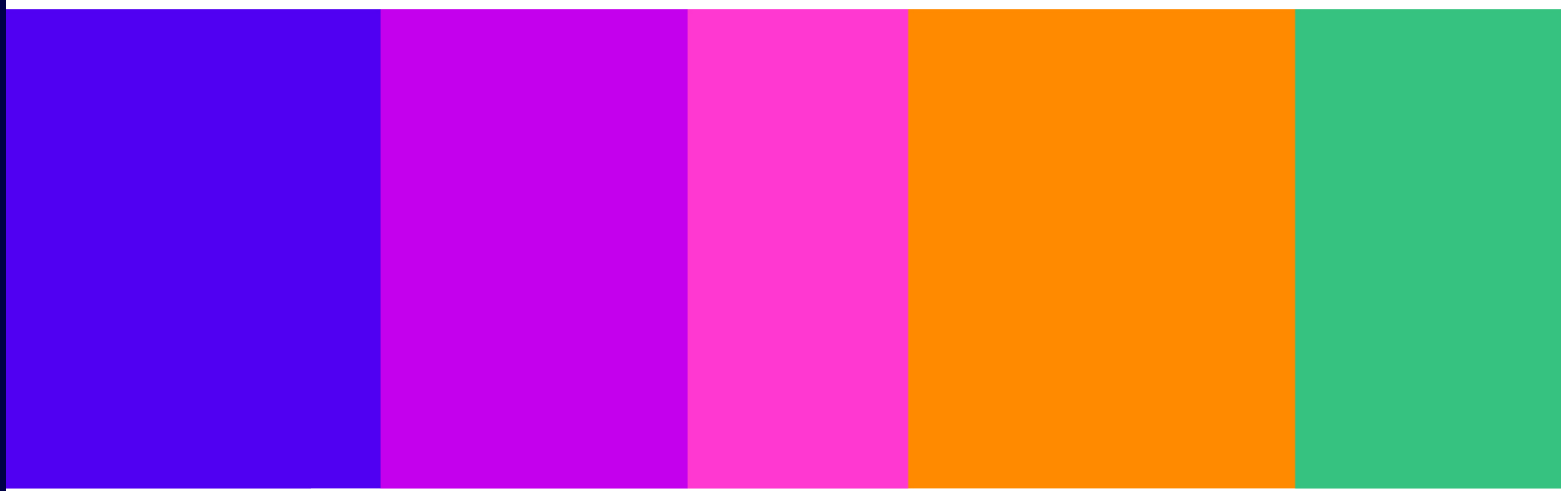


Annex

Methodologies

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Ofcom research methodologies

Ofcom Audio Survey

The Audio Survey is an annual quantitative survey exploring behaviours and attitudes to different audio platforms and providers. An online survey among a sample of 3,469 UK nationally representative people aged 16+ (with a boost to reach 250 respondents per nation) was conducted via Yonder's online omnibus in February 2026.

The aim of the Audio Survey is to monitor:

- Use of radio and online audio providers
- Use of different audio types
- Online audio content preferences
- Perceptions of audio services and importance of certain features

Please see the [Ofcom Statistical Release Calendar 2026](#) or the Audio Survey 2026 [technical report](#), [published data tables](#) and [questionnaire](#) for more information. Key findings from the survey can also be found in our May 2026 report, [Audio Listening in the UK](#).

Ofcom News Consumption Survey

From summer 2025, the adult News Consumption Survey (NCS) is now a mixed methods survey using continuous fieldwork. Critical Research interviewed 5,397 adults, nationally representative of the UK, from the start of November 2025 to the end of March 2026. Overall, 3,718 interviews were conducted online and 1,679 were conducted via the face-to-face computer-assisted personal interviewing (CAPI) approach.

In addition to moving to continuous fieldwork with monthly targets, the questionnaire has undergone other changes compared to previous years' surveys, including broadening the definition of news and encouraging respondents to include any passive or incidental use of a source. The changes mean that it is not possible to draw direct comparisons between findings for 2025-6 and previous years.

The aim of the News Consumption Survey is to monitor:

- Cross-media news consumption across the UK and within each UK nation
- Platforms, ways of accessing and sources used for news
- Perceived importance of different outlets for news
- The attitudes towards individual news providers

Please see the [Ofcom Statistical Release Calendar 2026](#) for the News Consumption Survey 2026 [technical report](#), [published data tables](#) and [questionnaire](#).

Ofcom Podcast Survey

The Podcast Survey is an annual quantitative survey exploring behaviours and attitudes to podcasts, specifically among those who listen to podcasts regularly, with a view to obtaining a better understanding of in-the-moment needs, behaviours, and use.

The survey was conducted using Yonder's online panel, reaching a 2,440 total sample which consisted of 547 non-podcast users, 1,502 overall regular users and 391 occasional users. Regular podcast users were targeted via boost interviews (1,343 boost interviews) in order to reach a minimum of 1,500 regular users overall. Invitations to complete the survey were sent out on a nationally representative basis aligned to age, gender, region and socio-economic group, to ensure that we achieved a good demographic spread of respondents.

Please see the [Ofcom Statistical Release Calendar 2026](#) for the Podcast Survey 2026 [technical report](#), [published data tables](#) and [questionnaire](#) for more information. Key findings from the survey can also be found in our May 2026 report, [Audio Listening in the UK](#).

Ofcom Public Service Media (PSM) Tracker

Following a review of Ofcom's Public Service Media (PSM) Tracker and BBC Performance Tracker in 2025, we combined them into a single tracker – the new Adults' Public Service Media Tracker. This provides a streamlined single source which will allow a detailed understanding of cross-platform media consumption habits and attitudes towards public service broadcasting.

The overall aim of the tracker is to:

- Measure audience attitudes towards the PSM system and individual PSBs in the UK, in the context of the broader marketplace.

The specific objectives are:

- To measure use of PSB channels and services across platforms (TV, VoD, radio, audio streaming and online) in the context of the broader media landscape.
- To measure overall attitudes and levels of satisfaction towards PSB channels and services.
- To measure the importance of PSB services.
- To measure the delivery of different aspects of PSBs, including the BBC's specific public purposes.

In addition to the main survey there is also a 'Supplementary' survey.

The 2025/26 Adults' Public Service Media Tracker Main Survey has been conducted using a 70:30 mix of online panels and face-to-face interviewing conducted using computer-assisted personal interviewing (CAPI). Both the face-to-face and online panel interviewing was conducted across each month from April 2025 to the end of March 2026. Critical Research interviewed an overall sample of 5,248 adults aged 16+ representative of the UK.

The Supplementary survey was conducted using an online panel across two waves in November/December 2025 and February 2026. It has been designed to be nationally representative of internet users, but with quotas on specific demographic groups. For this survey, Critical Research interviewed an overall sample of 3,050 adults aged 16+ in the UK across the two waves of fieldwork. The focus of the survey is to provide an additional depth of understanding to questions asked in the main survey and deep dive other topics. It is anticipated that the content of the Supplementary survey may change each year.

Target quotas were set on nation/ English region, age and gender (interlocking), household socio-economic group, working status and internet use (hours spent online). The weighting used the same key demographics based on the available Census 2021 data.

All key documents relating to Ofcom's PSM Tracker are [here](#).

Ofcom Children's Public Service Media (PSM) Tracker

The Children's Public Service Media Tracker is a quantitative study which is run by BMG Research. The primary objective of the survey is to provide robust evidence on various aspects of children's media habits and attitudes. More specifically, the survey provides data about children's use of TV, audio and video-on-demand services, perceptions and ratings of broadcasters and streaming services, and attitudes to content quality, learning value, and importance of public service broadcaster content. The survey covers children aged 3 to 16.

Prior to 2025, we had a BBC Children's Tracker which began in 2021. In line with the development of the adult's Public Service Media Tracker, the BBC Children's Tracker was broadened to encompass children's media consumption and perceptions more widely. This expansion incorporated not only the BBC but also a broader range of media providers, including other public service broadcasters and streaming services.

A continuous fieldwork approach was adopted, with approximately 500 surveys completed each month. Monthly quotas were set to ensure a representative sample across nation, English region, age, gender, socio-economic group (SEG), ethnicity, and urban–rural classification. Parent/guardian gender was also monitored. In total, 5,200 interviews were conducted. This comprised 1,878 interviews with parents/guardians of children aged 3–7 and 3,322 interviews with children aged 8–16.

All key documents relating to Ofcom's PSM Tracker are [here](#).

Adults' S4C Survey

To supplement the adult's PSM Tracker this year, Ofcom commissioned an omnibus survey to explore the use of and attitudes towards the S4C TV channel and video-on-demand service among adults in Wales. The survey was administered by YouGov to members of their online panel.

The total sample was 1050 adults aged 16+ in Wales. Fieldwork took place between 20th and 24th March 2026.

The data tables can be found [here](#).

Children's S4C survey

To supplement the Children's PSM Tracker this year, Ofcom commissioned an omnibus survey to explore the use of and attitudes towards the S4C TV channel and video-on-demand service among children in Wales. It was conducted by Beaufort Research using a sample of 406 children in Wales aged 7-18. Fieldwork took place between 23 March and 12 April.

The data tables and technical report can be found [here](#).

Ofcom VoD Survey

The video-on-demand (VoD) survey is an annual survey exploring the use of and attitudes towards video-on-demand services. In 2026 it was conducted via Yonder's online panel using a sample of 2,179 UK nationally representative people aged 13+ (with a boost to reach at least 150 respondents in Northern Ireland and Wales). Fieldwork took place from 28 January to 14 February 2026.

The aim of the VoD survey is to monitor:

- Consumption of video-on-demand and streaming services
- How services are used
- Attitudes to video-on-demand and streaming services
- Perception of the services subscribed to
- Subscription and types of payment for Netflix, Amazon Prime Video and Disney+
- Reasons for subscribing/unsubscribing
- Watching online content on TVs
- Audiovisual translation

Please see the [Ofcom Statistical Release Calendar 2026](#) for the VoD Survey 2026 technical report, published data tables and questionnaire.

TV and AV consumption analysis

TV viewing figures: Barb

The data are provided by Barb Audiences Ltd ([Barb](#)), the industry's standard for understanding what people watch. Barb uses a hybrid approach, integrating people-based panel data with census-level online viewing data to provide the official broadcast TV measurement for the industry. Barb's panel consists of a nationally representative panel of approximately 7,000 homes (approximately 16,000 individuals). Members of panel households identify themselves when watching TV, allowing Barb to record when multiple people are viewing together and to produce audience estimates by age, gender and other demographic characteristics. Viewing data is then weighted to provide representative estimates for the UK population. The data that Barb collects includes viewing of broadcast TV through TV sets and via any devices attached to TV sets, such as computers, streaming devices, or set-top boxes. Barb also captures device-based 'big data' whenever anyone in the UK watches a broadcaster's video-on-demand (BVoD) service on a connected device, as well as some viewing data for online streaming services (VSPs and SVoD/AVoD) on TV sets, and for devices not connected to the TV being watched at home via WiFi. Barb does not capture out-of-home viewing.

Most of the analysis in the report, unless otherwise stated, is based on 'as-viewed' data, where viewing is not tied back to a linear transmission and includes non-linear programming on BVoD services (including content libraries and BVoD exclusives), and measured SVoD/AVoD and VSP services. This allows viewing to be de-duplicated and time spent to be calculated by device. Where stated, we also include 'as-broadcast' Live + VOSDAL (viewed on same day as live) viewing, which includes viewing to scheduled/broadcast TV, such as programmes listed in TV listings magazines or on electronic programme guides (EPG), on TV sets. This includes viewing of programmes at the time they were broadcast (live viewing) as well as from recordings on devices such as digital video recorders (DVRs) and catch-up through online BVoD services (e.g. BBC iPlayer, ITVX and Sky Go/Sky TV On Demand) on the day of broadcast. This viewing is for TV sets only.

Most figures show viewing averages for all viewers aged 4+, the standard universe for the Barb currency. It is clearly stated in the report when other age breakdowns have been used. Barb refers to adults as people aged 16+, so this labelling may sometimes be used in the report.

Barb analysis has been taken from the AdvantEdge TV analysis software. Data presented in our other historical reports before 2018, such as the PSB Annual Research Report and the Communications Market Report 2017, was extracted from a different TV analysis tool, InfoSys+. There may be minor differences compared to previously presented analysis.

Total video consumption: Barb

The approach is constantly under review to reflect the latest data available as measurement capability advances.

The source of 2025's total video consumption is Barb Audiences Ltd (Barb).

In years prior to 2024, the total video consumption estimates included profiling for VoD and YouTube video viewing on TV sets using IPA TouchPoints, as well as data from Comscore for

YouTube on non-TV devices. In the 2023 report we used IPA TouchPoints to help estimate out-of-home viewing. From the 2024 report onwards we have been using only Barb, to present in-home viewing only. We have recalculated the 2022 figures so that we have a direct comparison with 2023 and 2024.

Categories excluded from this year's total video analysis are: gaming on TV sets (included before 2023's report), radio listening, and out of home video viewing.

'Broadcaster content' includes live TV, recorded playback and BVoD. Viewing to content watched live (at the time it is being broadcast on a linear channel) via a BVoD player is included within the 'BVoD' section and not the 'Live broadcast TV' section. 'Other TV set usage' includes viewing of some SVoD/AVoD/VSP content that cannot be definitively measured by Barb. This category also includes some EPG/menu browsing, viewing when the audio is muted, some unmeasured broadcast channels, piracy, unmeasured box-sets/pay-per-view content, and non-video internet activity through a PC or other device connected to the TV. 'SVoD/AVoD' excludes viewing of NOW, which is captured within BVoD along with Sky Go/Sky On Demand (these two services stream the same content, meaning that measured viewing cannot be separated).

TV / video audience definitions

Average daily minutes – average viewing time spent watching TV per person, per day.

Audience share/share of viewing – the percentage of the total TV audience watching a channel, time slot or programme across an analysis period. For example, a share of 22% for a given channel would mean that of all viewers watching TV across the period, 22% watched the channel and the remaining 78% were watching other channels. On a programme basis, a 48% share would mean that of all the viewers watching television in the slot when the programme was being transmitted, 48% were watching the programme.

Average weekly reach – the percentage of the total TV population who watched any TV or a channel in a typical week. Data can also be expressed in 000s. There are various ways of defining the amount of viewing an individual must have done in order to be counted as having been reached. The Barb definition is for this to be at least three consecutive minutes, while Ofcom defines this to be at least 15 consecutive minutes, unless otherwise stated.

Audience profile – the audience profile shows how a main audience category is divided into its subcategories (such as age or socio-economic group) in percentage terms. For example, if a programme achieves a 16-34 profile of 10%, this means that 10% of viewers aged 16+ were aged 16-34, while the other 90% were aged 35+.

Average audience – a programme audience is calculated by adding together the audience for each minute of a programme and dividing it by the programme's total duration. It excludes any commercial breaks and promotions.

All PSBs/PSB channels – this includes the main five PSB channels – BBC One, BBC Two, ITV1 (which includes ITV1, STV, UTV and ITV Cymru Wales), Channel 4 and Channel 5 (excluding their +1 channels) – as well as S4C and all BBC portfolio channels excluding BBC ALBA (as this is not measured by Barb). The report sometimes uses the term 'the main five PSB channels'. This refers to BBC One, BBC Two, ITV1/STV/UTV/ITV Cymru Wales, Channel 4 and Channel 5 (excluding any +1 channels).

TV output, spend and revenue analysis

PSB channels

Wherever possible, historical data has been provided for BBC One, BBC Two, ITV, ITV Breakfast, Channel 4, Channel 5 and the BBC's portfolio channels: BBC Three, BBC Four, CBBC, CBeebies, BBC News and BBC Parliament. BBC HD and BBC One HD have been excluded from the analysis in the report, as much of their 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. Note: GMTV became Daybreak during 2010 and then Good Morning Britain in 2014; the data relating to both services are labelled ITV Breakfast in the output and spend analysis. Data for the PSB channels are provided to Ofcom by the PSBs as part of their annual returns.

BBC portfolio figures include BBC Three, except from 16 February 2016 until 31 January 2022, when it did not broadcast as a linear channel.

The nations' reports look at regional content broadcast across the national and regional variants of BBC One and BBC Two (and, since 2019, BBC Scotland in the Scotland report), as well as the holders of the Channel 3 licences in each nation. In addition, the Scotland report contains analysis on BBC ALBA while the Wales report contains data on S4C's provision.

Commercial PSB portfolio channels and online services

Despite not being designated PSB channels, we also provide information on content broadcast across the commercial PSB portfolio channels and their online services. The commercial PSB channels in 2025 were:

- **ITV:** ITV2, ITV3, ITV4 and ITV Quiz (formerly ITVBe)
- **Channel 4:** E4, E4 Extra, More4, Film4, 4Seven
- **Channel 5:** 5USA, 5Action, 5Select and 5STAR

Since 2017, we have also included first-run UK-originated content made available exclusively on BBC iPlayer, ITVX (formerly ITV Hub), Channel 4 streaming (formerly All 4) and 5 (formerly My5).

Since 2019, 4Music, The Box channels, Kerrang!, Kiss and Magic have been included as part of Channel 4's portfolio, following its full acquisition of The Box Plus Network. Channel 4 closed 4Music, The Box, Kerrang!, Kiss, and Magic in June 2024.

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).

Spend, and other financial data quoted in this report, is primarily presented in nominal terms, meaning that historical data has not been adjusted to account for inflation. For those who wish to see how inflation has historically affected the value of the industry, our interactive report enables financial data to be viewed in either nominal or 'real' (CPI-adjusted) terms, with users easily able to switch between the two.

All spend and output data are based on programmes broadcast in each calendar year, e.g. 2022 data reflect programmes broadcast during 2022.

Third-party spend data

We also refer to third-party investment, which represents the total financial contribution to first-run UK originated programming by third-parties. There are various sources of third-party funding, some of which have evolved over the last ten years, including:

- Co-productions: the PSBs can partner with an international broadcaster or SVoD to fund a programme in exchange for a share of the distribution rights. UK broadcasters typically acquire a licence to the primary rights in the UK and the partner may acquire rights to other countries or to exploit the content at a later date.
- Tax credits: These reduce the costs of qualifying high-end television ("HETV") and children's and animation productions, through a combination of reduction in corporation tax and cash payments from Government. HETV credits were first introduced in 2013/2014 and were recently updated with a new audiovisual expenditure credit system. To qualify, productions require a minimum spend and must pass a British cultural test.
- Deficit funding, where the commissioner does not pay the full cost of the production.

Output hours

Definition of peak time

The standard definition of peak time is from 6pm to 10.30pm. However, for BBC Three (during periods in which it was broadcasting as a linear channel) and BBC Four, peak time runs from 7pm (when broadcasting starts on these channels) to midnight, except where otherwise stated.

Definition of slot time versus running time

Output hours are either based on slot time or running time. Slot time includes advertisements, sponsorship breaks and promos whereas running time excludes these minutes from programme output hours analysis. The PSB channels provide their data in slot times.

VoD catalogue hours

VoD catalogue data from [Ampere Analysis](#) was used to measure the volume of newly released UK-produced original titles added to the UK content catalogues of SVoD platforms. Ampere tracks monthly updates to VoD catalogues, tracking titles that are newly added or removed. Using Ampere's metadata tagging, the analysis focused on isolating the volume of newly premiered titles produced in the UK within the review period.

The analysis examined the total content hours of new UK-produced original titles added to the UK catalogues of the following platforms: Amazon Prime Video, Apple TV+, Discovery+, Disney+, Netflix, and Paramount+. Sports content was excluded.

Ampere's data was also used to analyse the size of BVoD, SVoD and AVoD catalogues, measuring the volume of UK-produced titles offered, as well as the share of catalogue hours that are exclusive to platforms.

Commercial broadcaster revenues

Commercial revenue data from broadcast channels is provided to Ofcom by the PSBs and multichannel broadcasters at a channel level. We aggregate this data and report total figures by revenue source – including TV advertising, subscription, and smaller categories such as sponsorship and TV shopping – and provide some further splits by channel type for TV advertising revenue.

In 2026, Ofcom informally requested broadcaster video-on-demand (BVoD) advertising revenue information for the calendar year of 2025 from ITV, Channel 4, Channel 5, Sky, UKTV and Warner Bros. Discovery to better understand the full TV advertising market. This builds on BVoD advertising revenue data collected previously for 2019–2024, with data for 2019–2023 published as part of Ofcom's [Public Service Media Review](#) in December 2024. BVoD advertising revenues are those directly attributable to on-demand services e.g. pre-roll, mid-roll and post-roll spot advertising. From 2025, broadcaster VoD includes revenue generated from PSB programming viewed on YouTube.

Genre definitions

The output data provided by the broadcasters follow a set of programme genre definitions, as outlined below and agreed with broadcasters in 2006.¹ 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 Audiovisual Media Services Directive.

Outlined below are the definitions used for the output and spend 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.

¹ Before 2006 'drama and soaps' and 'entertainment and comedy' were combined.

- 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 and 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 or literature.

Religion and 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 and wildlife – natural history and programmes about environmental issues.

- Science and technology – programmes about scientific issues, new discoveries, medical matters and new technological developments.
- Business and finance – programmes about business/financial issues and developments.

General 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, docu-soaps 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

- Full-length movies as typically intended for theatrical release, but also including feature-length, single, scripted programmes that originally debut on TV or streaming platforms.

Entertainment

- All forms of entertainment programme, including panel games, chat and 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

Definitions

- **First-run UK originations** – Programmes commissioned by or for a licensed public service channel with a view to their first showing on television in the United Kingdom in the reference year.
- **Network/non-network programming** – Network programming is shown by the PSB channels across the UK, whereas non-network programming is nations' and regions' programming that is shown only in specific areas of the UK.
- **Daytime** – 6.00am-6.00pm.

Other research methodologies

Ampere Analysis

[Ampere Analysis](#) is a data and analytics firm specialising in the media, games and sports sectors. Its research includes financial and KPI analysis, consumer profiling, and title-level coverage of licensing and commissioning. We reference various data points from its research, including financial metrics within the online video sector, and content hours in on-demand catalogues, segmented in various ways.

Edison Research

[Edison Research](#) provides a range of audio research services and data products serving multiple markets around the world. We reference data from the Edison Podcast UK Podcast Metrics service. Since 2023 Edison has surveyed 8,000 podcast listeners ages 15 and older each year in the UK about the shows they listen to provide reach of podcasts at the title level across multiple platforms as well as broader consumption data.

IPA TouchPoints

TouchPoints is an ongoing survey commissioned by the Institute of Practitioners in Advertising (IPA). It uses a seven-day diary to capture media consumption and other daily activities every half-hour, as well as a self-completion questionnaire which includes attitudinal statements and claimed behaviours.

The 2019 data refers to the period January to May 2019. From 2021 onwards, the survey has been split into two waves a year. Wave 1 takes place between January and March and wave 2 between September and November. Wave 2 2024 and wave 1 2025 together form the 2025 Superhub, which is the dataset that we primarily use in this report. Altogether, the sample comprised approximately 6,400 individuals across Great Britain. Prior to the 2025/26 data release, the sample was aged 15+ but is now aged 16+. Further details on fieldwork dates, sampling and methodology can be [downloaded as a factsheet from the IPA website](#).

RAJAR

[RAJAR](#) is the official body responsible for measuring radio audiences in the UK. Fieldwork for the listening survey was suspended in March 2020 and resumed from Q3 2021 with a modified methodology, meaning that comparisons with pre-Covid data should be treated with caution. For this reason, we have included a break in any time series that shows data before Q3 2021. The RAJAR definition of adults is those aged 15+ and this labelling has been used in the reports when referring to RAJAR data. Details about methodology and fieldwork periods can be found on the [RAJAR website](#).

Abbreviations

Advertising-supported video-on-demand (AVoD): On-demand/streaming services that include advertising and are not affiliated with broadcast TV channels (distinct from **BVoD**).

Broadcaster video-on-demand (BVoD): Refers to all on-demand/streaming services offered by one of the UK's main broadcasters and includes BBC iPlayer, ITVX, Channel 4 streaming, U, 5.

Digital television (DTV): television delivered via digital transmission as opposed to analogue. In RAJAR this may include Freeview, satellite and cable services, as respondents are recording the stations they listened to and how they listened (AM/FM radio, DAB digital radio, digital TV, online / app, smart speaker).

Subscription video-on-demand (SVoD): On-demand/streaming services that are only available on a paid-subscription basis. Examples include Netflix, Amazon Prime Video and Disney+.

Video-sharing platform (VSP): Online video platforms which allow users to upload and share videos with the public are classed as VSPs, even if they are funded by subscriptions or advertising. These include YouTube, TikTok and Twitch.

Other third-party sources

[Advertising Association \(AA\) / WARC Expenditure Report](#)

[BPI](#)

[ERA](#)

[IAB UK Digital Adspend Study 2025](#)

[Official Charts Company](#)

[Pact](#)