



Public Service Broadcasting:  
Report 2013 Annexes  
Information Pack E  
Background and methodologies

Research Document

Publication date: August 2013

# Contents

Annex		Page
1	Background to the PSB Annual Report 2013	2
2	Methodologies	5

## Annex 1

# Background to the PSB Annual Report 2012

## 1.1 Assessment of PSB

Ofcom has a duty to assess the designated public service broadcasters, taken together, in terms of their delivery of the public service purposes as set out in the 2003 Communications Act. The designated public service broadcasters are the BBC<sup>1</sup>, ITV<sup>2</sup>, ITV/ITV Breakfast, Channel 4, Channel 5 and S4C<sup>3</sup>. These purposes can be summarised as<sup>4</sup>:

- to deal with a wide range of subjects;
- to cater for the widest possible range of audiences – across different times of day and through different types of programme; and
- to maintain high standards of programme-making.

Based on the public service purposes presented in the Communications Act, in its first PSB Review<sup>5</sup> Ofcom developed a range of PSB purposes and characteristics to provide a detailed description of public service broadcasting (see Figure 1 below).

### Figure 1 PSB purposes and characteristics

#### PSB purposes

Purpose 1: Informing our understanding of the world - To inform ourselves and others and to increase our understanding of the world through news, information and analysis of current events and ideas

Purpose 2: Stimulating knowledge and learning - To stimulate our interest in and knowledge of arts, science, history and other topics, through content that is accessible and can encourage informal learning

Purpose 3: Reflecting UK cultural identity - To reflect and strengthen our cultural identity through original programming at UK, national and regional level; on occasion, bringing audiences together for shared experiences

<sup>1</sup> The BBC PSB channels are BBC One, BBC Two, BBC Three, BBC Four, CBBC, CBeebies, BBC HD, BBC News and BBC Parliament and BBC One HD. Note: the focus in this annual report is upon generalist channels. BBC HD and BBC One HD have been excluded from much of the analysis in the report as much of its output is simulcast from the core BBC channels and therefore would represent a disproportionate amount of broadcast hours and spend.

<sup>2</sup> The Channel 3 regional licensees are usually referred to in this report by the most commonly used collective terms, ITV, or simply ITV. However, these terms are not used within the devolved nations. Instead Channel 3 is referred to as STV in North and Central Scotland, UTV in Northern Ireland and ITV Wales in Wales.

<sup>3</sup> The Welsh Authority has the statutory responsibility to provide S4C Digidol (digital) services for viewers in Wales.

<sup>4</sup> See section 264 of the Communications Act for the full wording and more detail on these.

<sup>5</sup> <http://stakeholders.ofcom.org.uk/broadcasting/reviews-investigations/public-service-broadcasting>

Purpose 4: Representing diversity and alternative viewpoints - To make us aware of different cultures and alternative viewpoints, through programmes that reflect the lives of other people and other communities, both within the UK and elsewhere

### **PSB characteristics**

High quality - well-funded and well-produced

Original – new UK content rather than repeats or acquisitions

Innovative – breaking new ideas or re-inventing exciting approaches, rather than copying old ones

Challenging – making viewers think

Engaging – remaining accessible and attractive to viewers

Widely available – if content is publicly funded, a large majority of citizens need to be given the chance to watch it

Trust<sup>6</sup>

The first PSB Review also stated that, in delivering its duties, Ofcom should develop a new approach to assessing the effectiveness of the public service broadcasters, taken together, in delivering PSB. This assessment would include an audience tracking survey to evaluate audience opinions, as well as broadcaster spend, output and viewing data. The aim was to provide a common basis for understanding the delivery of PSB, and resulted in the publication of the PSB Annual Reports.

The PSB Annual Report sets out to provide an evidence base for assessing the delivery of PSB<sup>7</sup>. While the key purpose of this report is to show how PSB is being achieved in the UK as a whole, it also looks at the contributions of the individual PSB channels. Separate data on PSB compliance with quotas is published alongside the report.

The Digital Economy Act 2010 is also now in force and the majority of sections applied from June 2010. In addition to the requirements outlined above, the Act extends Ofcom's PSB Review duties to include public service content online and on video-on-demand (VoD). It also introduced new powers for Ofcom to monitor and enforce the Channel 4 Television Corporation's (C4C) media content duties.

For the purpose of this report, delivery of PSB has been defined by assessing three areas: PSB broadcasters' spend and output; viewing; and audience opinion of PSB delivery.

---

<sup>6</sup> Although trust was not outlined as a PSB characteristic in Ofcom's PSB Review 2004, it is considered alongside the PSB characteristics throughout the report. It was added to the PSB tracker in 2007 to monitor the extent to which people trust the main PSB channels as the digital TV environment expands.

<sup>7</sup> Ofcom is required under the Communications Act to assess delivery of PSB by carrying out a review every five years. The Department for Culture, Media and Sport has announced its intention to amend this duty so that a review would only be conducted at the discretion of the Secretary of State and has put draft legislation to make this amendment before Parliament. For more information see <https://www.gov.uk/government/consultations/changes-to-ofcoms-statutory-duties-and-functions>

## 1.2 Structure of the report

This report has been published in a modular format, or information pack. The sections are:

- A. PSB summary report: *outlining the key themes and bringing together findings identified throughout the rest of the modules.*
- B. PSB audience impact: *audience opinions on the importance and delivery of PSB by the PSB channels, collected in Ofcom's PSB Tracker survey.*
- C. PSB viewing: *reporting BARB data on PSB viewing.*
- D. PSB output and spend: *providing a picture of the investment in PSB and the resulting hours of PSB programming.*
- E. Annex 1: *background to PSB and reporting, research methodologies/analysis.*
- F. Annex 2: Children's PSB
- G. Annex 3: Network Compliance reporting: *Reporting on broadcaster compliance with network programme obligations relating to Original productions, Independent productions, Out-of-London productions, national and international news, current affairs, and European Audio Visual Media Services quotas.*

Within each information pack there are separate sections focusing on the purpose and characteristics or programme genres, depending on what is most appropriate for the data being reported. Specific sections focus on children's television, S4C, the devolved nations and English regions across a number of the information packs.

## Annex 2

# Methodologies

This annex includes information about the research data sources within this report. Further detail and the data itself for official statistics can be found at:

<http://www.ofcom.org.uk/research/stats/>

## 2.1 PSB Tracker

This section outlines the current methodology used in 2012 as well as the changes undertaken in previous years of the survey.

### Data collection

The Ofcom PSB Tracker is conducted via telephone interviews (CATI) with adults aged 16 and over. The first full year of fieldwork was 2006. As in 2011, fieldwork was changed from four months (January, April, July, and October) to continuous interviewing across the year (March to December), this enabled a more consistent measure of attitudes to PSB over 2012 and minimised the influence of seasonality resulting from interviewing during specific periods. Alongside this continuous interviewing also allowed analysis of specific events within the year, if required.

In 2012, a total of 3,025 interviews were conducted (1,615 in England; 502 in Scotland; 454 in Wales; 454 in Northern Ireland). In 2006 around 1,874 interviews in total were conducted per quarter with around 1,750 interviews per quarter conducted in 2007, 2008, 2009 and 2010 (approximately 990 in England; 250 in Scotland; 250 in Wales; 250 in Northern Ireland). In 2011 3,109 interviews were conducted with similar proportions of interviews within each of the nations.

In previous years, the sample was approximately 7,000 interviews conducted in four waves. The reduction was part of Ofcom's spending review to improve efficiency of operations and reduce costs to licensees.

As in previous years, the Welsh sample was boosted among viewers of programming on S4C to enable reporting on S4C.

Fieldwork was conducted by BDRC Continental.

### Quotas

In 2012, quotas were set on: gender, nation and English region, social grade, parents, working status and ethnicity using data from the 2001 census population estimates (ONS). Representation of BAME groups was slightly increased to allow for demographic changes since 2001. Quotas were also set on mobile only households based on penetration levels taken from Ofcom Technology Tracker. Age quotas were introduced to provide a more accurate representation of the UK population, with 16-34s split into 16-24 and 25-34; 35-54 split into 35-44 and 45-54; and 55+ split into 55-64, 65-74 and 75+.

### Weighting

Quotas were applied and survey data were weighted to be nationally representative of adults 16+. Weights were applied to: gender, age, region, social grade, working status and

ethnicity, using data from mid-2004 population estimates (ONS). The weights are required to adjust for any minor short-falls in quotas being met and to down weight the devolved nations to ensure the sample is nationally representative. The unweighted counts for the devolved nations are higher than required to be nationally representative to allow robust reporting at nation level.

## Main questionnaire

The focus of the questionnaire is for respondents to rate specific TV channels on different aspects of broadcasting relating to the PSB purposes and characteristics. The research statements that they were asked about correspond to the purposes and characteristics as set out in Figure 2.

**Figure 2 PSB purposes and characteristics and their alignment with PSB Tracker statements**

PSB purposes and characteristics	PSB Tracker statements
Purpose 1: To inform ourselves and others and to increase our understanding of the world through news, information and analysis of current events and ideas	Its news programmes are trustworthy Its programmes help me understand what's going on in the world today Its regional news programmes provide a wide range of good quality news about my area***
Purpose 2: To stimulate our interest and knowledge of the arts, science, history and other topics through programmes that are accessible and can encourage informal learning	It shows interesting programmes about history, sciences or the arts
Purpose 3: To reflect and strengthen our cultural identity through original programming at UK, national and regional level, and by occasionally bringing audiences together for shared experiences	It shows high quality soaps or drama made in the UK Provides a wide range of high quality and UK-made programmes for children* Provides a wide range of high quality and UK-made programmes for older children*** It portrays my region (IN ENGLAND)/Scotland/ Wales/Northern Ireland (Nations) fairly to the rest of the UK***
Purpose 4: To make us aware of different cultures and alternative viewpoints, through programmes that reflect the lives of other people and other communities, both within the UK and elsewhere	Its programmes show different kinds of cultures in the UK**
High quality – well funded and well produced	It shows well-made, high quality programmes
Original – new UK content rather than repeats or acquisitions	It shows new programmes, made in the UK***
Innovative – breaking new ideas or re-inventing exciting approaches, rather than copying old ones	It shows programmes with new ideas and different approaches
Challenging – making viewers think	It shows programmes that make me stop and think
Engaging – remaining accessible and attractive to viewers	It shows programmes I want to watch
Trust <sup>8</sup>	I trust this channel*

<sup>8</sup> This was included as a statement in the PSB Tracker in order to monitor the extent to which trust is assigned to the main PSB channels as the digital TV environment expands. The statement was also included partly as a result of the issues surrounding phone votes within programmes on the PSB channels and in order to understand opinions on the channels after the resolution of this.

\* Statements added to the PSB Tracker for 2007  
\*\*Statements changed within the PSB Tracker in 2008  
\*\*\*Statement changed within the PSB Tracker in 2011

Respondents were asked to individually rate each channel that they watched regularly. The channels list comprised BBC One, BBC Two, ITV, Channel 4, S4C, Channel 5, BBC Three, BBC Four and BBC News. Those who viewed any of these channels regularly or occasionally were also asked to consider all of the channels together for each of the research statements. Statements on BBC Three, BBC Four and BBC News were only asked of multi-channel households. BBC News 24 was added to the questionnaire in April 2007 and was changed to 'BBC News (formerly called BBC News 24)' in the survey in July 2008. BBC Parliament was also added in July 2008.

Respondents were asked to rate the channel in relation to a statement on a 10-point scale where 10 is the highest score and 1 the lowest. Prior to July 2008, viewers had been asked the extent to which they felt the statement applied (10 = applies completely; and 1 = does not apply at all) to each channel. No major differences found in terms of the ratings provided using the slightly different wording.

The order of asking about individual channels was rotated to minimise order bias. Fifty per cent of the sample was asked about channels in order A below, and the remainder asked in order B:

- A: BBC One, BBC Two, BBC Three, BBC Four, BBC News, BBC Parliament, ITV, Channel 4, Channel 5, all channels combined
- B: ITV, Channel 4, Channel 5, BBC One, BBC Two, BBC Three, BBC Four, BBC News, BBC Parliament, all channels combined

Respondents were also asked to rate how important it is that the PSB channels together fulfil the PBS purposes and characteristics. This provides useful context for the data on how the PSB channels are rated on these elements.

## **Questionnaire Changes in 2011**

In 2011, Ofcom undertook a detailed expenditure review in order to improve the efficiency of operations and reduce the cost to licensees. As part of the process, the scale and scope of each of Ofcom's tracker surveys were reviewed to see if there were more cost-effective ways of delivering the same objective. As a result of this, some changes were made to the PSB tracker in 2011. The reduction in sample size (from 7,000 to 3,000 interviews per year) has already been motioned but the questionnaire was also streamlined by reducing the PSB characteristics and statements from 20 to 13 (see Figures 3 to 5), removing non-PSB digital channels, and removing questions relating to PSB content online.

Detailed analysis was conducted to determine which statements and characteristics should be retained and which required amendment.

This consisted of:

- i) Factor analysis of historical tracker data to determine which of the 20 statements were key drivers of overall PSB consideration;

- ii) Quantitative research to determine how respondents interpret each statement and whether or not any of the language is problematic.
- iii) Consideration of the PSB purposes characteristics to ensure each one is represented in the questionnaire and applied to the appropriate channels.

**Figure 3: Statements which were retained**

Purpose/Characteristic	Statements to be included
P1. Informing our understanding of the world	Its programmes help me understand what's going on in the world today
P1. Informing our understanding of the world	It's news programmes are trustworthy
P2. Stimulating interest and knowledge	It shows interesting programmes about history, science or the arts
P3. Informing ourselves and others	Its regional news programmes provide a wide range of good quality news about my area
P3. Reflecting and strengthening cultural identity	It shows high quality soaps or dramas made in the UK
P3. Reflecting and strengthening cultural identity	It portrays Scotland ("my region" (England),Wales, NI) fairly to the rest of the UK*
P3. Reflecting and strengthening cultural identity	Provides a wide range of high quality and UK made programmes for children (asked of parents with children aged 12-15 only)
P4. Making us aware of different cultures/viewpoints	Its programmes show different kinds of cultures within the UK
High quality	It shows well-made, high quality programmes
Innovative	It shows programmes with new ideas and different approaches
Engaging	It shows programmes I want to watch
Original	It shows new programmes, made in the UK
Challenging	it shows programmes that make me stop and think

**Figure 4: Retained statements by channel**

Retained Statements	BBC1	BBC2	ITV	Ch4	Ch5	BBC3	BBC4	BBC News	CBeebies	CBBC	S4C
Its programmes help me understand what's going on in the world today	X	x	x	x	x	x	x	x			x
It's news programmes are trustworthy	X	x	x	x	x	x	x	x			x
It shows interesting programmes about history, science or the arts	X	x	x	x	x	x	x				x
Its regional news programmes provide a wide range of good quality news about my area	X		x								
It shows high quality soaps or dramas made in the UK	X	x	x	x	x	x	x				

It portrays Scotland ("my region" (England),Wales, NI) fairly to the rest of the UK	X	x	x	x	x	x	x				
Provides a wide range of high quality and UK made programmes for children (asked of parents with children aged 12-15 only)	X			x	x				x	x	x
Its programmes show different kinds of cultures within the UK	X	x	x	x	x	x	x				x
It shows well-made, high quality programmes	X	x	x	x	x	x	x				x
It shows programmes with new ideas and different approaches	X	x	x	x	x	x	x				x
It shows programmes I want to watch	X	x	x	x	x	x	x				x
It shows new programmes, made in the UK	X	x	x	x	x	x	x				x
it shows programmes that make me stop and think	X	x	x	x	x	x	x				x

**Figure 5: Removed Statements**

<b>Statements to be removed</b>
As a result of watching its programmes I've become more interested in particular subjects
It covers big national events well, like sports, music events or major news stories
Its entertainment and factual programmes show people from different parts of the UK
Its programmes reflect the interests and concerns of people like me
Its programmes offer a range of opinions of subjects and issues
Aside from news, it provides a range of good quality programmes about my region/nation
I trust this channel

## Pre 2011 Questionnaire Changes

The 2009 questionnaire incorporated two main changes compared to the previous year. In Q2 2009 a new question was added which asked respondents to compare their satisfaction with one year ago. This was followed by an open-ended question, which enabled respondents to explain the reasons for their increased or decreased satisfaction in their own words. In addition, from Q3 2009, three further questions were added, designed to ascertain respondents' use of DVRs (digital video recorders) TV on demand and online viewing.

During each quarterly period of fieldwork, one of three 'modules' (Internet, Digital channels and Teletext) was inserted into the main questionnaire. These modules were inserted as follows in 2010:

Q1 (January) = Internet Module (designed to explore the types of public service content viewed on the internet, how this content is found and respondents' opinions of the content)

Q2 (April) = Digital channels module (respondents were also asked to rate a selection of non-PSB channels and PSB digital portfolio channels if they were regular viewers of these)

Q3 (July) = Teletext module

Q4 (October) = Digital channels module

In the digital channels module, respondents were also asked to rate a selection of non-PSB channels and PSB digital portfolio channels if they were regular viewers of these. The digital channels module had a similar structure to the main questionnaire, asking respondents to state the frequency with which they watched a variety of digital channels: ITV2, E4, Sky1, More4, Yesterday, Sky News, Discovery Channel, and Living. Those who watched each channel regularly were then asked to rate these channels on a number of statements relating to a range of areas (e.g. news, current affairs and other factual programmes, programme quality). Only relevant questions were asked about each channel so that, for example, questions concerning news were not asked about those channels on which news is not shown.

The digital channels module differed from the main survey in that satisfaction with 'all channels combined' and 'importance rating' questions were not asked.

The Teletext module (Q3 2010) explored the frequency with which Teletext, Ceefax, BBCi and Sky text were used, and then asked respondents to name (from a pre-coded list) the types of information they accessed on digital and analogue Teletext. The final section asked respondents whether they had noticed the changes to the Teletext service, whether they missed any aspects and what services they were using instead.

In January 2009, a new module concerning online public service content was created within the PSB Tracker telephone survey. This questionnaire was designed to explore the types of public service content viewed on the internet, how this content is found, and respondents' opinions of it, and was based on an omnibus survey carried out by GfK in June 2008.

Those who claimed to use the internet for public service content were asked the extent to which they agreed with five statements, such as: '*The internet is a good source of new public service content*'. In the January 2010 version of this module the number of statements was reduced from five to three. In both 2009 and 2010, all respondents (regardless of their use of the internet) were asked to rate the importance of 15 statements, where 1 represents 'not at all important', and 10 represents 'extremely important'. These statements were designed to address similar topics to the main survey and included statements such as: "*Helps me to*

*learn and find out about subjects*". The January 2010 internet module also featured two new questions relating to the BBC and Channel 4 websites. These asked respondents to rate the importance of providing online video services and high quality, trustworthy web content.

## **Welsh boost**

During each quarter of fieldwork, a Welsh boost questionnaire was run alongside the main survey. This questionnaire mirrored the content of the main questionnaire, (with the same statements being rated), but asked only about S4C, all channels combined and importance ratings. The interchangeable modules used in the main questionnaire were not inserted into the Welsh boost. Those who did not watch any of the S4C programmes in Welsh, and those who did not watch S4C regularly, were screened out.

## **Analysis and reporting conventions**

The majority of analysis was carried out on 'regular' viewers. Regular viewers provide a more informed opinion as they are more involved with the channels, and rely less on potentially out-of-date or unfounded perceptions of the channel. Moreover, including 'occasional' viewers increases the level of 'don't know' responses, thereby reducing the granularity of the insight provided.

Viewers were asked to rate each channel (and the channels taken together) out of 10, and the top four scores (7-10) were used to calculate responses, correlating to a very/quite response. Throughout the report this is expressed as: "the channel is rated highly on...".

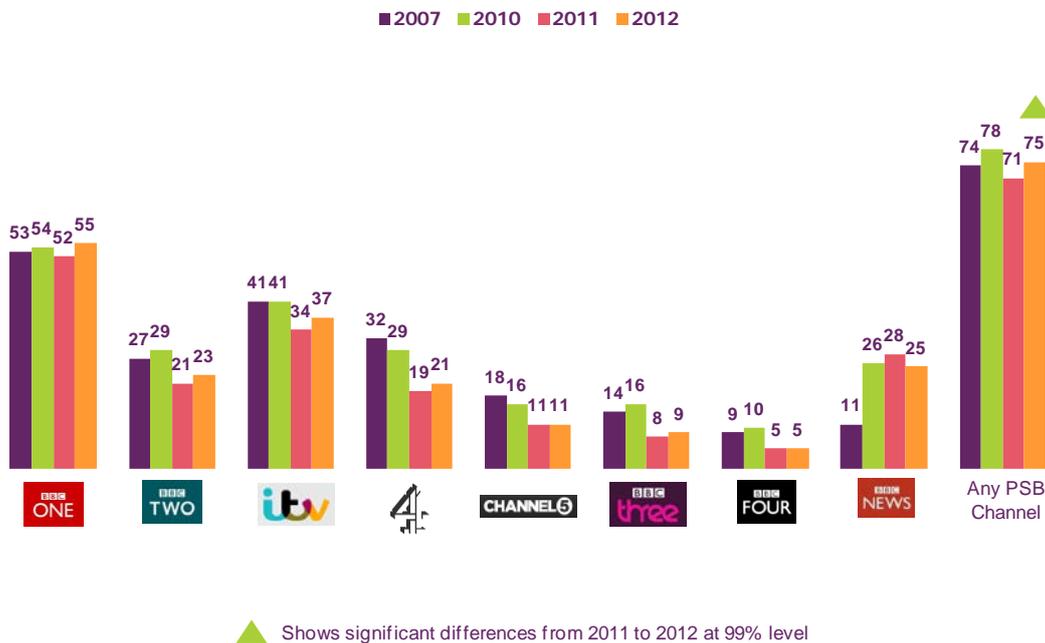
Throughout this document, only statistically significant differences will be reported within the text and also highlighted on the charts. Reported differences between survey figures are significant at the 99% level to accommodate the impact of sample design and weighting. This means that there is a high level of confidence that any reported differences reflect a true attitudinal or behavioural change rather than being caused by a change in sample methodology or profile. In previous reports, significance testing was performed at the 95% level, so this represents a more robust approach to reporting.

## **Reweighting of 2007 and 2010 data**

As mentioned above, between 2010 and 2011, the PSB research tracker saw changes in the questionnaire, the quotas applied and the research company commissioned to undertake the research. Although the change in quotas and most questionnaire changes had limited impact on ability to analyse trend data, one questionnaire change had significant impact.

In the questionnaire used in 2010 and previous years, for each channel, respondents were asked whether they were regular viewers of that channel and then immediately how frequently they watch that channel – daily, weekly etc. In 2011, the regularity question was asked for all channels before respondents were asked about frequency of viewing. This had a significant impact on number of people who watched a programme frequently as shown. Figure 6 below shows the results against those of previous years PSB Tracker survey.

**Figure 6: The Proportion of Respondents who are self-claimed regular viewers**

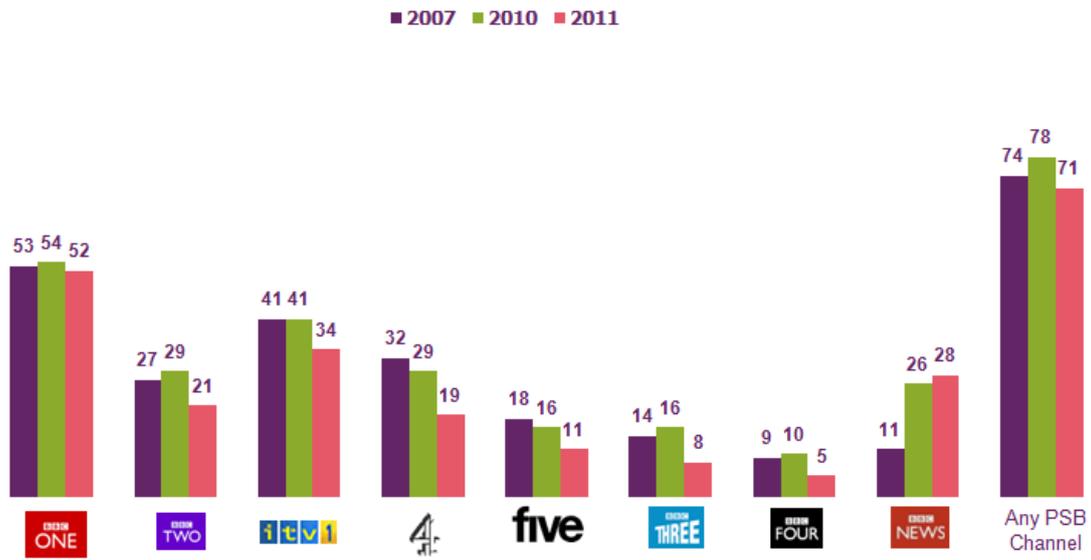


After consideration and analysis, it has been decided to retain the new questionnaire structure going forward as it removes an element of priming the respondents. If asked how regularly a channel is watched and then immediately the frequency, respondents would measure their first response based on the two questions for all subsequent channels asked. As in pre-2011, the channels were rotated, so different respondents were presented with different channels first, this priming effect was not concentrated on specific channels.

In order to allow comparison of 2011 data with previous waves, the previous waves were reweighted to ensure consistency in number of regular viewers for channels. Three rim weights were applied – the first whether a respondent was a regular viewers of BB1/BBC2, the second whether they were a regular viewer of ITV/Channel 4/ Channel 5 and the third whether they were a regular viewer of BBC3/BBC4/BBC News. As the priming effect differed by age of respondents, the weights within each rim differed by age band of respondents. These three rims were then multiplied by the original demographic weight to ensure the sample was still nationally representative.

The impact of the weighting can be shown in Figure 7. This reweighting brought the 2007 and 2010 data more closely in line with the 2011 data. The digital channels are overstated due to the impact of digital switchover between 2007 and 2011.

Figure 7: The Proportion of Respondents who are self-claimed regular viewers (after re-weighting 2007 and 2010 data)



## **2.2 Viewing figures – BARB**

These data are provided by BARB (Broadcasters' Audience Research Board), a panel of 5,100 homes providing TV measurement for the industry.

The majority of the analysis focuses on total annual viewing hours for genres, which shows the total annual hours of viewing by an average individual of a given programme genre. The proportion of viewing of programme genres is also included, as is average weekly reach and audience share figures for relevant channels. Most figures show viewing averages for all viewers aged 4+, the standard universe for the BARB currency.

As of 1 January 2010 a new BARB panel was introduced. There are two key features of this; firstly, the old and new panel consist of entirely different viewer panels, and secondly, there was a re-defining of geographic boundaries under the new panel. As a result of these changes, comparisons between data pre and post panel change must be considered with caution.

Changes to the BARB reporting system in 2010 now also allow broadcasters to retrospectively amend the genre labelling of broadcasts they have aired. These changes will apply to all historic data for respective programmes/films. As a result of this, analysis within this report is based on a snapshot of data at a given point in time (i.e. when analysis was conducted). All analysis is based on data as of March/ April 2012.

## 2.3 Programme genre definitions - BARB

The output hours and viewing figures use different datasets, which have slightly different programme classifications. Figures 8 and 9 below show the BARB definitions and the PSB genre groupings used in this report. Also included is Figure 10 which shows the top programmes on the main five PSB channels by genre in 2012.

**Figure 8 Definitions: BARB genre classifications**

Genre label	Definition – BARB genres	Genre label	Definition – BARB genres
National News/Weather	News: National/International Weather: National	Drama	Drama: Series/Serials (All) Drama: Single Plays (All)
Current Affairs	Current Affairs (All)	Soaps	Drama: Soaps (All)
Other Factual	Hobbies/Leisure (All) Documentaries: Human Interest Documentaries: Factual Entertainment Documentaries: Crime/Real Life Documentaries: Travel Documentaries: Fly on the Wall Documentaries: Misc Documentaries: Celebrity	Sport	Sport (All)
Specialist Factual	Documentaries: Natural History & Nature Documentaries: Science/Medical Documentaries: History Documentaries: Factual Drama	Entertainment	Entertainment (All)
Arts & Classical Music	Arts (All) Music: Classical - Documentary Music :Classical - General	Films	Films: Cinema (All) Films: Made for TV (All) Other Films (All)
Education	Education (All)	Children's	Children's (All)
Religion	Religious (All)	Other	Music: Miscellaneous Music: Contemporary Doc Music: Contemporary General Music: Contemporary Chart Show Music: Contemporary Performance/Live Party Political Broadcast (All) Other: New Programme News: Regional Weather: Regional News: Misc

**Figure 9 Definitions: PSB genres used in the PSB Annual report**

Genre label	Definition – BARB genres	Genre label	Definition – BARB genres
National News	News: National/International	Arts & Classical Music	Arts (All) Music: Classical Documentary Music :Classical General
Current Affairs	Current Affairs (All)	Education	Education (All)
Other Factual	Hobbies/Leisure (All) Documentaries: Human Interest Documentaries: Factual Entertainment Documentaries: Crime/Real Life Documentaries: Travel Documentaries: Fly on the Wall Documentaries: Misc Documentaries: Celebrity	Religion	Religious (All)
Specialist Factual	Documentaries: Natural History & Nature Documentaries: Science/Medical Documentaries: History Documentaries: Factual Drama	UK Drama	Drama: Series/Serials -UK Drama: Single Plays -UK
		UK Soaps	Drama: Soaps -UK
		Sport	Sport (All)
		UK Sitcom	Entertainment: Situation Comedy-UK

**Figure 10 Top programmes on the main five PSB channels by genre, 2012**

<b>Genre</b>	<b>Programme</b>	<b>Channel</b>	<b>Date of first broadcast (2012)</b>	<b>Average audience (000s)</b>
Other Factual	The Apprentice	BBC One	11 April	8,054
Specialist Factual	Countryfile	BBC One	25 November	7,750
Arts & Classical Music	Rolf Paints the Diamond Jubilee	BBC One	5 June	4,301
Education	Britain Ad: King Arthur's Britain	Channel 4	2 February	121
Religious	Royal British Legion Festival of Remembrance	BBC One	10 November	5,103
UK Drama	Downton Abbey	ITV	4 November	11,767
UK Soaps	Coronation Street	ITV	23 January	12,198
Sport	Olympics 2012: Closing Ceremony	BBC One	12 August	24,465
UK Sitcom	Mrs Brown's Boys	BBC One	24 December	11,686
National News	BBC News	BBC One	4 June	10,743
Current Affairs	The Diamond Jubilee Thames Pageant	BBC One	3 June	10,473

## **2.4 Output and spend data - PSB Channels**

### **PSB channels**

Wherever possible, data have been provided for BBC One, BBC Two, ITV, ITV Breakfast, Channel 4, Channel 5 and the BBC's PSB digital channels: BBC Three, BBC Four, CBBC, CBeebies, BBC News and BBC Parliament. BBC HD and BBC One HD has been excluded from most of the analysis in the report, as much of its output is simulcast from the core BBC channels and therefore would represent a disproportionate amount of duplicated broadcast hours and spend. Please refer to individual footnotes and chart details indicating when a smaller group of these channels is being reported on. ITV includes ITV Breakfast unless otherwise stated. Data for S4C are shown in a separate section. Note: GMTV became Daybreak during 2010; the data relating to both services are labelled ITV Breakfast in the output and spend analysis.

### **Spend data**

Programme spend represents the total cost of production or acquisition, including rights costs but excluding third party investment. In the case of commissions, it represents the price paid to the independent producer (and therefore includes a mark-up on production costs).

Trend data showing programme costs over a number of years are given in 2010 prices (i.e. taking account of inflation, using the Retail Prices Index, as provided by the National Statistics Office).

All spend and output data are based on programmes broadcast in each calendar year reported in the PSB annual report e.g. 2011 data reflects programmes broadcast during 2011.

### **Output hours**

The output data in this report are collected by Ofcom from the broadcasters each year, as part of the PSB returns they make to Ofcom.

### Definition of peak time

The standard definition of peak time is from 6pm to 10.30pm. However, for BBC Three and BBC Four peak time runs from 7pm (when broadcasting starts on these channels) to 10.30pm, except where otherwise stated.

### Genre definitions

The output data provided by the broadcasters use a set of programme genre definitions, as outlined below and agreed with broadcasters in 2006. Please note that these genres are defined for our monitoring and reporting purposes, and do not necessarily correspond to definitions used in broadcasting legislation, such as the Audio-visual Media Services Directive.

Outlined below are the definitions used for the data in this report:

## **News**

- Newscast or news bulletin providing national, international or regional news coverage.
- News magazines which may contain a range of items related to news stories, with comment and elements of general interest.
- Coverage of parliamentary proceedings and political coverage.
- Weather forecasts and bulletins, including reports on air quality, tide times etc.

## **Current Affairs**

- A programme that contains explanation and analysis of current events and issues, including material dealing with political or industrial controversy or with public policy.
- Topical programmes about business matters and financial issues of current interest.
- Political debates, ministerial statements, party conferences.

## **Arts & Classical Music**

- A programme displaying or presenting a cultural or artistic performance or event.
- Programmes providing information, comment or critical appraisal of the arts.
- The subject matter can cover theatre, opera, music, dance, cinema, visual arts, photography, architecture and literature.

## **Religious & Ethics**

- All forms of programming whose focus is religious belief, for example: programmes intended to provide religious inspiration through words and/or music, and informational programmes explaining doctrine, belief, faith, tenets, religious experiences or topics providing a religious world view.
- Coverage of religious acts of worship of all faiths.
- Life experience: moral, ethical, spiritual - exploring one or more of the following issues at some point in the programme: (i) a recognisable religious perspective forming a significant part of the overall narrative; (ii) an exploration of people's daily lives whose attitudes could be said to be informed by a religious background or tradition; (iii) an exploration of people's perception of, and attitudes to, philosophies which address the big questions of life that affect them. These must demonstrate an approach that bears in mind a religious faith/belief context.

## **Education**

- Programmes with a clear educational purpose, usually backed by specially prepared literature publicised on screen and in other appropriate ways. Includes programmes for Schools, BBC Learning Zone and Open University programmes.
- Programmes reflecting social needs and promoting individual or community action. Also includes Campaign weeks on particular subjects, e.g. bullying, drugs.

## **Factual**

- All types of factual programmes, included in the genres listed below.

## **Specialist Factual**

- History - programmes about historical times or events, including programmes about archaeology
- Nature & Wildlife - natural history and programmes about environmental issues.
- Science & Technology - programmes about scientific issues, new discoveries, medical matters and new technological developments

## **Other Factual**

- General factual programmes, including consumer affairs.
- Lifestyle programmes, hobbies and leisure interests, including makeover shows.
- Daytime magazine programmes and talk shows
- Coverage of special events, not generated by the broadcaster, including commemorative events, royal events.

## **Factual Entertainment**

- Popular factual material, including reality shows, docusoaps and other Factual Entertainment.

## **Drama**

- All drama including comedy drama and TV movies but excluding soaps which are classified separately.
- Docu-drama - based on reality, telling the story of actual events.

## **Soaps**

- Drama programmes with a continuous storyline and fixed cast, normally with more than one episode each week and shown every week of the year and usually (but not necessarily) of 30 minutes duration.

## **Films**

- All feature films that have had a prior theatrical release including films commissioned by the broadcaster.

## **Entertainment**

- All forms of entertainment programme, including panel games, chat & variety shows, talent contests
- Quiz and game shows
- Pop music video shows
- Contemporary music - coverage of popular music events and performances, such as OB concerts or as-live studio based shows.

## **Comedy**

- All forms of scripted comedy, satire, stand-up, and sketch shows
- Situation comedy - dramatised entertainment in a humorous style, usually with a fixed cast and generally of 30 minutes' duration.

## **Sport**

- All forms of sports programming including coverage of sporting events.

## **Children's**

- All types of programmes designed for a children's audience, including:
  - Drama
  - Entertainment shows, including weekend magazines and animations and cartoons, including puppets which are designed for a children's audience.
  - General information programmes and News for children.
  - Education and factual programmes for pre-school children.

## Changes in genre definitions

The programme classifications were updated in 2006 and therefore the figures for certain genres may be slightly different from earlier reported figures. It has not been possible to go back and re-classify pre-2006 data, therefore analysis of trends using the new breakdowns is not possible for the full five years in all areas.

The following changes should be noted in the composition of the figures 2006 and later:

- Drama includes TV movies which were previously added to Films. Entertainment includes contemporary music but Comedy is now shown separately and includes situation comedy and scripted comedy.
- Specialist Factual includes Science & Technology, History, Nature & Wildlife and other documentaries.
- Other Factual includes Hobbies & Leisure, Factual Magazines, Consumer Magazines and General Factual.
- Factual Entertainment includes reality shows. In previous years some Factual Entertainment programmes were included within Entertainment.

## 2.5 Network Compliance reporting

TV broadcasters must comply with a range of programme and output quotas that set minimum levels of types of programmes that they must show. These obligations originate in the Communications Act 2003 ('The Act') or in European legislation, and Ofcom has a duty under the Act to monitor and enforce compliance with these quotas. The level of regulatory intervention that Ofcom is required to apply depends on the category of broadcaster – public service broadcasters operate under much tighter regulations than multichannel operators – therefore some quotas apply across the board while others are specific to the PSBs.

In terms of licensing and regulation, Ofcom has a direct relationship with ITV, ITV Breakfast, Channel 4 and Channel 5, whose licences carry specific quota compliance obligations, while the BBC is regulated jointly by the BBC Trust and Ofcom. The Trust sets the majority of the BBC's targets and monitors compliance but must consult with Ofcom before changing specific quotas, and must obtain Ofcom's agreement in setting quotas for original productions and out-of-London network productions. Ofcom has a duty under the Act to review and report on compliance with programme obligations.

The Act sets out a range of obligations applying to public service channels, and Ofcom sets appropriate quotas to meet these obligations. When fixing the quotas, Ofcom takes into account the individual remit of each channel and other relevant criteria. These are reviewed as necessary, and the levels may be revised up or down to allow for changes in circumstances and the broadcasting environment.

A summary of the network quotas applying to PSB channels is given below. These are applicable to the BBC channels, ITV, ITV Breakfast, Channel 4 and Channel 5. They do not apply to the commercial broadcasters' digital services (such as ITV2, CITV, E4, More 4, 5USA, 5\*) or to other multichannel operators. This pack reports of the first five of these quotas:

1. Original productions – programmes commissioned by broadcasters from in-house production resources or independent producers;
2. Independent productions – programmes made by companies that are independent of broadcasters;
3. Out-of-London productions – network programmes made in the UK outside the M25;  
National and international news;
4. Current affairs;
5. European 'AVMS' quotas
  - All television broadcasters licensed by Ofcom in the UK, including multichannel operators with an audience threshold exceeding 0.2%\*, are subject to the obligations of the Audiovisual Media Services (AVMS) Directive.
  - This requires that on each qualifying channel, the majority of programmes must be European (including from the UK) and at least 10% must be made by independents.

Of these, the majority must have been made within the past five years. The European Commission publishes a report on compliance by all EU Member States every two years and the latest report can be found at

[http://ec.europa.eu/avpolicy/reg/tvwf/implementation/promotion/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/tvwf/implementation/promotion/index_en.htm)