we note that the BBC’s online provision is becoming more important in this regard.

In terms of delivering the public purposes, we are concerned at the apparent decline in usage of BBC News by young people. We also continue to believe that the BBC could do more to provide output that is original and different and shows fresh and new ideas on its
mainstream services and we will continue to encourage BBC management to pursue this objective across all services.

The BBC remains popular among younger audiences, and overall usage, despite some decline in the case of television, is still very high among young people. While young people associate the BBC brand with trust and with the quality and range of its programming, other media providers have stronger youth brands overall, despite being used less by young people. Therefore we think there may be more that the BBC could do to gain credit from young people for its range of output for them as, taken individually, it has some very strong brands – such as Radio 1, BBC Three and BBC Bitesize. While defining specific actions to address this challenge is a matter for BBC management, we think there may be more scope for the targeted services to collaborate in order to enhance the BBC’s perceived value amongst the young. We are very clear, too, that where the BBC aims to serve young people on services specifically targeted at them, while it may often be appropriate to tailor the presentation, tone and subject nature to meet their specific tastes and expectations, all content must conform to the BBC’s editorial standards.
Section 2: BBC Three

BBC Three’s remit is ‘to bring younger audiences to high quality public service broadcasting through a mixed-genre schedule of innovative UK content featuring new UK talent. The channel should use the full range of digital platforms to deliver its content and to build an interactive relationship with its audience.’

Although not stated in its service licence, BBC Three defines its younger target audience as 16 to 34 year olds.

Our assessment of performance

BBC Three’s effectiveness in reaching young people makes it an important part of the BBC television portfolio. The quality and range of its output is seen by viewers as good overall, and we are very supportive of its track record and willingness to take creative risks. We want BBC Three’s focus to remain on UK originations and we support BBC management’s aim to develop its provision further in some genres. We will amend parts of the channel’s service licence to set a clearer framework for how we expect it to deliver public value to young people.

2.1 REACH

**BBC Three has increased its reach significantly in recent years, particularly among its target audience, and has become an important part of the BBC’s television portfolio**

In 2008, BBC Three reached some 10.4 million people each week, nearly 20 per cent of the population.\(^\text{30}\) BBC Three reached some 3.4 million 16 to 34 year olds, 26 per cent of this age group.\(^\text{31}\)

Within its broadcast hours, BBC Three now reaches more of its target audience than comparable broadcasters (Figure 3) below, with reach growing by around 20 per cent each year since 2004.

---

\(^{30}\) BARB, 2008, 15 minute weekly reach

\(^{31}\) BARB, 2008, 15 minute weekly reach in digital homes
BBC Three’s performance in increasing its reach to 16 to 34 year olds is particularly strong given the context of declining reach among younger audiences both for the BBC and commercial TV channels. Although BBC One and BBC Two remain the most watched BBC television channels among younger audiences, their reach to this audience has declined by around 15 per cent since 2003, while other commercial channels, such as ITV1 and Channel 4 have seen falls of 23 per cent and 9 per cent respectively.32

BBC Three is also contributing to the overall level of BBC television reach. In 2008, around 860,000 viewers a week watched BBC Three but did not watch any other BBC television channel (‘unique reach’33), 400,000 of whom were aged 16 to 34.34

BBC Three’s appeal to younger audiences means that it has a significantly different audience profile from other BBC television channels. More than half of BBC Three’s audience are aged 35 or under - around 39 per cent aged between 16 and 34, with a further 13 per cent under 16. Its proportion of younger viewers is significantly higher than that for the five main TV channels, although below some comparable commercial channels such as E4 (Figure 4). Of the five terrestrial TV channels, Channel 4 attracts the youngest audience profile, with around one-third of its viewers below 35. In comparison, less than a quarter of the audience of BBC One and BBC Two is aged below 35.

**Action 3a**

BBC Three plays an important role in the BBC television portfolio as a way of targeting younger viewers. We will amend its service licence to set a clearer expectation that its target audience is 16 to 34 year olds.

---

32 BARB, 2003 – 2008, 15 minute weekly reach  
33 BARB, 2008, 60 minutes non consecutive unique weekly reach  
34 BARB, 2008, 60 minutes non consecutive unique weekly reach, in digital homes
Figure 4: Audience age profile by channel in 2008

<table>
<thead>
<tr>
<th>Channel</th>
<th>16-34</th>
<th>35+</th>
<th>16-34</th>
<th>35+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total TV</td>
<td>20.1</td>
<td>68.1</td>
<td>11.8</td>
<td>77.6</td>
</tr>
<tr>
<td>BBC1</td>
<td>13.7</td>
<td>78.6</td>
<td>7.7</td>
<td>92.3</td>
</tr>
<tr>
<td>BBC2</td>
<td>14.0</td>
<td>77.8</td>
<td>8.2</td>
<td>91.8</td>
</tr>
<tr>
<td>ITV1</td>
<td>15.0</td>
<td>75.8</td>
<td>9.2</td>
<td>90.8</td>
</tr>
<tr>
<td>CH4</td>
<td>23.4</td>
<td>66.7</td>
<td>9.9</td>
<td>90.1</td>
</tr>
<tr>
<td>Five</td>
<td>17.5</td>
<td>73.2</td>
<td>9.3</td>
<td>90.7</td>
</tr>
<tr>
<td>BBC3</td>
<td>38.8</td>
<td>47.9</td>
<td>13.3</td>
<td>86.7</td>
</tr>
<tr>
<td>Dave</td>
<td>35.0</td>
<td>53.3</td>
<td>11.7</td>
<td>88.3</td>
</tr>
<tr>
<td>E4</td>
<td>47.7</td>
<td>38.0</td>
<td>14.3</td>
<td>85.7</td>
</tr>
<tr>
<td>ITV2</td>
<td>30.3</td>
<td>58.1</td>
<td>11.7</td>
<td>88.3</td>
</tr>
<tr>
<td>Sky One</td>
<td>36.0</td>
<td>44.7</td>
<td>19.3</td>
<td>80.7</td>
</tr>
</tbody>
</table>

Source: BARB, 2008, profile in all hours, all homes/digital homes

**BBC Three’s reach is highest towards the upper end of its target age group, although it is becoming more successful at reaching teenagers and those at the younger end of its target audience**

Reach to BBC Three is highest amongst people in their late 20s and early 30s. Figure 5 shows that BBC Three’s reach is significantly higher at this end of the target audience than it is at the younger end, with weekly reach remaining below 20 per cent for most individual ages under 21.
Since 2005, however, BBC Three’s has attracted viewers from teenagers and young adults, at a greater rate than other ages (Figure 6). Its appeal to younger audiences was reflected by some of the young people we spoke to as part of this review who described BBC Three as youth led and aimed at young people.35

Figure 6: Weekly reach to BBC Three by age group over time

Source: BARB, 2005 – 2008, BBC Three broadcast hours in digital homes
A large proportion of viewing to BBC Three is driven by small number of programmes

In common with many digital channels, a small number of programme strands drive reach and consumption of BBC Three. Around 49 per cent of all viewing to the channel among 16 to 34s is to its top ten programmes.36

As part of this review, BBC management has suggested that it could start BBC Three at 3pm instead of 7pm in order to improve reach and value for money

BBC Three’s remit allows it to broadcast on television between 7pm and 4am. Most other television channels, in particular those aiming to reach younger audiences, are available for 24 hours a day, which results in a significant increase in their overall reach. For example while BBC Three reaches 400,000 more viewers than E4 in its broadcast hours, E4 has higher reach across all hours (Figure 7).

**Figure 7: Weekly reach to BBC Three and comparable commercial broadcasters**

<table>
<thead>
<tr>
<th>Channel</th>
<th>19:00-04:00</th>
<th>Other hours</th>
<th>Total Reach</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC3</td>
<td>3,410</td>
<td></td>
<td>3.4m</td>
</tr>
<tr>
<td>Dave Total</td>
<td>1,894</td>
<td>776</td>
<td>2.7m</td>
</tr>
<tr>
<td>E4 Total</td>
<td>3,031</td>
<td>970</td>
<td>4.0m</td>
</tr>
<tr>
<td>ITV2 Total</td>
<td>2,691</td>
<td>1,048</td>
<td>3.7m</td>
</tr>
<tr>
<td>Sky One</td>
<td>1,572</td>
<td>387</td>
<td>2.0m</td>
</tr>
</tbody>
</table>

Source: BARB, 2008, weekly reach in digital homes

BBC management estimates that allowing BBC Three to start transmitting at 3pm would increase the channel's reach by around 20 per cent - with BBC Three gaining from additional viewing between 3pm and 7pm as well as between 7pm and 9pm where viewing is currently lower than later in the evening. The majority of people who responded to our public consultation on this issue were supportive of allowing BBC Three to broadcast for more hours than it does currently. Women and those aged 13 to 17 were particularly in favour of an earlier start time. The responses to our public consultation as well as submissions to this review from each of our four Audience Councils, and an organisation representing young people who responded to this consultation, all indicated a general sense that younger audiences expect television channels aimed at them to be available for longer than BBC Three at present.

36 BARB, 2008, total minutes of viewing in digital homes
"That it is only on a limited time (after 7 and not during the day), I would quite like to watch it at other times of the day, because I am normally doing things like homework at this time, and on the weekend, which is when I have the most free time."

Respondent to our public consultation ‘what do you think is not so good about BBC Three?’, aged 13 to 17

Extending the hours of BBC Three would, however, use more of the BBC’s limited digital terrestrial transmission spectrum. This could be used for other BBC services, and BBC management is currently considering the relative prioritisation of the services which would be affected before submitting a formal proposal to the Trust.

Therefore, while we understand the logic and potential benefits of BBC management’s aim to extend BBC Three’s hours of transmission, we will need to consider this proposal in the context of the BBC’s overall usage of its digital terrestrial spectrum.

BBC management believes that the additional four broadcast hours on BBC Three could be delivered at low cost with a mix of originations, repeats and broadcasts of music and sports events and learning content commissioned by other services. If BBC management does formally propose an extension of BBC Three’s transmission hours, the proposal should include further detail on the nature of the content it will broadcast, as well as consideration of value for money and affordability. We will not support a proposal to extend BBC Three’s hours without clear evidence that it will not impact negatively on the funding and levels of quality of the whole BBC Three schedule.

BBC Three’s reach to the various audience groups within its target age range is variable

BBC Three has a commitment to serving a broad range of younger audiences. We compared BBC Three’s reach to different audience groups against that of other BBC television channels. Our analysis, as illustrated in Figure 8 below, shows that while for many audience groups BBC Three’s reach profile follows a similar pattern to other channels, BBC Three is more successful (proportionally) at reaching people in Scotland and those in lower income households.

We also note that, in common with other digital entertainment channels, such as Dave and E4, BBC Three has lower reach in Northern Ireland. Its reach is slightly lower amongst men and better off young people, compared with its average reach amongst all 16-34 year olds. We do not see these variances as a cause for concern.
Figure 8: BBC Three’s reach among audience groups aged 16 to 34

<table>
<thead>
<tr>
<th>Group</th>
<th>Reach (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adults 16-34</td>
<td>26.3</td>
</tr>
<tr>
<td>ABC1</td>
<td>25.3</td>
</tr>
<tr>
<td>C2DE</td>
<td>27.5</td>
</tr>
<tr>
<td>Men</td>
<td>24.9</td>
</tr>
<tr>
<td>Women</td>
<td>27.8</td>
</tr>
<tr>
<td>Scotland</td>
<td>26.8</td>
</tr>
<tr>
<td>Wales</td>
<td>26.4</td>
</tr>
<tr>
<td>NI</td>
<td>20.4</td>
</tr>
<tr>
<td>England</td>
<td>26.5</td>
</tr>
<tr>
<td>Non white</td>
<td>22.8</td>
</tr>
<tr>
<td>White</td>
<td>26.9</td>
</tr>
</tbody>
</table>

Source: BARB, 2008, BBC Three broadcast hours in digital homes

**BBC Three’s lower reach to ethnic minority audiences reflects the pattern for the BBC television portfolio as a whole**

Although BBC Three reaches the same percentage of ethnic minorities as white viewers among all ages, among 16 to 34 year olds, BBC Three’s reach to ethnic minority audiences is 13 per cent below its average reach to all 16 to 34s. This reflects a wider pattern across all of the BBC’s television channels – for example BBC television’s reach to 16 to 34 year old ethnic minorities is 8 per cent below its average reach to all 16 to 34 year olds.

As part of our review of children’s content and services, published in February 2009, we undertook some audience research to understand better the media usage of children in ethnic minority homes. While the focus of this research was on children aged 8 to 12, it also drew out some general themes on media consumption among ethnic minority audiences which may help explain BBC Three’s performance. In particular, the BBC often faces more competition in ethnic minority homes, for example from ethnic or religious media, particularly Asian television channels.

**Action 4a**

We will consider the issue of BBC television’s lower reach amongst ethnic minority audiences across all television channels in our service reviews of BBC One, BBC Two and BBC Four, which will start later in 2009.

[37 See http://www.bbc.co.uk/bbctrust/framework/bbc_service_licences/childrens.html]
2.2 QUALITY

BBC Three’s service licence sets out that it should deliver:

- high quality public service broadcasting
- through a mixed genre schedule.

**Audience perceptions of the quality of BBC Three’s programmes are fairly strong**

A range of metrics suggest that BBC Three is perceived positively amongst its target audience of 16-34 year olds: they give BBC Three a higher average approval rating than any other BBC television channel\(^{38}\) and a higher average appreciation index (‘AI’) score; the number who rate its programmes as high quality is also higher than for BBC One and BBC Two.\(^{39}\)

Among viewers of all ages, audience perceptions of programme quality on BBC Three fall slightly, although they remain reasonable in comparison to other television channels.

**BBC Three’s willingness to take creative risks sometimes results in lower quality scores for its programmes**

Some programmes shown by BBC Three in the past year are not seen by audiences as high quality. These were a mix of factual, entertainment and comedy originations. One of the key messages that audiences have told us in the last two years about the BBC is that they want to see more creativity and innovation on screen. We believe that there is sometimes a trade-off between levels of quality and creative risk taking, as taking creative risks can lead to higher failure rates.

Given BBC Three’s strong performance in terms of innovation and creativity (covered in Section 2.3 below) we believe that many of the programmes which audiences rated as lower quality were legitimate attempts to innovate which did not succeed with this audience. In addition, around one-quarter of BBC Three’s output is comedy, a genre in which it is generally harder to get high quality scores from audiences. Conversely, natural history and period dramas, types of programmes which tend to get very high quality scores from audiences, are not part of BBC Three’s genre mix. BBC Three is also less reliant on established presenters or actors than many other television channels – often audiences will automatically associate particular presenters or actors with quality.

We therefore accept that under its current remit some of BBC Three’s output is unlikely to meet viewers’ expectations of quality. However, we fully support the channel’s willingness to innovate and take creative risks as we believe this benefits licence fee payers.

“I think that BBC Three definitely features new ideas, though naturally few of these end up being hugely successful. Still, I think it is good that the BBC can provide a platform for these sorts of programmes”

**Respondent to our public consultation, ‘how well do you think BBC Three provides programmes that feature fresh and new ideas’, aged 18 to 21**

---

\(^{38}\) PBTS, 2008
\(^{39}\) BBC Pulse survey, April 2008 – March 2009
BBC Three commissions a small number of list and clip programmes each year. We believe that these programmes may have a negative effect on the reputation of the channel.

BBC Three commissions a small number of list and clip programmes each year (for example, The Most Annoying People of 2008) which are repeated heavily at particular points in the schedule and at times of the year when viewing overall is expected to be lower due to competition from other channels. In 2008-09, these programmes represented 144 hours, 4 per cent of BBC Three’s airtime, compared with around 21 hours on BBC One (0.2 per cent airtime) and 104 hours on E4 (2 per cent of airtime). Although these types of programmes attract a fair number of viewers - reach to these programmes is only slightly below the average reach for BBC Three - our audience research has identified that these formats score consistently poorly in terms of audience appreciation, both for quality and originality. We are therefore concerned about their impact on overall audience perceptions of the quality and originality of BBC Three and suggest that the BBC minimises the use of these formats.

BBC Three’s genre mix

BBC Three broadcasts a greater range of programmes and genres than comparable broadcasters.

While the majority - around three quarters - of BBC Three’s airtime is accounted for by two genres (Figure 9) - factual and comedy - BBC Three’s programme mix includes original UK drama, entertainment, current affairs, news, music and arts programming. In all, BBC Three broadcasts a broader range of genres than commercial digital channels which target younger audiences. This can present challenges for the channel because audiences expectations of digital channels are that they focus one or two genres, particularly entertainment or factual.

Figure 9: BBC Three’s genre mix

Source: BARB, April 2008 – March 2009, using BBC genre codes

---

40 BARB, April 2008 – March 2009
41 This was reported in Part 1 of the BBC Annual Report 2007-08, page 22
The majority of BBC Three’s airtime is committed to originated programming, although acquired programming and transfers of programmes shown on other BBC channels are important drivers of reach

BBC Three’s service licence states that the channel should broadcast a high proportion of original UK content. Originations (new programmes commissioned by BBC Three) account for the majority of the channel’s output, around 77 per cent of airtime.42

The rest of the schedule comprises programmes originally shown on BBC One and BBC Two (‘transfers’) and acquired programming from overseas, including films. These programmes provide a disproportionate amount of viewing compared with their airtime - around 19 per cent and 32 per cent of viewing respectively from 22 per cent of airtime. BBC Three often schedules transfers between 7pm and 10:30pm, with the aim of building the channel’s audience through the evening for the 10:30pm slot, where new originated programming is often premiered. The young people we spoke to, and those who responded to our consultation, told us that transfers and acquisitions were important to them, and welcomed in particular the chance to catch up on repeats from other BBC channels, such as Eastenders, Doctor Who and Top Gear, as well as premieres of BBC One and BBC Two content, such as Heroes and Spooks.

BBC Three’s service licence states that its strategy for acquired programmes should concentrate on bringing new material and talent to the screen and not on competing for well established programmes. We recognise the use of acquisitions where they expand the range and quality of a schedule at relatively low cost and bring new talent and material to the audience.

While the majority of BBC Three’s expenditure is on UK originations (see Figure 12), we note that acquisitions account for a growing proportion of the channel’s programme budget. We see the primary goal of the channel as being to provide new UK originated programming for younger audiences and we do not expect it to rely on acquisitions to support its performance. Nor do we expect BBC Three to treat its statutory obligation for originated programming - that at least 70 per cent of its output is originated, including in peak time - as a ‘floor’ and will monitor delivery against this annual quota to ensure this is not the case. We will consider the role of acquisitions across all BBC channels in our review of BBC One, BBC Two and BBC Four later this year.

Action 4b

We will consider the role of acquisitions alongside UK originated content as part of our service reviews of BBC One, BBC Two and BBC Four, which will start later in 2009.

2.3 IMPACT – DELIVERY OF THE BBC’S PUBLIC PURPOSES

BBC Three’s service licence requires it to make a contribution to all six of the BBC’s public purposes, with particular emphasis on ‘stimulating creativity and cultural excellence’.

42 BARB, April 2008 – March 2009
Stimulating creativity and cultural excellence

BBC Three’s service licence states that the channel should deliver this through:

- content which displays creative risk taking and uses new and emerging talent
- its drama, entertainment and comedy programmes with a special commitment to UK animation
- coverage of cultural events particularly in music and arts
- supporting its television output interactively (this is covered in the emerging communications part of this section)

**BBC Three is fulfilling its remit to be innovative and take creative risks**

We drew on a range of audience data to assess whether BBC Three was fulfilling its remit in this area. Among BBC Three’s target audience, around 45 per cent consider its programmes to be ‘original and different’ – higher than Channel 4 which has a remit to take creative risks, and much higher than BBC One. Among all viewers, the percentage of original and different programmes falls slightly to around 43 per cent, but remains well above the levels on BBC One and Channel 4.43

In addition, BBC management’s YouGov research for this review shows that audiences perceive BBC Three to be better than comparable broadcasters with regards to statements such as ‘not afraid to take risks and try new things’. Among 16 to 34 year olds, BBC Three scored 7.1 out of ten, ahead of the highest comparable broadcaster, E4, which scored 7. This view was also reflected by respondents to our public consultation - nearly two thirds of whom told us that BBC Three is performing well at providing programmes that feature fresh and new ideas.

We also spoke to programme commissioners and genre heads within the BBC, who gave us a strong sense that BBC Three is the channel within the BBC television portfolio where they felt most able to experiment with new programme ideas and approaches.

**We believe that BBC Three is fulfilling its commitment to support new and emerging talent and is less reliant on established presenting or acting talent than other channels**

It is not possible to measure BBC Three’s success in developing talent in an empirical way although BBC management’s YouGov research shows that audiences perceive BBC Three to be better than comparable broadcasters with regard to the statement ‘features new UK faces on screen’ – scoring 7.2 out of 10 among 16 to 34 year olds, with the nearest comparable broadcaster scoring 6.5.44 We have also found several good examples of BBC Three using new, or yet to be established, talent and the young people we spoke to as part of this review praised BBC Three for its willingness to take risks with new talent that might not otherwise be seen. In addition, the majority of responses to our public consultation indicated that BBC Three is supporting new talent and providing a showcase for new and undiscovered actors, writers and presenters.

---

43 BBC Pulse survey, April 2008 – March 2009
44 YouGov purposes research, September & October 2008
“This is an aspect of BBC Three that is accomplished with great skill. There appears to be a regular stream of unknowns contributing to a multitude of different programmes on BBC Three. Admittedly, this can have its disadvantages, but it is something which gives BBC Three character and a level of intrigue, seeing as there are so few channels which can claim to do the same”

Respondent to our public consultation, ‘how well do you think BBC Three provides a showcase for new and undiscovered actors?’, aged 22 to 29

BBC Three has built a very strong reputation for its comedy output. The performance of drama and entertainment programmes, however, has been variable, and future success will remain a challenge due to the low volume of new output

Audience perceptions among 16 to 34 year olds that BBC Three is the best channel for comedy have increased in each of the past four years, with 14 per cent of 16 to 34 year olds now spontaneously citing BBC Three as the best channel for comedy. This is ahead of both BBC One and BBC Two, and is behind only Channel 4 (16 per cent).

However BBC Three faces challenges to maintain this performance and to continue to improve its reputation for comedy, notably because of the transfer of its most successful titles to BBC One. In BBC Three’s case, the transfer of key comedy titles such as Gavin and Stacey and Little Britain to BBC One presents an ongoing challenge to develop and commission successful new programmes.

Drama is an important genre for BBC Three, particularly in terms of developing appreciation and loyalty among younger audiences. Although BBC Three’s originated drama has had some successes over recent years, BBC management has recognised that overall performance has been inconsistent and has identified drama as a key area for improvement. BBC Three will broadcast three new original dramas for 2009 (18 first run hours in total) – broadly similar levels to previous years. The first of these, Being Human, was shown in early 2009 and was a very positive first step towards improving performance in this area, generating high reach, quality and originality ratings. However the relatively low volume of new drama output means that there is a risk that the channel will not generate the impact it is aiming for, and leaves little room for failure.

BBC management has also stated that its performance in entertainment programming has been inconsistent. While BBC Three has not fully developed its programme plans to improve its performance in this area, audience research shows that for the BBC entertainment programming is the hardest genre in which to produce high quality and original programming in. Therefore, while we endorse BBC management’s aim to ‘build a stronger, more consistent slate of entertainment programming’ on the channel, we would encourage them to develop programme ideas and plans which are consistent with its remit to take creative risks and develop new talent.

---

45 PBTS, 2008
46 BBC Pulse survey, April 2008 – March 2009
BBC Three’s commitment to UK animation is only partially being met although we accept it may be too challenging for a single channel of this scale

BBC Three’s service licence states it has a ‘special commitment to UK animation’. While BBC Three does broadcast animated programming, this is generally through acquired programming, such as Family Guy and animated films, or transfers from other BBC channels, such as Wallace and Gromit.

In 2008, BBC Three partially fulfilled its remit in this area through broadcasting The Wrong Door, an originated comedy which includes some computer-generated-imaging (CGI). BBC Three also runs a scheme called Fresh Animation on Three, where the public are invited to send in their animated comedy sketches which BBC Three produces into a fifteen minute broadcast shown on the channel.

On this basis, BBC Three is only partially fulfilling its commitment to UK animation. We accept that the channel faces challenges in meeting its commitment in this area – animation is an expensive genre with very high levels of audience expectation set by the high quality of a handful of American programmes shown in the UK.

**BBC Three’s commitment to music and arts is met through coverage of music festivals, as well as occasional arts programmes specially commissioned for the channel**

BBC Three broadcast around 72 hours of music and arts output in 2008-09, of which 56 hours qualified as originated content against its service licence condition to show 35 hours of new programming. The majority of this output comprises the broadcast of music festivals such as Glastonbury, Reading and Leeds, and Radio 1’s Big Weekend.

BBC Three also commissions one-off arts and religious programmes, including The Manchester Passion and The Liverpool Nativity, first broadcast in 2007. The latter of these attracted a cumulative audience of close to 1 million and was rated highly by audiences for being original and different. The channel also broadcast Jonathon Ross Japanorama in 2007, a series examining the art and culture of Japan. However, no arts programming was shown in 2008.

We recognise that arts programming, which attracts quite small audiences on mainstream channels relative to other programme genres, is a challenging genre for BBC Three. However, given its importance to the BBC’s public purposes, we encourage BBC Three to continue to find occasional opportunities to provide arts output which is relevant to young people.

**BBC Three’s sports coverage can deliver public value to young people**

Sport can also make a contribution to the delivery of this purpose by entertaining the audience, bringing people together for shared experiences and, occasionally, encouraging the audience to participate in sport. In recent years, BBC Three has broadcast a number of sporting events, ranging from live coverage of African Nations Football to highlights of Rugby Union internationals and Formula 1 racing. The overall reach to sport on the channel in 2008-09 was 11 per cent. The importance of sport to young people came through clearly in responses to our public consultation, and we therefore believe that BBC Three should continue to deliver public value through showing sports events of particular relevance to young people.

---

47 BARB, April 2008 – March 2009, 15 minute reach in digital homes
Action 3b

We will amend BBC Three’s service licence to set a clearer framework for how we expect it to deliver public value to young people through broadcasting sporting events which are of particular relevance to younger audiences.

Promoting education and learning

BBC Three’s service licence requires the channel to make a strong contribution to this purpose through:

- Bringing younger audiences to factual programming
- Finding new ways to attract younger viewers to subjects such as science, business, religion and ethics
- Participating in social action campaigns

**BBC Three’s factual programming reaches a young audience and has covered a wide range of subject areas**

Around 40 per cent of BBC Three’s airtime is devoted to factual programming,48 and in recent years, BBC Three has broadcast a number of successful programme strands which attract a significantly younger audience than factual programming on BBC One and BBC Two by virtue of the channel’s strong appeal to 16 to 34 year olds. BBC Three’s factual programming has also covered a wide range of subjects, including science (for example, *Kill it, Cook it, Eat it*), business (*The Last Millionaire; Money Makers: Beach Break Live*) and religion and ethics (*Deborah 13: Servant of God; Blood, Sweat and T-shirts*).

Some of those people that BBC management spoke to as part of their qualitative research for this review said that the factual content on the channel was not hard-hitting enough and was too close to being ‘light entertainment’. *Kill it, Cook it, Eat it* was highlighted as a notable exception. A similar message came through from a small number of responses to our public consultation on BBC Three’s factual content.

“Not that well, too many documentaries about unimportant topics! Need more topics that have issues that affect teenagers, not just ones that attract them with silly issues”

**Respondent to our public consultation question ‘how well do you think BBC Three’s current affairs programmes and documentaries cover important topics in ways that appeal to younger audiences?’, aged 18 to 21**

This is reflected in BBC management’s YouGov research, which shows that while audience perceptions of BBC Three’s delivery of this purpose are more positive than they are of most comparable broadcasters, they are some way below those for the culture and creativity purpose. Perceptions that BBC Three programmes “help you learn new things” are particularly low.

---

48 BARB, April 2008 – March 2009
BBC management’s Sparkler research suggests that one reason for this may be that audiences associate BBC Three so strongly with its comedy output, some of the messages from its more serious factual output are obscured. Having reviewed the output of the channel we believe that, to some degree, audience perceptions in this area are lagging behind what the channel is actually broadcasting. We therefore encourage BBC Three to maintain its focus on providing ambitious and serious factual programming for younger audiences and expect that, over time, audiences will recognise its efforts in this area. We are also interested in how the performance and impact of BBC Three’s factual output can be further enhanced online, as the BBC develops its overall online knowledge strategy.

Sustaining Citizenship and Civil Society

BBC Three’s service licence requires the channel to contribute to this purpose through its news and current affairs output.

**BBC Three’s 60 second news bulletin is helping BBC News reach a young audience on television and is well received by the younger end of its target audience**

Given BBC News’ declining reach to younger audiences on television, outlined in Section 1.2, BBC Three’s 60 second news bulletins have become an important part of the BBC’s overall news offering on television. In 2008, BBC Three’s 60 second bulletins reached an average of 5.3 million viewers each week, including 1.6 million 16 to 34 year olds.49

A minority of respondents to our public consultation, particularly those from the older end of BBC Three’s target audience, did not like the style and presentation of the 60 second bulletins. However the majority of responses, as well as the findings from BBC management’s Sparkler research, were positive about BBC Three’s news bulletins, feeling that the length and style suit the channel, particularly given the range of in-depth news available to audiences on other BBC channels.

**BBC Three’s website has not provided the consistent linking to BBC News online required by its service licence commitment**

As BBC Three’s news bulletins do not provide in-depth news coverage, BBC Three’s service licence makes it clear that BBC Three should support its bulletins by providing links from its website to BBC News online. During the course of this review however, we found that links from the BBC Three website to BBC News online were neither permanent nor prominent, particularly in comparison to the Radio 1 website where news content and links are fully integrated into the station’s website. We wish to be assured that links will now remain permanent and prominent on the homepage - see action 7, below.

**BBC Three’s current affairs programmes have had some notable successes**

BBC Three has a service licence commitment to broadcast at least 15 hours of new current affairs programming each year. Although this is a relatively small volume, most other digital channels aimed at younger audiences do not broadcast any current affairs programmes, and BBC Three’s coverage allows the channel to add depth to its 60 second news bulletins. Many of the responses to our consultation felt that BBC Three’s current affairs programmes were covering important topics and successfully appealing to younger audiences. *Kizzy: Mum at 14* was a notable success, reaching a cumulative audience of

49 BARB, 2008, 1 minute reach in digital homes
Representing the UK’s nations, regions and communities

BBC Three’s service licence requires the channel to contribute to this purpose through stimulating, supporting and reflecting UK society in ways that reflect the lives of its audience.

As set out in Section 2.1, some demographic groups watch BBC Three more than others. However, BBC management’s YouGov research indicates that audiences perceive that BBC Three delivers programming and content ‘that caters for your particular area or community’ better than comparable broadcasters.

Bringing the world to the UK

BBC Three’s service licence requires the channel to contribute to this purpose through coverage of international issues including through news and current affairs.

**BBC Three’s programming has successfully engaged younger audiences with stories from outside the UK**

BBC Three delivers this purpose through:

- its 60 second news bulletins, one of which each night focuses exclusively on world news
- current affairs programming covering international topics such as *Jack: A Soldier’s Story*, a one off documentary about a soldier fighting in Afghanistan and then re-adjusting to civilian life
- factual programming such as *Last Man Standing*. BBC Three’s most notable success in this genre was *Blood, Sweat and T-shirts*, a series about globalisation in the fashion industry. The series delivered high reach (3.2 million individuals) and high levels of appreciation - 75 per cent of the audience strongly agreed it was ‘original and different’ (against an average of 36 per cent) and 81 per cent agreed they had ‘learned something new’ (against an average of 44 Per cent).

While audiences rated BBC Three’s delivery of the purpose statement ‘helps you know and understand what is going on in the world’ lower than for other statements, perceptions were above those for most other comparable broadcasters. In a response to our public consultation, one organisation praised BBC Three for the ‘imagination and innovation’ of its programming about the wider world, although suggested that BBC Three’s service licence should be revised to include commitments to the global purpose in genres other than news and current affairs.

---

50 BARB
51 BARB, 15 minute cumulative reach
52 BBC Pulse survey, April 2008 – March 2009
Emerging communications

BBC Three's service licence states that the channel should promote this purpose through offering content on a range of digital platforms as well as experimenting with digital technologies to encourage innovation within the BBC.

**BBC Three makes some contribution to this purpose, although awareness and usage of its online activities is generally low**

BBC Three's remit states that it should use “the full range of digital platforms to deliver its content and build an interactive relationship with its audience.” The potential for BBC Three to use the internet in particular should be greater than for other channels due to the young target audience's high usage of online. The channel has commissioned some “multiplatform” programmes, where online is integral to the TV offering. It has also had some success with using third party sites for programme clips (such as *Kizzy: Mum at 14*), both to promote programming on TV and to experiment with new ways of delivering content in its own right. BBC Three has also taken steps to syndicate programmes and content on other, third party websites such as YouTube. There is no performance data which allows us to measure with accuracy the success of this activity.

However, BBC management’s qualitative and quantitative research showed that there is low awareness of BBC Three’s interactive and digital offerings and low understanding of the channel’s online activities, compared with E4.

Usage of the BBC Three homepage and individual programme sites has also been surprisingly low: in 2008, BBC Three's home page and programme related sites (such as that for *Being Human*) were accessed by around 163,000 unique users each week. This is significantly behind BBC One (1.1million), and BBC Two (336,000) but higher than BBC Four (66,000). It is also low compared with the reach of other BBC sites designed for young people, such as Radio 1 and BBC Bitesize.

As stated in section 1, we believe that online activities offer considerable potential for the BBC to maintain a connection with young people and promote its public purposes amongst them. We are disappointed by the relatively low usage and awareness of BBC Three’s online activities and received mixed feedback from respondents to our public consultation. Almost half of respondents were either not aware of, or had not used, the

---

BBC Three website. Of those that used it, many liked it, although some respondents felt it was too slow and too graphic-heavy. It is worth noting, however, that recent results from the BBC’s main survey of audience perceptions of the quality of BBC Three’s website showed some encouraging signs of improvement.54

“I think that it is an interesting website as well as being easy to use. It is also colourful and sticks to the theme of the channel itself.”

Respondent to our public consultation question ‘what do you think about BBC Three’s website?’, aged 13 to 17

“Horrible, horrible, horrible. Too much Flash, too little content. Since the re-launch of the website I avoid it like the plague and even visit websites other than the BBC Three website to have a look at BBC Three’s schedule”

Respondent to our public consultation question ‘what do you think about BBC Three’s website?’, aged 22 to 29

Action 5

BBC Three’s digital and interactive activities are a core part of the channel’s remit and have been identified by BBC management as an important part of its future strategy. We will monitor usage of BBC Three’s offerings on BBC Online, as part of our regular performance assessment activities.

We expect redesigns of the website to ensure that links to BBC News remain both permanent (not as rolling alternatives to other content) and prominent on the homepage, in line with BBC Three’s service licence commitment.

Digital technologies including personal video recorders and iPlayer are playing an important role in extending the reach of BBC Three programmes

The development of new technologies in recent years means that viewers, in particular younger audiences, are able to watch television beyond live linear TV channels, particularly through personal video recorders, the iPlayer and viewing on websites including third party sites such as YouTube

As of March 2009, around 29 per cent of UK households owned a personal video recorder which allows them to pause and record live television.55 Alongside video and DVD recorders, this means that around 4 per cent of all television viewing is not live. This figure rises to 7.4 per cent for BBC Three (Figure 10). Among PVR owners, the

54 NetPromoter survey
55 BARB, March 2009
percentage of non live viewing to BBC Three rises to 26 per cent, 8 percentage points higher than all TV.

**Figure 10: The amount of non live viewing as a percentage of total viewing in 2008**

![Bar chart showing non live viewing percentages by channel]

Source: BARB, 2008, percentage of minutes viewed in all homes

The BBC iPlayer is also extending the reach of BBC Three programmes - in the second half of 2008, around 9 per cent of all iPlayer requests were for BBC Three programmes.\(^56\) This is a significantly higher proportion than BBC Three’s share of viewing among BBC channels on television, which is around 3 per cent.\(^57\)

Figure 11 shows how the reach of the final episode of BBC Three drama *Being Human* was extended significantly by people watching the programme after its original transmission on BBC Three - only 27 per cent of the 2.6 million who watched the episode did so live at time of first transmission.

\(^{56}\) BBC iPlayer logs, July 2008 – December 2008
\(^{57}\) BARB, July 2008 – December 2008, share of viewing in all homes
2.4 VALUE FOR MONEY

Figure 12 shows BBC Three's expenditure against its service licence budget over the past three financial years.

BBC Three's expenditure has fallen between 2007-08 and 2008-09. In 2007 we approved the BBC’s five year strategy, Delivering Creative Future, which will result in the budgets for all BBC television channels being reduced in real terms by 2012, with an increase in expenditure on BBC Online. As part of this strategy we agreed with BBC management that BBC Three should reduce its budgets by slightly more, proportionately, than other BBC television channels in order to provide funding for new initiatives such as BBC Switch. BBC Three's spending against its agreed service licence budget has remained well within the 10 per cent parameter around the agreed service licence budget, beyond which BBC management would need to ask for our approval for further spending.

Other changes between years are due to operational factors such as a one-off allocation to BBC Three in 2007-08 from a central television fund for specific projects and some rollover of expenditure from 2006-07 and 2007-08 to reflect programmes being commissioned in one financial year and transmitted in the next. We have commented on the increase in expenditure on acquisitions (stated in Figure 12 together with repeat costs) as a proportion of the channel's total programme budget in Section 2.2.
**Figure 12: BBC Three’s service licence expenditure and other costs**

<table>
<thead>
<tr>
<th></th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09 (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drama, comedy and entertainment</strong></td>
<td>55.4</td>
<td>49.2</td>
<td>41.1</td>
</tr>
<tr>
<td><strong>Factual</strong></td>
<td>23.0</td>
<td>29.6</td>
<td>23.1</td>
</tr>
<tr>
<td><strong>News &amp; sport</strong></td>
<td>2.2</td>
<td>1.7</td>
<td>1.1</td>
</tr>
<tr>
<td><strong>Total origins</strong></td>
<td>80.6</td>
<td>80.5</td>
<td>65.3</td>
</tr>
<tr>
<td><strong>Programme</strong></td>
<td>4.0</td>
<td>6.1</td>
<td>9.7</td>
</tr>
<tr>
<td><strong>acquisitions and</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>repeats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other programme</strong></td>
<td>8.2</td>
<td>10.4</td>
<td>12.3</td>
</tr>
<tr>
<td><strong>related costs</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(1)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total service</strong></td>
<td>92.9</td>
<td>97</td>
<td>87.3</td>
</tr>
<tr>
<td><strong>licence content</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>spend</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Service licence</strong></td>
<td>90.7</td>
<td>93.4</td>
<td>89.5</td>
</tr>
<tr>
<td><strong>budget</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total service</strong></td>
<td>92.9</td>
<td>97</td>
<td>87.3</td>
</tr>
<tr>
<td><strong>licence content</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>spend</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Distribution costs</strong></td>
<td>2.4</td>
<td>3.1</td>
<td>4.2</td>
</tr>
<tr>
<td><strong>Infrastructure/support</strong></td>
<td>23.7</td>
<td>25.6</td>
<td>23.1</td>
</tr>
<tr>
<td><strong>Total spend</strong></td>
<td>119</td>
<td>125.7</td>
<td>114.6</td>
</tr>
</tbody>
</table>

(1) Other costs directly related to programme making include copyright costs, presentation, newsgathering and helplines

(2) Subject to finalisation of 2008-09 financial statements

**BBC Three's value for money appears to be improving, although we are unable to make a definitive assessment because usage and cost allocation are becoming more complex**

The BBC uses a measure called cost per user hour to assess value for money. This measure equates to the average cost incurred for every hour that a person watches BBC Three. Combining BBC Three’s increased reach with its lower cost means that its value for money, measured through cost per user hour, has improved significantly, from 15.6 pence per hour in 2006-07 to 12.5 pence per hour in 2007-08 and 10.6 pence per hour in 2008-09. Although this remains more expensive than BBC One (6.8 pence per hour) and BBC Two (7.5 pence per hour), it is lower than another of the BBC’s digital channels, BBC Four (16.7 pence per hour).

The BBC’s approach to allocating costs to services means that the cost of making or acquiring a programme are generally allocated to the service which first transmits it. This means that the costs of some programmes shown by BBC Three are not included within its budget. For example, the cost of making some programmes transferred to BBC Three from BBC One or BBC Two are usually borne by the BBC One or BBC Two budgets. These costs are therefore not included in BBC Three’s service licence budget or cost per user hour calculations despite contributing to the channel’s usage. In addition, an increasing proportion of the consumption of BBC Three programmes, for example through the
iPlayer, is not captured within cost per user hour metrics (see Figure 11). These factors limit our ability to draw value for money conclusions based on cost per user hour.

Action 4c

As part of our television services review later in 2009, we will work with BBC management to define how value for money can be measured more effectively, taking into account how costs are allocated and how viewing is increasingly spread across a range of transmissions and on a range of platforms.
Section 3: BBC Radio 1

Radio 1’s remit is ‘to entertain and engage a broad range of young listeners with a distinctive mix of contemporary music and speech. It should reflect the lives and interests of 15-29 year olds but also embrace others who share similar tastes. It should offer a range of new music, support emerging artists - especially those from the UK - and provide a platform for live music. News, documentaries and advice campaigns should cover areas of relevance to young adults.’

**Our assessment of performance**

Radio 1’s high reach to young people makes it a very important service for the BBC. It is highly effective at delivering some of the BBC’s public purposes to young people. We believe it has potential to deliver some further public value, given the strength of its market position; in particular we have asked the station to renew its focus on serving a young audience and to deliver more public value via its speech output.

**3.1 REACH**

*Radio 1 reaches a large number of young people, making it an important part of the BBC’s overall offering to young people*

In 2008, around 5 million 15 to 29 year olds listened to Radio 1 each week, some 43 per cent of all 15 to 29 year olds in the UK. Of these, around 3.1 million did not listen to any other BBC radio output in an average week. Radio 1’s reach to 15 to 29 year olds is considerably higher than any other radio station (Figure 13), and is the BBC’s second largest service for this age group across television, radio and online, behind only BBC One.

---

58 RAJAR, 2008. All RAJAR listening data is based on calendar year (January – December), for all individuals aged 4+, unless otherwise stated.
**Figure 13: Radio 1 reaches more 15 to 29 year olds than any other radio station**

<table>
<thead>
<tr>
<th>Weekly reach: 15 to 29 year olds</th>
<th>Millions</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Radio 1</td>
<td>5.0</td>
<td>43</td>
</tr>
<tr>
<td>BBC Radio 2</td>
<td>1.4</td>
<td>12</td>
</tr>
<tr>
<td>The Hits</td>
<td>1.1</td>
<td>9</td>
</tr>
<tr>
<td>BBC Radio 5 Live</td>
<td>0.9</td>
<td>8</td>
</tr>
<tr>
<td>Smash Hits Radio</td>
<td>0.7</td>
<td>6</td>
</tr>
<tr>
<td>BBC Radio 4</td>
<td>0.7</td>
<td>6</td>
</tr>
<tr>
<td>Absolute Radio</td>
<td>0.4</td>
<td>4</td>
</tr>
<tr>
<td>Classic FM</td>
<td>0.6</td>
<td>5</td>
</tr>
<tr>
<td>TalkSPORT</td>
<td>0.6</td>
<td>5</td>
</tr>
<tr>
<td>1Xtra</td>
<td>0.4</td>
<td>4</td>
</tr>
</tbody>
</table>

Source: RAJAR, 2008, 15 minute weekly reach

**Radio 1 also reaches a large number of people outside its 15 to 29 year old target age group**

Some 12.7 million people listened to Radio 1 each week in 2008. As well as the 5 million 15 to 29 year olds, Radio 1 reached just less than 2 million listeners below the age of 15, and 5.8 million listeners aged over 30. This means that 40 per cent of Radio 1’s listeners are aged between 15 and 29, while its average listening age is within - but at the very upper end - of its target age group. Radio 1’s mean listening age is 29 and the median listening age is 28.

To some degree, it is inevitable that radio stations attract listeners outside their target age group – particularly Radio 1 which has access to national FM spectrum and has built a strong brand over many years. In addition, the way people listen to radio means that they often listen without specifically choosing, or wanting, to listen, for example in places they do not have control of the radio such as in the workplace or in cars. The result is that, for instance, more than half the listeners to Kiss FM – a commercial radio station with a remit to attract ‘primarily under 30s in the London area’, and one of the most successful FM radio stations at attracting a young audience - are not aged between 15 and 29.

**Radio 1’s reach to young people has fallen slightly in recent years, particularly at the lower end of its target age group**

In 2008, Radio 1 reached slightly more 15 to 29 year olds than it did in 2003. However the overall number of people aged 15 to 29 in the UK population has risen over this period, with the result that, across the five year period, Radio 1’s percentage reach to 15 to 29 year olds has fallen by around 3 percentage points.

The biggest fall is among listeners aged 15 to 19, where reach has fallen from 48 per cent to below 40 per cent; while a lower percentage of 20 to 24 year olds are also now listening to Radio 1 (Figure 14). Conversely, Radio 1 is reaching significantly more 30 to 39 year olds. These trends in listening were reflected by the young people aged 14 to 25 we spoke to as part of this review, who expressed a general sense that Radio 1 was aimed more towards the older end of its target age group than the younger end.59

---

59 Events organised and run by the British Youth Council
The decline in listening to Radio 1 among its target audience partly reflects a wider decline in radio listening among young people

The fall in Radio 1’s reach among its target audience is in line with a more general decline in listening to radio among young people. However, over the past five years, Radio 1’s reach among 15 to 19 year olds has fallen at more than twice the rate of decline of all radio for this age group. In addition, Radio 1’s increasing usage among those above 25 goes against the trend of radio in general, particularly for those aged between 30 and 39 (Figure 15).

The trends in listening to Radio 1 - the decline in younger listeners and the increase in listeners aged over 30 - reflect some factors beyond its control, in particular:

- Technological trends. Audiences can now access radio stations through a range of different media, including online, on digital sets including television, on
demand and through mobile phones, although only live listening via such platforms is recorded by RAJAR. The ways in which audiences can consume music have also changed, with mass consumption through personal MP3 players and online services such as YouTube and MySpace. These changes challenge the ability of traditional radio stations to reach audiences, particular younger audiences who tend to take up new technology more quickly.

- **Music trends.** In general, Radio 1 has a strong focus on new and chart music (covered in detail in Section 3.3) which fits well with targeting a young audience. However, a wider trend within the music industry indicates that the appeal of much of contemporary pop music has broadened across different age groups, making it more difficult for radio stations which play chart music to target an exclusively young demographic.

However, the changes in listening patterns also reflect, in part, the successful implementation of a Radio 1 strategy agreed by the BBC’s Board of Governors in 2003. This strategy was designed to address the challenges faced by Radio 1 at that time, and led to the station developing a more inclusive editorial tone designed to appeal more to a mainstream young audience, not just passionate music fans. We believe there are now opportunities for Radio 1 to renew its focus on serving a young target audience.

**We will track the impact of the measures BBC management are taking to keep Radio 1 relevant to young audiences**

If the trends in listening patterns outlined above continue unchecked, we predict that, over time, Radio 1’s reach to younger audiences will fall, and the station’s ability to deliver the BBC’s public purposes to a young audience will be reduced. BBC management’s submission to this review outlined a range of measures designed to increase Radio 1’s appeal to younger listeners:

- The launch of a **Switch** zone in 2007 targeting teenagers and young adults for five hours on a Sunday evening.
- Further development of **multiplatform** activities using Radio 1 online and third-party websites.
- Introducing some new **younger presentation talent** to the station.

We will track the impact of the steps taken by Radio 1 on the station’s reach to young listeners and its median listening age. If the changes made by the station are not reflected positively in these performance measures by this time next year, then we will ensure that BBC management takes further action.

We agree with some submissions to this review from those in, and representing, commercial radio that highlight the daytime schedule as key to driving performance in this area, although we do not agree that the age of daytime presenters necessarily correlates to the age profile of listeners.

We recognise that a national radio station cannot precisely target listeners on the basis of age, and that reaching listeners outside the target age group is inevitable, particularly given Radio 1’s strong brand built up over many years. This realism was the reason for the service licence currently stating that Radio 1 should target 15 to 29 year olds, but ‘also embrace others who share similar tastes’. While we judge Radio 1’s performance primarily in terms of its reach amongst younger audiences, we recognise that the wording of the service licence is ambiguous, and may be seen by some external stakeholders as allowing Radio 1 too much scope to appeal to older listeners.
**Action 6**

While we do not believe that any radio station can restrict listening only to its stated target audience, we do expect Radio 1 to focus on serving 15-29 year olds, rather than older listeners. To reinforce this expectation, we are tightening the wording of Radio 1’s service licence remit. This currently states that Radio 1 should target 15 to 29 year olds, but ‘also embrace others who share similar tastes’ and has been interpreted by some external stakeholders to mean that the station is being encouraged to target older listeners, and we will remove this wording from the service licence. We will also make clear that Radio 1 should provide some programming for younger teenagers.

Radio 1’s performance in serving a young target audience will be the focus of our routine performance assessment activity in future years. We expect Radio 1 to maintain its reach to 15 to 29 year olds and to ensure that the median age of its listeners remains within its target age range. We will track Radio 1’s performance against these measures each quarter, and will report publicly on Radio 1’s performance in future Annual Reports. If the changes made by the station are not reflected positively in these performance measures by this time next year, then we will ensure that BBC management takes further action.

In response to submissions from external stakeholders, we have considered amending the lower end of Radio 1’s target age to start at 13. However, we believe that the service should remain editorially focussed on serving an adult audience (while assuming that children may also be listening), rather than needing to consider the needs of under 15s in all of its output which would be likely to confuse the clarity of its editorial proposition and overall tone and style.

**Radio 1 reaches a broad range of young people. However its reach to young ethnic minorities is low and has declined significantly in recent years**

Radio 1 has a service licence commitment to serve a broad range of young listeners. Broadly speaking, the audience profile of Radio 1 mirrors that of BBC radio as a whole and reaches a range of younger audience groups effectively (Figure 16).
Figure 16: Radio 1’s weekly reach to 15 to 29 year olds amongst different demographic groups

<table>
<thead>
<tr>
<th>Demographic Group</th>
<th>Reach</th>
</tr>
</thead>
<tbody>
<tr>
<td>All 15-29s</td>
<td>42.8</td>
</tr>
<tr>
<td>Men</td>
<td>44.1</td>
</tr>
<tr>
<td>Women</td>
<td>41.4</td>
</tr>
<tr>
<td>White</td>
<td>47.3</td>
</tr>
<tr>
<td>Black &amp; minority ethnic</td>
<td>17.9</td>
</tr>
<tr>
<td>ABC1</td>
<td>47.5</td>
</tr>
<tr>
<td>C2DE</td>
<td>37.4</td>
</tr>
<tr>
<td>England</td>
<td>41.0</td>
</tr>
<tr>
<td>Scotland</td>
<td>42.6</td>
</tr>
<tr>
<td>Wales</td>
<td>61.8</td>
</tr>
<tr>
<td>N.Ireland</td>
<td>49.6</td>
</tr>
</tbody>
</table>

Source: RAJAR, 2008, 15 minute weekly reach amongst 15-29 year olds

However, Radio 1’s reach to ethnic minorities has fallen significantly over recent years. Around 28 per cent of ethnic minorities aged 15 to 29 listened each week in 2003, falling to just 18 per cent in 2008, compared with 43 per cent of all 15 to 29 year olds and 47 per cent of white 15 to 29s. To some degree this trend reflects the broader trends in listening to any radio among ethnic minorities, which has fallen by around 8 percentage points over the same period of time. In the case of Radio 1, this decline in reach can also partly be explained by:

- the launch of 1Xtra and Asian Network in 2002 which have stronger appeal amongst young people from ethnic minority backgrounds;
- greater competition from niche commercial radio stations in urban areas. Radio 1 reaches fewer people in London and large urban areas, where ethnic minority populations are higher, and where there is a broader choice of music stations with strong appeal to them;
- Radio 1 reflecting trends in popular music tastes which in recent years have tended towards indie and rock based acts which, in general, appeal less to some ethnic minorities.

Despite these factors, Radio 1’s remit states that it should ‘engage a broad range of young listeners’ and we would be concerned if this disparity between white and black and minority ethnic listeners became more pronounced. We will, therefore, monitor Radio 1’s reach to ethnic minority listeners closely.
Action 7

There are a number of reasons why Radio 1’s reach to young ethnic minorities is low and has declined in recent years. However, we would be concerned if the disparity reach to listeners from different ethnic backgrounds becomes more pronounced. We will, therefore, monitor Radio 1’s reach to ethnic minority listeners closely as part of our regular performance assessment work.

3.2 QUALITY

Audiences, particularly those among Radio 1’s target audience, think Radio 1 is a high-quality service

The BBC measures the quality of its radio stations using a range of different audience surveys. On average, listeners gave Radio 1 an approval score of 7.7 out of 10, rising to 8.3 among listeners aged 15 to 29. This is the highest for any BBC network radio station among this age group, while around three-quarters of 15 to 29s who listen to Radio 1 are ‘high approvers’ of the service, giving a score of at least 8 out of ten. Radio 1’s Appreciation Index (‘AI’) scores have remained stable over the last few years, with an average of 76 out of 100 in 2008. Although this is slightly below the average AI for BBC Radio as a whole (79), and for Radio 2, the majority of responses to our public consultation were positive about Radio 1’s quality in the core areas of its remit.

3.3 IMPACT – DELIVERY OF THE BBC’S PUBLIC PURPOSES

Radio 1’s service licence requires it to make a contribution to all six of the BBC’s public purposes, with particular emphasis on delivering the purpose to ‘stimulate creativity and cultural excellence’.

Stimulating creativity and cultural excellence

Radio 1’s service licence states that the station should deliver this purpose through:

- providing a significant platform for new music and emerging UK artists across a wide range of musical genres and providing a platform for live music;
- entertaining and engaging young listeners with a distinctive mix of contemporary music and speech;
- coverage of other significant aspects of cultural life, for example film, comedy and entertainment.

Radio 1 is fulfilling its remit to support new music and plays a very important role in promoting new artists in the UK

---

60 PBTS, 2008, Base: Adults aged 15+
61 BBC Pulse survey, 2008
We drew on a range of evidence to assess whether BBC was fulfilling its remit in this area. In particular, we reviewed detailed content analysis commissioned by BBC management from Intelligent Media\(^{62}\) which compares the songs played on Radio 1 to those played on six comparable commercial radio stations\(^{63}\) across two one week periods each year.\(^{64}\)

We have compared this analysis to that included in submissions from external stakeholders from those in, and representing commercial radio. While the figures obtained from monitoring music output in any individual week, and the approach taken to categorising of tracks, can vary significantly, where a similar methodological approach was used, the data submitted was broadly consistent to BBC management's.

Radio 1 has a service licence condition that 45 per cent of its music in daytime is new (defined as being either unreleased or less than one month since release date). Across the two sampled weeks in 2008, we found that 59 per cent of music played was new (467 out of the total of 790 plays\(^{65}\)). While commercial stations are not obliged to meet the same condition, we note that Radio 1 appears to be clearly distinctive in this respect. The closest commercial station included in the analysis was Galaxy FM, of which 32 per cent of music played in daytime was 'new'.

BBC management’s YouGov research\(^{66}\) also shows that audience perceptions that Radio 1 ‘plays a wide variety of new bands and new music’ were high and significantly better than for comparable commercial radio stations, with 15 to 29 year olds giving Radio 1 an average score of 7.4 out of 10 compared with 6.5 out of 10 for the highest rated commercial station.

Similarly, while a minority of those who responded to our public consultation question ‘what do you not like about Radio 1’ cited that the playlists were too repetitive and wanted greater variety and more music, a significant majority of those who responded to our question about how well Radio 1 was providing a range of new music were positive. The response to this review from the Trust’s Audience Council for England, based on a series of audience events across England, concluded that Radio 1 had a good reputation for bringing new music to listeners.

---

\(^{62}\) Independent analysis of two sample weeks each year. Data used based on average across May and November 2008, unless otherwise stated.

\(^{63}\) Capital FM (London), Galaxy 105-106 (Newcastle), Key 103 FM (Manchester), Kiss 100 FM (London), Virgin FM/Absolute Radio (London) and XFM (London)

\(^{64}\) BBC management measures output for new and UK music conditions four times a year, including two additional surveys in August 2008 and February 2009. To enable consistent comparison with other stations, we have reported numbers across two sample weeks in this report.

\(^{65}\) Performance against the condition is measured by ‘plays’ rather than individual tracks. If a track is played twice it counts as two ‘plays’. This method reflects the nature of Radio 1’s output most accurately.

\(^{66}\) YouGov purposes research September 2008 - October 2008
Radio 1’s remit states that the station must also provide a platform for emerging musical artists, particularly through its specialist music shows. BBC management’s submission to this review highlights a number of examples of success in developing emerging artists, primarily through using its specialist evening shows to introduce them to listeners. The artists are then gradually exposed into the daytime playlists. BBC management estimates that around three quarters of the songs added to daytime playlists also featured in specialist shows. Radio 1 also uses its Upfront playlist in daytime as a means of introducing emerging music to the station. The Upfront list is made up of up to five acts which have not usually been on the main Radio 1 daytime playlists previously. These songs usually get around 3 to 4 plays each in daytime across a week.

To get a better understanding of Radio 1’s impact in this area, we spoke to the Association of Independent Music (‘AIM’), a trade body representing independent record labels. AIM told us that Radio 1’s contribution to the music industry in the UK was invaluable, in particular its willingness to take risks in supporting new artists and playing unfamiliar music.

Overall, we are satisfied that Radio 1’s approach to the development and promotion of emerging artists, by gradual exposure into the daytime schedule, is appropriate and effective. The vast majority of responses to our public consultation were positive about Radio 1’s support for new and emerging musical artists. While a minority of respondents felt that more could be done during daytime programming, there was also an understanding that evening shows were often the best place to introduce emerging artists to the audience.

For these reasons, we do not accept the arguments put forward to this review by those in, and representing, the commercial radio sector that Radio 1 should be required to play many more unfamiliar tracks in daytime as being either in the interests of the audience or of the artists themselves. We will however amend Radio 1’s service licence to reflect better the value Radio 1 creates through supporting new music and artists.

Action 8a

Radio 1’s remit states that it should “support emerging artists – especially those from the UK...” The way in which its quota for new music is defined - ‘either unreleased or less than one month since release date’ – does not...
guarantee that any of Radio 1’s new music comes from emerging artists, and theoretically all of Radio 1’s new music could come from established artists. While we have found in this review that this is not the case in practice, we will amend Radio 1’s service licence to set a clearer framework for how we expect it to deliver public value in this area.

Radio 1 plays less UK music than commercial stations in daytime, although more of Radio 1’s UK music qualifies as new

Radio 1 has a service licence condition that 40 per cent of its music in daytime should be from UK artists. The content analysis commissioned by BBC management shows that across the two sample weeks in 2008, just under half (48 per cent) of Radio 1’s daytime plays were by UK artists or bands. This is a lower level than two of the commercial stations sampled (Virgin/ Absolute at 64 per cent and XFM at 70 per cent). However, the majority of UK music played by Radio 1 was new music (229 plays), a much higher level than for the highest commercial station sampled, XFM (169). In addition, around half of the new music played on Radio 1 in daytime was by a UK act, and there was significantly more new, UK music than on the closest commercial station.

BBC management’s YouGov research also shows that younger audiences believe that Radio 1 ‘supports UK bands and artists’ well and that they perceive it to be significantly better than comparable commercial radio stations in this respect.

Radio 1 has extensive live music activities and plays more live music than competitors, both in daytime and across all hours

In 2008-09, Radio 1 covered 27 major live music events and festivals and broadcast 356 new live sessions, against its service licence commitment to cover 25 festivals and 250 new sessions.

Content analysis showed that Radio 1 featured an average of 59 live songs across the sampled weeks. There was little live music on commercial stations surveyed other than XFM, so we are confident that Radio 1 is distinctive from other stations in this respect. We are also pleased to see that live music is not confined to off-peak specialist programming: 15 of the 59 live tracks played by Radio 1 were in the peak listening period (daytime), three times as many as nearest commercial station, XFM.

BBC management’s YouGov research shows that audience perceptions that Radio 1 ‘covers a good range of live music and events’ were very high and significantly better than for comparable commercial radio stations. Those 15 to 29 year olds that were surveyed gave Radio 1 an average score of 7.7 out of 10 compared with 6.2 out of 10 for the highest commercial station. These findings are supported by responses to our public consultation, where respondents, across all demographic groups, were almost universally positive to our question about how well Radio 1 plays and covers live music.
Radio 1’s specialist music output is highly valued by listeners

In 2008, Radio 1 played around 65 hours of specialist music programming each week and BBC management estimates that around 80 per cent of the music played in Radio 1’s specialist shows is new, with just one-quarter from artists signed to major labels. The content analysis shows that Radio 1 plays a much greater range of songs in the evening than chosen commercial stations. BBC management’s YouGov research shows that audience perceptions among 15-29 year olds that Radio 1 ‘has presenters who know a lot about the music they play’ were high (7.4 out of 10), reflecting the role of specialist DJs as ‘trusted guides’ to listeners.

Radio 1 broadcasts significantly more speech than most music radio stations

Speech forms a significant part of Radio 1’s output, around 42 per cent in daytime. This includes presenter chat, but also news bulletins and social action/advice (covered later in this section). The levels of speech are a key difference from commercial music radio, where generally the levels of speech are much lower, even when adverts are taken into account. Content analysis shows that, across the sampled weeks, Radio 1’s output contained twice as much speech as on Capital and almost three times as much as Galaxy.

The primary aim of Radio 1’s presenter speech is to entertain the audience and support the delivery of the station’s public purposes.

The vast majority of Radio 1’s presenter speech is designed to entertain the audience. We believe that this is legitimate for Radio 1 and fits with its remit. It also supports the reach and impact of the station, driving delivery of public purposes, particularly around the delivery of news and new music. Audience data\(^\text{67}\) shows that the most common reason for listening to Radio 1 is because they ‘like the presenters’.

This is supported by BBC management’s YouGov research, where 15 to 29 year olds rated Radio 1 higher than comparable commercial stations for ‘having entertaining presenters’, and responses to our public consultation where over three quarters of responses to the question ‘what do you think is good about Radio 1’ referred to the presenters, either in general or by name. This is particularly the case among regular listeners.

---

\(^{67}\text{BBC Pulse survey, January 2009}\)
As explained in the Introduction, we have not considered editorial compliance as part of this review. However, it is worth mentioning our duties in this area as it has some impact on audience perceptions of Radio 1. The nature of Radio 1’s output – live, unscripted, personality-driven and designed to appeal primarily to young listeners – is such that it does not appeal to everyone’s tastes. When the station breaches editorial guidelines, we treat these matters very seriously. We note, however, that the vast majority of Radio 1 output conforms to the BBC’s editorial guidelines.

**We believe that Radio 1’s daytime speech output could be more ambitious in terms of delivering some of the BBC’s public purposes**

As well as monitoring Radio 1’s music output, BBC management also commissions Intelligent Media to monitor Radio 1’s speech output, with the aim of relating the speech to specific public purposes. While this is a subjective exercise, the analysis does suggest that most (around two-thirds) of presenter speech on Radio 1 serves the purpose to stimulate culture and creativity, generally falling under the broad headings ‘cultural comment’, ‘listener interaction’ and ‘interviews’.

Beyond these broad classifications, however, very little of the speech on Radio 1 in daytime serves more tangible and specific parts of the culture and creativity purpose, by, for example, commenting on the music being played on the station, or serving the BBC’s other public purposes. An average of just 10 minutes during daytime in the sampled weeks was allocated to the purpose to promote education and learning – although it is worth noting this would vary if different weeks were sampled, for example during a week where Radio 1 was running a major social action campaign.

Given its high usage among young people, and its strong brand identity, Radio 1 has a very high capability to deliver and promote important messages to young people and, during the course of this review, we have seen how effective presenters can be at achieving specific objectives, such as the fund-raising achieved for Comic Relief in March 2009.

While it is not realistic to expect such output on a daily basis, and we will not be prescriptive about what Radio 1’s presenters talk about, we do think that more of Radio 1’s presenter speech could have a clearer relationship to delivering the public purposes. We think that a positive first step in this direction is an increase in the volume and ambition of Radio 1’s social action output (see paragraphs below).
Promoting education and learning

Radio 1’s service licence requires the channel to make a significant contribution to this purpose through its social action output, a regular advice programme, its documentaries and its vocational initiatives.

**Radio 1’s The Surgery programme is effective at reaching a young audience**

*The Surgery* is a regular advice programme broadcast on Sunday from 10pm until midnight. It offers information and advice on a range of issues relevant to young people, such as body image, sex, alcohol, and exams. The show reaches just over 250,000 listeners each week,68, around 60 per cent of whom are aged 15 to 29 and 25 per cent are 15 to 19, both considerably higher than for the station as a whole. Of those who responded to our public consultation question on this issue, most were positive about *The Surgery*, although there were some negative comments about specific aspects of the programme.

**Radio 1 also runs a number of themed campaigns throughout the year. We support BBC management’s aim to increase their impact**

Radio 1 runs around three specific social action campaigns each year. The station’s approach is to build these into existing schedules, including in daytime, rather than being specific built programmes. Recent campaigns have covered the effects of alcohol consumption, mental health and bullying. We support the approach Radio 1 has taken to campaigns, in particular using its presenters who have developed a relationship of trust and loyalty with their audience to deliver campaign messages represents a genuine commitment to delivering public purpose objectives. Radio 1 provides additional support and information online.

While we are unable to measure the reach and impact of these campaigns empirically, mainly because of the ways in which radio listening is measured (by quarter hour slots averaged across a three month period rather than by individual programmes on specific dates), responses to our public consultation for this review were largely positive about them, particularly among those at the younger end of Radio 1’s target audience.

> “Radio 1 does this well too. Last week was Careers Week, Alan Sugar was in to talk about careers – Someone that people would want to get advice from. Exam helpline is great too. Shows an awareness of your target audience and the needs of young people!”

**Respondent to our public consultation question ‘how well do you think Radio 1 keeps young people informed, and provides advice, on a range of issues relevant to young people?, aged 18 to 21**

> “Again this is covered mainly in the evenings and should be integrated more in the day shows at various intervals, to hit a wider audience”

**Respondent to our public consultation question ‘how well do you think Radio 1 keeps young people informed, and provides advice, on a range of issues relevant to young people?, aged 22 to 29**

---

68 RAJAR, 2008, 15 minute weekly reach
Evidence from BBC management’s YouGov research suggests that the target audience rates Radio 1 fairly highly for its performance in ‘dealing with issues that matter to young people’, giving it an average score of 7.0 out of 10. However, it is not clear from this statement that those who were surveyed were thinking about social action campaigns when judging Radio 1’s performance in this area.

In its submission to this review, BBC management highlighted an aim to ‘develop social action into the core of Radio 1’s offer’ and increase its impact. This builds on evidence gathered from qualitative research undertaken for BBC management by Sparkler for this review, which found that audiences were often not aware of Radio 1’s campaigns.

**Action 8b**

We support this objective as part of a wider strategic aim for Radio 1 to deliver a greater range of public purpose objectives through its speech output. We will strengthen Radio 1’s service licence to reflect our expectations that Radio 1’s speech output should do more to deliver a range of public purpose objectives, including ensuring a minimum number of social action campaigns each year.

We will work with BBC management to develop better ways of measuring the impact of its speech output in delivering the BBC’s public purposes.

**Radio 1 broadcasts a range of documentaries. Tactical scheduling of these may be the most effective way to use them, but makes assessment of their impact difficult.**

In 2008-09 Radio 1 broadcast 43 documentaries against a service licence condition of at least 40 new documentaries each year.

These documentaries cover a range of cultural subject areas including youth culture, film, and music. As with social action campaigns, we are unable to measure the reach of Radio 1’s documentaries as they are not broadcast in a regular slot. Qualitative research undertaken for this review by Sparkler[^69], however, found that audiences had very low awareness of the documentaries on Radio 1. One organisation which responded to our public consultation suggested that Radio 1 should be required to broadcast a higher volume of documentaries. We have found no evidence during this review that increasing Radio 1’s documentary quotas would increase its delivery of the public purposes to audiences – indeed, as described above, we believe that Radio 1’s live speech can be the most effective way to promote the BBC’s public purposes. We do, however, support BBC management’s aim to increase the impact of its documentary output among younger audiences as part of a wider strategic aim for Radio 1 to deliver a greater range of public purpose objectives through its speech output.

[^69]: Research commissioned by BBC management. September 2008
Sustaining Citizenship and Civil Society

Radio 1’s service licence requires the station to make a strong contribution to this purpose through its news and current affairs output.

Radio 1 broadcasts a significant volume of news during daytime, reaching a large number of young people and making a strong contribution to the promotion of the BBC’s citizenship purpose.

Radio 1 has a service licence condition to ‘broadcast at least 1 hour of news during daytime each weekday, including two extended bulletins’. This is fulfilled through bulletins every half hour during breakfast, and bulletins every hour during the rest of daytime, as well as two extended bulletins at 12:45 and 17:45 each weekday. The total news output on Radio 1 in daytime is 68 minutes each weekday, considerably higher than on commercial music radio stations that target a young audience, for example twice as much as on Capital and four times as much as on Galaxy.

In total, news on Radio 1 reaches some 11.4 million listeners each week, including 4.5 million 15 to 29 year olds. Around 4.7 million people listen to Radio 1’s extended Newsbeat bulletins, of which 44 per cent are aged 15 to 29. Although we are unable to measure the number of listeners to news on Radio 1 who do not consume news elsewhere on the BBC, given the relatively high amount of unique reach to Radio 1, it is likely to be a significant number.

Two organisations which responded to our public consultation argued that Radio 1 should be required to broadcast an extended news bulletin during the breakfast show, where listening is highest. We have found no evidence, however, from our public consultation or from audience research, that there is audience demand for more news on Radio 1 (indeed some respondents to our consultation felt the news bulletins were too frequent). And in light of the volume of news provided by the BBC and others at that time on television and radio, we are satisfied that BBC management’s current approach to delivering news on Radio 1 is appropriate and effective.

Listeners have generally positive views on the quality of Radio 1’s news output

The audience has varying views on the general tone and ‘gravity’ of Radio 1’s news output. The young people we spoke to as part of this review described Newsbeat as a concise and snappy way of getting information across to a young audience, which covered a good range of topics from international to entertainment news. Similarly, the majority of respondents to our public consultation, particularly those at the younger end of Radio 1’s target age group, liked Newsbeat. At the older end however - among those aged 22 and over - some felt that the tone of Newsbeat was a little too simplistic.

“Good - sometimes they sound a little bit condescending - like as young people we might be a bit stupid, but in general very informative and interesting without ever being boring.”

Respondent to our public consultation question ‘what do you think of Radio 1’s Newsbeat programmes and news bulletins?, aged 22 to 29

---

70 RAJAR, 2008, 15 minute weekly reach
71 Events organised and run by the British Youth Council
BBC management’s YouGov research shows that, whilst 15 to 29 year olds rate Radio 1 higher than comparable commercial radio stations for ‘makes news and current affairs and other topical issues interesting to you’ and ‘provides high quality independent journalism’, these scores were lower than for other purpose related statements, with Radio 1 scoring 6.1 and 5.7 out of 10 respectively. One possible explanation for these relatively low scores is that audiences do not tune in to Radio 1 specifically for its news output, and do not readily associate news with Radio 1 in the way they would, for example, with Radio 4.

**Radio 1’s news is well supported online**

Radio 1’s service licence states that its news output should be supported by a continuous online service. Radio 1 meets this through Newsbeat online, which in 2008 had around 425,000 unique users in the UK each week, assisted by prominent links from Radio 1’s homepage. The Newsbeat online pages also provide prominent links to BBC News main online pages.

**Representing the UK’s nations, regions and communities**

Radio 1’s service licence requires the station to contribute to this purpose through its live music schedule as well as weekly ‘opt-out’ programmes for Scotland, Wales and Northern Ireland.

**Radio 1’s live music programme covers a range of events from across the UK**

Radio 1’s live event programmes cover a range of music events from across the UK. Most are based outside London and Radio 1 also locates its own live event, Radio 1’s Big Weekend, outside London, choosing Preston, Dundee, Maidstone and Swindon in the past four years.

**The main role of Radio 1’s opt-outs for each nation is to promote new music from across the UK**

Radio 1’s service licence requires it to broadcast over 200 hours of opt out programming from Scotland, Wales and Northern Ireland each year.

These programmes are broadcast from each nation to those listening in each nation (and are available online to all across the UK). Radio 1’s opt outs are part of the BBC Introducing strand, which primarily plays music from bands and artists from each nation between 12am and 2am every Thursday. The opt-outs have helped Radio 1 discover and develop new presenting talent for the station but reach is relatively low - below 100,000 listeners each week – due to the late timeslot.

**Bringing the world to the UK**

Radio 1’s service licence requires the station to contribute to this purpose through playing music from artists around the world, providing a platform for British talent as well as coverage of world events in its news output.

*Audiences think that Radio 1 delivers this purpose reasonably well*

---

72 BBC server logs, 2008, weekly unique users
Radio 1 meets this purpose mainly through its music coverage, which includes songs from popular non-UK acts as well as occasional live events. BBC management’s YouGov research showed that on the statement ‘helps you know and understand about what is going on in the world’, Radio 1 listeners aged 15 to 29 gave Radio 1 an average score of 6.2 out of 10, ahead of all comparable commercial radio stations.

Emerging communications

Radio 1’s service licence states that the channel should promote this purpose through offering and supporting its content on a range of digital platforms, and encouraging the take up of DAB.

Usage of Radio 1’s website is high, particularly among its target audience

Radio 1’s website reaches around 900,000 unique users in the UK each week. This represents around 40 per cent of the total number of users to the BBC’s Audio & Music division sites; reach to Radio 1’s website has grown by some 50 per cent since 2005. Much of the usage comes from young people - over half of those who use the website are aged between 16 and 24, compared with around one-third of actual listeners to Radio 1.

Users are positive about Radio 1’s online activities

BBC management’s YouGov research shows that audience perceptions that Radio 1 ‘uses the internet in interesting ways’ are significantly higher than for comparable commercial radio stations, at 7.2 out of 10 compared with 6.1 out of 10 for the highest commercial station.

The BBC’s main survey of quality perceptions shows that audience views of the quality of Radio 1’s website are slightly below average compared with the websites of other BBC radio stations and BBC Online as a whole. However, the vast majority of those that responded to our public consultation question about Radio 1’s website were positive about it.

“A Radio 1’s website is clear, professional, modern and easy to use, and so are the podcasts”

Respondent to our public consultation question, ‘what do you think about Radio 1’s website and podcasts?’, aged 13 to 17

Audiences consume Radio 1’s output in a number of ways beyond the analogue radio station

Beyond the analogue station, audiences can listen to Radio 1 on DAB radio sets, through digital television, ‘live’ on the internet and on demand through the iPlayer, podcasts and third party websites such as YouTube. While these new platforms have not had the same

73 BBC server logs, 2008, weekly unique users
74 BBC Pulse survey, 2008
75 NetPromoter survey
effect on radio listening\textsuperscript{76} as they have had on television viewing (see Section 2.3) – analogue radio still accounts for over three quarters of live listening - they have presented new ways for audiences to access and use Radio 1, and are likely to become more important as the ways younger audience consume both music and radio change.

- Around one in five listeners to Radio 1 tune in digitally\textsuperscript{77} (via a DAB radio set, digital TV or the internet), including around 1.4 million listeners via DAB. Radio 1 also occasionally broadcasts live events on television through the red button, with an estimated over 1 million people\textsuperscript{78} watching some of its coverage of Radio 1’s Big Weekend in 2009.
- There was an average 4.6 million hours of live streaming of Radio 1 content per month across 2008, the highest of any BBC radio station.
- The iPlayer enables audiences to catch up with broadcasts they previously missed - in the final quarter of 2008 there was an average of around 310,000 requests each week for Radio 1 content.
- There was an average of 450,000 requests from the UK for downloads of Radio 1 podcasts per week, across 2008 – representing more than 10 per cent of all BBC Radio podcasts. The most popular podcasts were highlights of \textit{The Best of Chris Moyles} and \textit{Scott Mills Daily}. Three one-off podcasts, featuring Kings of Leon, Coldplay and The Ting Tings, each attracted between 67,000-78,000 requests.

The ability of audiences to listen to Radio 1 output through these methods is reflected in the target audience’s perception that Radio 1 ‘provides content and programmes in a variety of ways’, which scored an average of 7.3 out of 10. The highest comparable commercial station scored 6.2

**BBC management has identified its online and digital initiatives as a core part of Radio 1’s forward strategy**

BBC management’s submission to this review outlines the ways in which Radio 1 aims to use digital and online platforms in the future to enhance its delivery of the public purposes and increase its focus on younger audiences. BBC management believes that, in the medium term, Radio 1’s service licence may need amending to reflect better its digital activities beyond linear radio broadcasting. We believe that Radio 1’s current service licence provides sufficient scope and clarity on its digital initiatives. However we recognize that over time, if BBC management proposes to develop Radio 1 in ways beyond those which are currently approved, we may need to review Radio 1’s service licence to ensure it is fit for purpose.

### 3.4 VALUE FOR MONEY

**Performance measures indicate that Radio 1 offers good value for money**

Figure 17 provides a breakdown of Radio 1’s service licence expenditure across the three most recent financial years. This has increased slightly over the three years but has remained well within the 10 per cent parameter around the agreed service licence budget, beyond which BBC management would need to ask for our approval for further expenditure.

---

\textsuperscript{76} RAJAR only measures live listening, so on-demand listening is not included.

\textsuperscript{77} RAJAR, October 2008 – December 2008, Base: Adults aged 15+

\textsuperscript{78} BARB – estimated reach in digital homes, includes highlights of 2008 event
We think it is useful to provide some transparency over the allocation of Radio 1’s service licence budget to different types of costs, as the annual budget of £32.5 million is often quoted by commercial radio operators as being very high. As Figure 17 shows, the costs incurred making Radio 1’s programmes represent around half of the total spending against its service licence budget.

Other spending against the service licence budget comprises an allocation of centrally managed BBC costs – of which the vast majority relate to newsgathering and collecting society payments. Collecting society payments are allocated by the BBC across its various services based on BBC management’s estimate of the amount incurred by each service. These costs are included in the service licence budget in order that the fullest or truest total cost of delivering each service to the audience can be calculated and value for money judgements made on this basis.

**Figure 17: Radio 1 expenditure against service licence budget and other costs**

<table>
<thead>
<tr>
<th></th>
<th>£ millions</th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09 (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costs incurred making Radio 1 programmes (1)</td>
<td>14.9</td>
<td>15.5</td>
<td>16.9</td>
<td></td>
</tr>
<tr>
<td>Central costs allocated to Radio 1 (2)</td>
<td>15.9</td>
<td>16.0</td>
<td>16.2</td>
<td></td>
</tr>
<tr>
<td><strong>Total service licence content spend</strong></td>
<td><strong>30.8</strong></td>
<td><strong>31.5</strong></td>
<td><strong>33.1</strong></td>
<td></td>
</tr>
<tr>
<td>Service licence budget</td>
<td><strong>30.4</strong></td>
<td><strong>31.3</strong></td>
<td><strong>31.3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total service licence content spend</strong></td>
<td><strong>30.8</strong></td>
<td><strong>31.5</strong></td>
<td><strong>33.1</strong></td>
<td></td>
</tr>
<tr>
<td>Distribution costs</td>
<td>3.9</td>
<td>4.2</td>
<td>3.5</td>
<td></td>
</tr>
<tr>
<td>Infrastructure/support</td>
<td>8.1</td>
<td>7.4</td>
<td>6.4</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42.8</strong></td>
<td><strong>43.1</strong></td>
<td><strong>43.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

(1) Programme costs include all direct costs of making programmes on Radio 1 except news: staff, studio, IT & other equipment, travel, commissioning and scheduling and commissioned programme costs.

(2) Central costs allocated to Radio 1 include the BBC’s collecting society payments, newsgathering costs and central helpline costs.

(3) Subject to finalisation of 2008-09 financial statements

One organisation provided some confidential data to us as part of this review, which indicated Radio 1’s programme budget is higher than some commercial radio stations. We have not benchmarked individual cost components as part of this review because the BBC is undertaking a separate piece of analysis looking at the value for money of all BBC radio stations, including the scope to compare costs between the BBC and commercial radio.

The BBC uses a measure called cost per user hour to assess value for money. This measure equates to the average cost incurred for every hour that a person listens to Radio 1. Combining Radio 1’s high reach with its cost, means that Radio 1’s value for money is very good, costing just 0.6 pence for every listening hour. This number has remained stable for several years. Because these cost per user hour metrics do not include all listening which is not-live, over time the BBC may need to review its approach to measuring the value for money of its radio stations.
Section 4: BBC Radio 1Xtra

1Xtra’s remit is ‘to play the best in contemporary black music with a strong emphasis on live music and supporting new UK artists. The schedule should also offer a bespoke news service, regular discussion programmes and specially commissioned documentaries relevant to the young target audience (15-24 year olds), particularly - although not exclusively - those from ethnic minorities.’

A small minority of those who responded to our public consultation on 1Xtra expressed a concern that the station’s remit was to play ‘music for black people’. While 1Xtra does have a remit to appeal to those from ethnic minorities, its remit is actually to play contemporary black music, and we are clear that this is not to be exclusive of any ethnic group - indeed more than 70 per cent of listeners to the station are white.79 The term ‘black music’ is a standard collective description for a wide range of music genres such as drum and bass, rhythm and blues, UK garage, dancehall and hip-hop.

Our assessment of performance

1Xtra is a growing service, although digital-only distribution has limited the size of its audience. We are approving two changes to the service which we believe will enable it to offer greater public value by increasing its ability to deliver the BBC's public purposes to its listeners.

4.1 REACH

1Xtra’s reach is relatively small although it has shown encouraging signs of growth in recent times

In 2008, around 650,000 people listened to 1Xtra each week, making it the third most used of the BBC’s five digital-only radio services.80 Some 180,000 (36 per cent) of these did not listen to any other BBC radio station in an average week. 1Xtra’s reach has shown encouraging signs of growth over the year, with around one-third more listeners in 2008 than 2007; however awareness of the station remains low - less than one in four adults have heard of it.

A large proportion of 1Xtra’s listeners are from its target audience

1Xtra has a remit to target ‘young adults aged 15 to 24, particularly, but not exclusively those from ethnic minorities’. In 2008, around 350,000 (53 per cent) of its listeners were aged between 15 and 24, representing reach to around 4 per cent of all 15 to 24 year olds in the UK. The mean listening age to 1Xtra is 24 and the median listening age is 20.

79 RAJAR, 2008. All RAJAR listening data is based on calendar year (January-December), for all individuals aged 4+, unless otherwise stated.
80 RAJAR, 2008, 15 minute weekly reach
Around 186,000 (28 per cent) of 1Xtra’s listeners are from ethnic minorities, including 90,000 aged between 15 and 24, meaning that 1Xtra is listened to by around 7 per cent of ethnic minorities in the UK aged between 15 and 24.

The take up of DAB radio among 1Xtra’s target audience is low

1Xtra is a digital-only radio station; people can listen to the station through DAB radio, digital television and online. However, the take up of DAB radio sets is low among young adults and makes up only 8 per cent of all listening among 15 to 24 year olds. DAB radio is currently not widely accessible in places where high amounts of radio listening take place, particularly in cars and, for a young audience, through mobile phones.

In line with this, unlike the BBC’s other digital radio stations, the most popular way of listening to 1Xtra is through digital television, with only around one-quarter of listeners accessing 1Xtra through DAB radio sets. Some of the young people that we spoke to as part of this review told us that they would listen to 1Xtra more if they had better access to digital radios.

We recognise that the limited take up of the DAB platform to date is a factor in limiting audience awareness and usage of 1Xtra. We are keen for BBC management to continue to explore ways in which the reach of the existing DAB transmission network can be strengthened in the UK, although we will need to consider carefully the value for money of any proposals to do so.

4.2 QUALITY

1Xtra listeners are positive about the quality of its output

Just under a third of 1Xtra listeners agree strongly that the station has ‘high quality, well made programmes’ – a higher proportion of listeners than Choice FM, the commercial radio station BBC management considers is most directly comparable.

Many of the other standard measures the BBC uses to assess the quality of its services, such as overall approval, are not available for 1Xtra because the samples of listeners surveyed are not robust enough.

4.3 IMPACT – DELIVERY OF THE BBC’S PUBLIC PURPOSES

1Xtra’s service licence requires it to make a contribution to all six of the BBC’s public purposes, with particular emphasis on delivering the purpose to ‘stimulate creativity and cultural excellence’.

---

81 RAJAR, October 2008 – December 2008, listening hours
82 RAJAR, October 2008 – December 2008. Caution should be taken with the interpretation of listening by different digital platforms as 41 per cent of listening to 1Xtra is via an unspecified platform.
83 Events organised and run by the British Youth Council
84 BBC Quality & Impact Survey, average score across two fieldwork periods in 2008.
Stimulating creativity and cultural excellence

1Xtra’s service licence states that the station should deliver this purpose through

- being the home of new black music in the UK and providing a platform for a range of music rarely heard elsewhere
- supporting the UK black music industry by helping to raise the profile of UK artists and identifying and supporting new musical talent
- its emphasis on live performances and club nights

**1Xtra plays a wide range of music**

We drew on a range of audience data to assess whether 1Xtra was fulfilling its remit in this area. In particular, we reviewed detailed content analysis commissioned by BBC management from Intelligent Media\(^8^5\) which compares the songs played on 1Xtra with those played on three comparable commercial radio stations\(^8^6\) across two one week periods each year.\(^8^7\)

Content analysis shows that 1Xtra plays a wider range of music than comparable commercial radio stations. Across the two sampled weeks in 2008, 1Xtra played an average of 1,226 songs each week, 384 of which were played during peak listening hours (daytime). Both of these figures are higher than the average numbers across the three commercial stations (743 including 292 songs in daytime), with Choice FM the closest individual station (965 including 353 songs in daytime). Across the sampled weeks, 74 per cent of all songs played in daytime on 1Xtra were not played on any of the three commercial stations in daytime in the same weeks.

BBC management’s YouGov research shows that audience perceptions that 1Xtra ‘plays a wide variety of new black music’ were better than for comparable commercial radio stations. Those 15 to 24 year olds that were surveyed gave 1Xtra an average score of 6.8 out of 10 compared with 6.5 out of 10 for the closest commercial station.

In addition, the young people that we spoke to as part of this review\(^8^8\) praised 1Xtra for providing a platform for music that is not heard elsewhere and is often neglected by other broadcasters, while the most common answer among those who responded to our public consultation question about what was particularly good about 1Xtra was its range of music. Over two thirds of respondents indicated that 1Xtra was fulfilling its objective to provide a range of music not heard elsewhere, although a relatively small proportion of the respondents thought that a lot more unheard black music could be played (examples given include African or French).

"They play a lot of UK music and cover all spectrum of black music."

**Respondent to our public consultation question ‘what do you think is particularly good about 1Xtra?’, aged 18 to 21**

---

\(^8^5\) Content analysis undertaken by Intelligent Media on behalf of BBC management across a sample week, twice a year. Data presented in this review is based on an average across two weeks in 2008 (May and November).

\(^8^6\) Choice FM, Galaxy and Kiss FM

\(^8^7\) Output for new and UK music conditions is measured four times a year, including two additional surveys in August 2008 and February 2009.

\(^8^8\) Events organised and run by the British Youth Council
“It is one of a kind in terms of being a legitimate and legal radio station that serves as an avenue for ‘black/urban’ music of all kinds that is not always mainstream, to be available to a wide and diverse audience and makes no apologies for that.”

Respondent to our public consultation question ‘what do you think is particularly good about 1Xtra?’, aged 30 to 34

The majority of the music played by 1Xtra is new

1Xtra has a service licence condition that at least 60 per cent of its music in daytime is new, which it met in 2008. Across the two sampled weeks in 2008 we found that 60 per cent of music played in daytime (550 out of the total of 918 plays\(^{89}\)) was new. This is comfortably above that of the closest commercial station, Choice FM, 46 per cent of whose songs would qualify as new.

1Xtra has had some successes in supporting black music and emerging UK artists. However its overall impact in this area has been limited

1Xtra has a service licence condition that 35 per cent of its music in daytime should be from UK artists. Across the two sampled weeks in 2008, around 40 per cent of the music played on 1Xtra in daytime was from UK artists or bands – higher than all of the three commercial stations sampled, with the closest being Kiss FM at 30 per cent. 70 per cent of the UK music played on 1Xtra in daytime - 252 plays, also qualifies as new music.

BBC management’s YouGov research indicates that audience perceptions that 1Xtra ‘supports UK bands and artists’ were only marginally better than for comparable commercial radio stations. Those 15 to 24 year olds that were surveyed gave 1Xtra an average score of 6.5 out of 10 compared with 6.4 out of 10 for the closest commercial station. However, nearly two thirds of responses to our public consultation indicated that 1Xtra was providing a platform for new musical artists from the UK, particularly through the Homegrown programme. It is also worth noting that listeners to 1Xtra scored the station considerably higher - giving the station an average score of 8.3 out of 10 for ‘supporting UK bands and artists’. While the sample size of this group is too low to draw definitive conclusions, it does indicate that among listeners perceptions that 1Xtra delivers this statement is strong, and that overall audience perceptions are held back by relatively low usage and awareness of the station.

We are approving an amendment to the definition of new music on 1Xtra designed to improve its support for emerging UK black music artists

During the course of this review, BBC management submitted a formal proposal to us to amend the definition of new music for 1Xtra.

For a song to qualify as new music under the current definition, it must be either unreleased or played less than one month since release date. BBC management believes that this definition is hindering the ability of 1Xtra to support the UK black music industry and that allowing a longer ‘window’ for new tracks from UK artists to become established would increase the potential for them to be successful.

\(^{89}\) Performance against the condition is measured by ‘plays’ rather than individual tracks. If a track is played twice it counts as two ‘plays’. This method reflects the nature of Radio 1Xtra’s output most accurately.
This is because of the nature of the UK black music industry. For example, few UK record labels in this area have developed the infrastructure to compete with larger American labels meaning that many UK black music acts struggle to gain significant airplay on mainstream radio and lack the profile of artists from the USA. Because of this, many tracks remain largely unknown amongst wider audiences, even after being played on 1Xtra pre-release and during the 30 day ‘new’ window post-release. BBC management have told us that in some cases 1Xtra has reduced plays of such tracks in favour of newer ones to ensure it meets its ‘new’ music condition, and that focussing on fewer tracks, but playing them for longer, would enable 1Xtra to increase its support for the black music industry.

BBC management’s formal proposal is to retain the volume of new music at current levels, but allow music which is an ‘underground or emerging’ UK track from the last six months to qualify in addition to tracks which qualify under the current definition.

As this definition would increase the pool of UK music available to 1Xtra we have considered whether to increase the volume of UK music 1Xtra is required to play. However given the revised definition of new music focuses solely on UK artists, and provides BBC management with an incentive to play songs from emerging UK artists for longer periods of time, we agree with BBC management that the volume of UK music 1Xtra is required to play should be kept at current levels.

As required under the terms of the BBC’s Royal Charter, we have considered whether this change will have a negative impact on any relevant commercial operators. However, we do not believe that this change will lead to a significant increase in reach or listening to 1Xtra, therefore it ought not to have a negative effect on the reach of commercial radio stations. Although the amount of new music played by 1Xtra (as previously defined, excluding any ‘underground’ element) is likely to fall slightly, it should still remain significantly above the levels featured on similar commercial stations.

**Action 9**

We support BBC management’s proposal which is designed to increase 1Xtra’s support for the UK’s black music industry. We will therefore amend 1Xtra’s service licence to allow music which is an ‘underground or emerging’ UK track from the last six months to qualify as new music.

We will, however, monitor the impact of this change. In particular, in order to ensure the levels of new and UK music are set at appropriate levels, we will continue to ask BBC management to report levels of new and UK music to the Trust at regular intervals, and we will ask management to provide other evidence to us at the end of 2009-10 that the changes have increased 1Xtra’s contribution to the UK black music industry.

**1Xtra’s live music and events are popular among listeners, but awareness of 1Xtra’s live music activities is low**

In 2008-09 1Xtra broadcast 56 live music events ranging from major festivals to club nights. The Intelligent Media content analysis\(^9\) shows that 1Xtra featured an average of

\(^9\) Data based on average of two sample weeks in May 2008 and November 2008
19 live songs per week (including 4 live songs in daytime), with little live music on the other stations surveyed. Nearly two thirds of those who responded to our public consultation question about live music on 1Xtra felt that 1Xtra covers live music well.

However, qualitative research commissioned by us in 200791 suggested that overall awareness of 1Xtra's live music is low and BBC management's YouGov research for this review found that perceptions amongst 15-24 year olds that 1Xtra 'covers a good range of live music and events' were also relatively low.

This was only marginally ahead of the highest scoring commercial station, and given the large difference in the amounts of live music played on 1Xtra compared with these commercial radio stations, we would have expected a greater difference in audience perceptions. It is likely that perceptions in this area reflect the relatively low awareness of the station as well as the nature of the music played.

Sustaining Citizenship and Civil Society

1Xtra's service licence requires the station should make a strong contribution to this purpose through its news and current affairs output.

**1Xtra currently broadcasts a high volume of news but listening levels are low for the extended programmes**

1Xtra's service licence states that at least 10 per cent of output should be news, current affairs and social action. This condition was set when the service was originally approved in 2002. In total, 1Xtra broadcasts around 150 news bulletins each week, over half of which are in daytime. Alongside these bulletins, 1Xtra broadcasts a 2 hour news programme each weekday from 2pm until 4pm.

In 2008 1Xtra's news reached around 450,00092 listeners each week, a very high proportion of its total audience. However, on average, only around 128,000 adults93 listened to some of 1Xtra's 2 hour news programme each week. This programme is broadcast on weekday afternoons, when listening across most digital radio stations is low.

**1Xtra's news provision is not meeting the needs of its listeners**

BBC management's YouGov research indicates that, despite the high volume of news on 1Xtra, audiences do not recognise that the station delivers this purpose well, with the station only scoring marginally higher than commercial radio stations which have much less news output. While the majority of responses to our public consultation question about 1Xtra's news were positive, around one-fifth of respondents were negative and a further fifth were not aware or did not listen to 1Xtra's news.

**BBC management has proposed changes to the format and volume of news output on 1Xtra**

BBC management has proposed that the current approach to delivering news on 1Xtra should be changed to reflect audience needs better. Specifically, they have proposed:

- replacing the 2 hour programme between 2pm and 4pm with two 15 minute extended bulletins in the style of Radio 1's *Newsbeat* in daytime with longer one hour news programmes three to four times a year featuring topics of particular

---

91 Opinion Leader qualitative research, commissioned by BBC Trust as part of Service Licence consultation.
92 RAJAR, January 2008 – June 2008, 15 minute weekly reach
93 RAJAR, January 2008 – June 2008, 15 minute weekly reach, Base: All listeners aged 15+
relevance to the audience. Speech within the 2 hour programme would focus on topical and cultural issues, rather than news.

- continuing to provide hourly bulletins during daytime but providing shorter bulletins each hour between 7pm and 11pm and no longer broadcasting overnight bulletins where output is more specialist in nature.

**BBC management’s proposals will reduce the overall volume of news on the station, but we believe that the changes may increase the reach of 1Xtra’s news**

Together, the changes proposed by BBC management will reduce the volume of news on 1Xtra from around 10.3 per cent of output to around 4.5 per cent. The overall volume in daytime would fall from 14 hours to 6 hours a week (8.3 per cent of daytime output), although it would remain high in comparison to commercial radio stations aiming for a similar audience.

However, as shown in Figure 18, the new 15 minute bulletins would be broadcast at times when reach is higher and so should reach a larger audience. Based on the current listening patterns to the station, we believe there will be an uplift in the numbers of people listening. In total, BBC management estimates that audiences to the extended bulletins should increase by around one third compared with those for the current 2 hour programme.

**Figure 18: BBC management’s proposed revised approach to news on 1Xtra**

![Graph showing proposed and current news bulletins](source)

Source: RAJAR. Average reach by quarter hour across average weekday on 1Xtra, 2008.

1Xtra’s service licence states that the station ‘should provide regular bulletins of accurate, impartial and independent news specially made for 1Xtra, and a comprehensive programme each weekday providing reporting and analysis of UK and international issues.’ This is part of the ‘key characteristics of the service’, and replacing the 2 hour programme broadcast by 1Xtra in daytime with two 15 minute bulletins, requires a change to the key characteristics of the service licence. The BBC’s Framework Agreement requires us to consider whether a Public Value Test is needed before making this change.
We have reviewed the implications of the proposed change against the four criteria set out in the Agreement and set out our assessment in Figure 19.94

**Figure 19: Our assessment of whether a Public Value Test is required**

**Impact.** The changes are designed to increase the audience to news on 1Xtra using the extended news bulletin model which is proven as an effective means of delivering news to younger audiences on Radio 1.

We believe that the changes are unlikely to increase the overall reach to 1Xtra as research indicates that audiences do not tune in to 1Xtra for its news. This means that the changes are unlikely to have a significant negative impact on commercial radio stations.

**Financial implications.** The level of financial investment in news will remain the same.

**Novelty.** The changes do not move 1Xtra into a new area of activity for the BBC.

**Duration.** The changes are expected to be permanent.

We believe that this change is significant in only one respect – duration and we have, therefore, concluded that this change does not require the application of a Public Value Test.

---

We are approving changes to the format and volume of news on 1Xtra

We believe that the changes to news proposed by BBC management have a strong rationale. The current format does not meet the needs of 1Xtra’s audience, and the changes should increase the number of people who listen to news on 1Xtra and increase its ability to deliver the public purpose ‘to sustain citizenship and civil society’. We are therefore approving the changes, on the conditions that:

- the output broadcast in 1Xtra’s new extended bulletins is designed to cover news in ways that are appropriate for the particular lives and interests of 1Xtra’s target audience and does not simply directly replicate Radio 1’s *Newsbeat* programme.
- 1Xtra’s extended news bulletins are not normally scheduled for broadcast at the same time as Radio 1’s *Newsbeat*.

**Action 10**

We have approved the changes proposed by BBC management to the format and volume of 1Xtra’s news and we will amend 1Xtra’s service licence to reflect the changes.

---

94 The consideration of whether a Public Value Test was required for this change was undertaken by the Trust’s Audience and Performance Committee on 6 May 2009. The Committee recommended that a PVT was not required to the full Trust. The Trust accepted this recommendation at its meeting on 21 May 2009.
Promoting education and learning

1Xtra’s service licence requires the channel to play a part in promoting this purpose through its social action output and vocational initiatives.

1Xtra runs a number of social action campaigns each year, although their impact has been limited and, as with Radio 1, BBC management aims to increase their impact

1Xtra runs around three specific social action campaigns each year, often in conjunction with Radio 1. In addition, 1Xtra’s regular speech content, news and documentaries contribute to the delivery of this purpose. Subjects covered by 1Xtra in recent years have included gun and knife crime, the effects of alcohol and careers advice.

While we are unable to measure the reach and impact of these campaigns in an empirical manner, mainly because of the ways in which radio listening is measured (by 15 minute slots averaged across a 3 month period rather than by individual programmes on specific dates), those respondents to our public consultation who were aware of the social action content on 1Xtra generally felt that it was done well. In addition, those young people that we spoke to as part of this review95 praised 1Xtra for its coverage of a wide range of topics that affect young people such as bullying, drugs, and mental health.

However, evidence from BBC management’s YouGov research96 suggests that 15 to 24 year olds do not rate 1Xtra particularly well for its performance in ‘dealing with issues that matter to young people’, giving the station an average score of 6.4 out of 10, higher than Choice (5.6) but below Kiss FM (6.5). While it is not clear from this statement whether those who were surveyed were thinking about social action campaigns when judging performance in this area, BBC management has, as for Radio 1, identified an aim to make 1Xtra’s social action more effective. We support this objective.

1Xtra is meeting its remit to provide advice to those wishing to pursue a career in the music industry

1Xtra has a service licence commitment to provide on its website practical vocational advice to those wishing to pursue a career in the music industry. While such advice is available on 1Xtra’s website, it is not straightforward to find, and would benefit from being given greater prominence on the site.

Representing the UK’s nations, regions and communities

Radio 1’s service licence requires the station to contribute to this purpose by bringing together the diversity of black music and culture across the UK and broadcasting live music from a wide range of venues around the UK.

1Xtra makes a reasonable contribution to this purpose among its target audience

BBC management’s YouGov research shows that 15 to 24 year olds rated 1Xtra reasonably highly for ‘reflecting black music and culture in the UK’, with an average score of 6.7 out of 10, marginally higher than the closest commercial radio station surveyed. For the statement 1Xtra ‘reflects the lives interests and experiences of young people in the UK today’, 1Xtra scored 6.4, higher than Choice FM (5.7) but lower than Kiss FM (6.6).

95 Events organised and run by the British Youth Council
Bringing the world to the UK

1Xtra’s service licence requires the station to contribute to this purpose through its coverage of global black music and key international black music and news events.

Listeners perceive that 1Xtra’s coverage of global issues and music is in line with comparable commercial radio stations

BBC management’s YouGov research showed that 15-24 year olds had a low perception that 1Xtra ‘helps you understand what is going on in the world’, with an average score of 5.7 out of 10. This was broadly the same as the closest comparable commercial radio station surveyed.

Emerging communications

1Xtra’s service licence remit states that the channel should promote this purpose through offering and supporting its content on a range of digital platforms, and supporting the radio station online.

Usage of 1Xtra’s website is high relative to its radio listening

1Xtra’s website had an average 74,000 unique users each week in 2008. This is broadly in line with the usage of some of the BBC’s other digital radio station websites, 6 Music and BBC 7. Analysis of respondents to a BBC Online survey indicates that some two-thirds of users of the 1Xtra website are aged 16 to 24.

1Xtra’s website is liked by those who use it

The perceptions of 15 to 24 year olds that 1Xtra ‘uses the internet in interesting ways’ is broadly in line with the closest comparable radio station. Views of the quality of 1Xtra’s website are significantly above average compared with the websites of other BBC radio stations and BBC Online as a whole. Among those who responded to our public consultation question about 1Xtra’s website, responses were generally positive.

Audiences consume 1Xtra’s output in a number of ways beyond the analogue radio station

In addition to live listening to the digital radio station, in 2008 users made around 55,000 requests per week for 1Xtra content on-demand, with an additional 18,000 requests for downloads of podcasts per week. 1Xtra’s Drum and Bass Top 10 was the most popular weekly podcast with an average 4,000 requests per week. BBC management’s YouGov research shows that audience perceptions that 1Xtra ‘provides content and programmes in a variety of ways’ was higher than for comparable commercial radio stations.

BBC management has identified 1Xtra’s online and digital initiatives as a core part of its forward strategy

As with Radio 1, BBC management’s submission to this review outlines the ways in which 1Xtra aims to use digital and online platforms in the future to enhance its delivery of the public purposes and increase its appeal to younger audiences. BBC management believes

---

97 BBC server logs, 2008, weekly unique users
99 NetPromoter, October 2008 – December 2008 Based on Q4 2008
100 BBC server logs, October 2008 – December 2008, weekly requests
101 BBC server logs, 2008, weekly requests
that in the medium term, 1Xtra’s service licence may need amending to reflect better its
digital activities beyond linear radio broadcasting. We believe that 1Xtra’s current service
licence provides sufficient scope and clarity on its digital initiatives. However we recognise
that over time, if BBC management proposes to develop 1Xtra in ways beyond those
which are currently approved, we may need to review its service licence to ensure it is fit
for purpose.

4.4 VALUE FOR MONEY

Available data indicates that 1Xtra offers reasonable value for money

Figure 20 provides a break down of 1Xtra’s service licence and other expenditure across
the three most recent financial years. BBC management is permitted to spend up to 10
per cent more or less than an agreed service licence budget without needing Trust. We
review quarterly financial reports from BBC management throughout the year with
projections for the final year outturn against these budgets and are updated immediately
if there is any likelihood of a breach of the 10 per cent parameter.

1Xtra’s expenditure was marginally in excess of the 10 per cent parameter in 2006-07, but
the first 9 months of this year were before the service licence budget was agreed, so this
was not investigated further. In 2007-08, the outturn was also in excess of the 10 per
cent parameter. This was due to a change in the allocation of overheads amongst BBC
services which had a disproportionate effect on services with the lowest budgets. As a
result, we approved an increase in 1Xtra’s service licence budget in April 2008 to allow for
a reallocation of overheads and other costs between groups of BBC services. The BBC’s
external auditors, KPMG, reviewed the revised cost allocation methodology at the time
and we were satisfied that it was appropriate.102

Figure 20: 1Xtra expenditure against its service licence budget, plus other costs

<table>
<thead>
<tr>
<th>£ millions</th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09 (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costs incurred making 1Xtra programmes(1)</td>
<td>5.7</td>
<td>6.1</td>
<td>6.3</td>
</tr>
<tr>
<td>Central costs allocated to 1Xtra (2)</td>
<td>0.7</td>
<td>0.6</td>
<td>0.5</td>
</tr>
<tr>
<td>Total service Licence content spend</td>
<td>6.4</td>
<td>6.7</td>
<td>6.8</td>
</tr>
<tr>
<td>Service licence budget</td>
<td>5.8</td>
<td>6.0</td>
<td>7.2</td>
</tr>
<tr>
<td>Total service Licence content spend</td>
<td>6.4</td>
<td>6.7</td>
<td>6.8</td>
</tr>
<tr>
<td>Distribution costs</td>
<td>0.5</td>
<td>0.6</td>
<td>0.5</td>
</tr>
<tr>
<td>Infrastructure/support</td>
<td>2.1</td>
<td>2.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Total expenditure</td>
<td>9.0</td>
<td>9.3</td>
<td>9.5</td>
</tr>
</tbody>
</table>

(1) Programme costs include all direct costs of making programmes on 1Xtra including news: staff, studio, IT & other equipment, travel, commissioning and scheduling and commissioned programme costs.

(2) Central costs allocated to 1Xtra include the BBC’s collecting society payments and central helpline costs

(3) Subject to finalisation of 2008-09 financial statements

The BBC uses a measure called cost per user hour to assess value for money. This measure equates to the average cost incurred for every hour that a person listens to 1Xtra. Combining 1Xtra’s reach with its cost, means that 1Xtra cost 4.7 pence for every listener hour in 2008-09. This number has remained stable for several years, although is the second highest of the BBC’s digital radio stations. Because these cost per user hour metrics do not include all listening which is not-live, over time the BBC may need to review its approach to measuring the value for money of its radio stations.