

# **Review of The CBBC Channel against Conditions and Commitments**

March 2004

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## **Section 1: Introduction**

### **1.1 Summary of channel proposition**

The CBBC Channel launched in February 2002 as a dedicated children's channel offering a mixed genre television service for six to twelve year olds. The channel aims to offer programming of the highest quality in an advertising free environment, and to be distinctive in a marketplace where the many existing children's channels mostly show acquired, and often imported, programming.

*"With the output of other cable/satellite channels being largely acquisition based, and relying on non UK developed material, the remit of The CBBC Channel to celebrate and promote home grown material is definitely to be welcomed... The audience are offered a greater range of quality British made programming."* Christopher Pilkington, Initial Kids, Endemol

The philosophy underlying The CBBC Channel is *'learning through fun'*, inspiring children to find out more about their interests; introducing them to new ideas and placing them in the context of the wider world. Children are encouraged to participate in the channel's output through live programming supported by online and interactive content.

The CBBC Channel forms an important part of the new digital portfolio strategy for BBC Television. It was launched to extend, deepen and enrich children's viewing from the BBC beyond that offered on BBC ONE and BBC TWO. The BBC is committed to driving digital take up, and The CBBC Channel plays a critical role in that objective.

The Secretary of State granted approval on the basis of a set of conditions, following an extensive industry consultation process in which the channel was well supported. When the Secretary of State approved the new BBC digital services in September 2001, she commented:

*"...In particular, I believe the new stations for children offer the hope of a new golden age of children's programmes; a real national asset which will become a lasting legacy for children and their parents."*

Approval was given on the basis of a set of conditions laid down by the DCMS and the commitments made by the BBC, which together form the scope for a distinctive channel. The BBC's final approved

proposal was for a channel which would be distinctive in the following ways:

- Mixed genre, with clear commitments in news and education
- A live and interactive core to the channel
- A high degree of new UK/EU programming
- A low repeat level
- Free from adverts

The structure of this document is designed to address these conditions and commitments in a methodical way.

Section 2 deals with the commitments that relate to how the channel is delivered at an overall level. This includes commitments relating to standards, genre mix, target audiences and the relationship with other BBC channels.

Section 3 addresses the commitments at a more detailed level, mainly relating to programming. This includes levels of original programming, individual genre commitments, and new media.

Section 4 refers to the contribution of the channel to the UK broadcasting industry.

Section 5 explores the challenges that The CBBC Channel faces over the coming year.

Data is provided for first year since launch (Feb 2002 to Feb 2003), full year 2002/2003 data (Apr 2002 to Apr 2003) and year to date activity (up to November 2003).

## 1.2 Top line performance to date

### Performance against consent

The CBBC Channel has met almost all the conditions and commitments set out by the Secretary of State and the BBC at launch, with the following exception: The higher than expected costs of co-production have made it difficult for the channel to meet the commitment requiring that the channel exploit opportunities for co-production and third party investment. However, the alternative approach of pre-buying has delivered excellent results and in a way that provides better value for money. This is covered in more detail in Section 3.3.6 Animation, but The CBBC Channel realises that going forward it must work even harder with the UK animation sector to stimulate and support the industry and in particular, to investigate new third party investment opportunities.

### Audience Performance

While the channel started off slowly, audience performance has improved significantly over the last year. The channel has risen from being ranked 13<sup>th</sup> at launch in terms of reach and share to tie first overall with Boomerang in December 2003 (non pre-school) with 3.5% share. Weekly 15 minute reach (4-15, digital homes) has increased from 5.8% (270,000) at the end of the first year to 14% (808,000) in November 2003. Its average audiences were 21,000 in November 2003.

The channel is seen as distinctive compared to other children's offerings, through its UK based programming and rich genre mix:

*"The CBBC Channel is good because it has the best programming. It is different from other channels because other channels have boring programmes and always do the same things". Ben, aged 8. South England*

*"CBBC has different programmes for everyone... Most other channels have cartoons on .....this has more real people". Hannah, aged 8. Guildford.*

*Source: Vox Pops International, December 2003.*

The top performing programmes demonstrate the variety of the offering; from *The Story of Tracy Beaker*, a wonderfully funny and thought-provoking drama offering a slice of life in a children's home; to *Kerching!* the London based multi-cultural sitcom in which a fourteen year old boy wants to become the first dot.com

millionaire; and the breakthrough, live entertainment show *Dick and Dom in da Bungalow*.

The channel has received critical praise; forming an important part of the BBC's digital portfolio and improving the market offerings:

*"The launch of CBBC and CBeebies...are arguably the BBC's most successful use to date of its increased channel capacity".*  
Emily Bell, Guardian, 21.10.02

The CBBC online site is hugely successful. The site had 1.5 million unique users in November 2003 and was attracting more than 49m page impressions in the same period.

## **Section 2: Assessment of The CBBC Channel against conditions and commitments approved at launch relating to the channel overall and how it is delivered to the audience**

### **2.1 Standards**

*The Secretary of State required that "high general standards in all respects (and in particular in respect of content, quality and editorial integrity) be maintained in relation to each service".*

All the new digital TV channels are expected to meet the editorial standards of the BBC. They are overseen by the Director of Drama, Entertainment and CBBC and are managed by the Controller, CBBC. All new staff go through the BBC's Upfront induction course to familiarise themselves with BBC standards and procedures, including the Producers' Guidelines, ensuring editorial integrity.

The CBBC Channel won seven BAFTA children's awards in 2002 and eight in 2003 across the entire range of output. The channel has also generated enthusiasm from audiences and industry alike, in delivering consistently high quality programming across a variety of genres.

*"The CBBC Channel is very good and I think the programmes are very funny and good to watch". Jasmine, aged 9. South England.*

*"CBBC is brilliant". Summer, North England.*

*Source: Vox Pops International, December 2003.*

*"The channel has made and is making a true impact with its range of experiments, first runs, try outs, events, interactive opportunities and tone. The dedicated air time gives us programme makers such a unique opportunity to make fresh and exciting programmes" Christopher Pilkington, Initial Kids, Endemol*

## 2.2 Target audience

*The Secretary of State stated that CBBC is to be "for 6 to 13 year olds".*

The CBBC Channel is targeted at a broad age range that is difficult to reach (children from six years old up to and including twelve year olds). They are short of time and want a brand that grabs their attention and delivers something just for them. The younger children have just grown out of CBeebies and the older ones are beginning to crave a certain amount of independence. There are around 5.3 million children aged six to twelve in the UK and more than 64% of them have access to digital television. Children have the highest rate of take up of multi channel television in the UK: penetration amongst 4-15 year olds is 68%, compared to 56% for all individuals.

It is estimated that there are approximately 500,000 four to fifteen year old children out of school each day (figures for England and Wales only). These include home educated children, children excluded from school, sick children, and others . The CBBC Channel provides high quality programming for these groups throughout the day including blocks of curriculum based output in Class TV.

In order to track awareness of, and responses to, the new digital channels, The CBBC Channel has commissioned its own research; a quantitative research study amongst 600, six to twelve year olds entitled "*The CBBC Audience Monitor*". Perceptions and awareness have been tracked since launch and show a steady increase in awareness of The CBBC Channel from 37% at launch to 69% by late summer 2003, regardless of whether they have digital television or not. Perceptions of the channel are also improving with 64% now scoring the channel highly, compared to 52% immediately after launch.

## 2.3 Genre Mix

*The Secretary of State's conditions state that "the service must be a mixed schedule of news, drama, comedy, entertainment and factual programmes throughout the day, including peak viewing hours; live programmes including news bulletins must be at the core of its schedule".*

Output delivered has spanned the full range of programmes from drama to news and animation to factual.<sup>1</sup> This mixed genre schedule goes to the heart of the channel proposition and creates the distinction between The CBBC Channel and other offerings in the market. The CBBC Channel is the only channel to offer such a diverse range of genres for this age group, including news and live programming at the core of its schedule:

*"The difference about the CBBC channel would have to be that they have a range of programmes on the channel that everyone can enjoy, not just the one type for one type of person. Well, different in the way that it's better I think – a lot of channels that I watch are just cartoons or just people, this has different types of things and they tell you things and it has a mix... That's what's so good about it." Emma, aged 12. Scotland*

Source: trbi, Into Everything Top 40 Research, November 2003

Overall, the **genre mix** for The CBBC Channel breaks down as follows:

<b>Genre*</b>	1 <sup>st</sup> Year from Launch 11.2.02 – 10.2.03		Full year 02/03 1.4.02 – 31.3.03		03/04 YTD 1.4.03 – 30.11.03	
	Hours	%	Hours	%	Hours	%
News	84	<b>2</b>	77	<b>2</b>	47	<b>2</b>
Drama	699	<b>16</b>	706	<b>16</b>	631	<b>22</b>
Comedy	133	<b>3</b>	166	<b>4</b>	285	<b>10</b>
Entertainment	719	<b>17</b>	815	<b>19</b>	481	<b>17</b>
Factual (includes Schools programming)	1679	<b>39</b>	1533	<b>35</b>	754	<b>26</b>
Animation	913	<b>21</b>	853	<b>20</b>	488	<b>17</b>

\*Genre totals do not include continuity

<sup>1</sup> Individual genres are reviewed at more length in Section 3.3

Research shows the mixed genre aspect of The CBBC Channel to be highly valued amongst audiences:

*"CBBC has a whole range of programmes, there aren't a range of programmes on other channels."* Jemma, 8 and Harriet, 7; South England.

*"I like it because of the mix of programmes. Nickelodeon just has funny programmes, but CBBC has a whole mix of programmes".* Luke, aged 9; South England.

*"CBBC has just got different programmes, Cartoon Network is just all cartoons, whereas on CBBC it's just different."* Callum, aged 7; Manchester

*"I think it's different because of the variety of programmes."* Jamie, aged 11, Dorset.

*Source: Vox Pops International, December 2003.*

## 2.4 Genre Mix in Peak Hours

*The Secretary of State set out the condition that CBBC "must have a mixed schedule of news, drama, comedy, entertainment and factual programmes in peak viewing hours".*

Broadcast hours for The CBBC Channel are 0700 to 1900. The schedule is driven by simplicity and clarity in order to promote it effectively in the competitive children's market place. It comprises stacks of programmes where shows start on the hour or half hour.

There is no industry definition of peak viewing for the 6-12 year old audience but we consider that the most popular viewing periods are before and after school and have therefore defined peak as 0700 – 0830 and 1600 – 1900.

The CBBC Channel maintains a healthy mix across all genres during these hours, similar to the overall genre mix above.

<b>Genre</b>	1 <sup>st</sup> Year from Launch 11.2.02 – 10.2.03		Full year 02/03 1.4.02 – 31.3.03		03/04 YTD 1.4.03 – 30.11.03	
	Hours	%	Hours	%	Hours	%
(Hours in peak)						
News	39	<b>3</b>	39	<b>3</b>	33	<b>3</b>
Drama	295	<b>19</b>	326	<b>22</b>	312	<b>31</b>
Comedy	68	<b>5</b>	68	<b>5</b>	107	<b>11</b>
Entertainment	210	<b>14</b>	215	<b>15</b>	229	<b>22</b>
Factual	493	<b>33</b>	419	<b>28</b>	138	<b>14</b>
<i>Animation</i>	407	<b>27</b>	411	<b>28</b>	186	<b>19</b>

## 2.5 Relationship with BBC ONE and TWO

*With regard to the role of the channel within the BBC TV portfolio, the conditions state that The CBBC Channel "must not be developed at the expense of programmes catering for this age group on BBC ONE and BBC TWO".*

Overall, the number of children's programme hours broadcast on the BBC's analogue channels has remained stable since launch with 1895 hours broadcast 2001/2002 (actual hours) and 1916 hours broadcast in 2002/2003 (actual hours). This is forecast to rise to 2145 hours in 2003/2004 (forecast based on slot duration) with regular slots on both channels.<sup>2</sup>

The CBBC Channel has not been developed at the expense of the programme blocks for this age group on BBC ONE and BBC TWO. Actual hours transmitted since launch have increased from 1308 (actual hours) in 2001/2002 to a forecasted 1477 hours in 2003/2004 (based on slot duration). Year to year channel programming requirements change in line with audience needs and requirements and The CBBC Channel programming on BBC ONE and TWO reflect these trends.

Reach and share amongst children has remained relatively stable on BBC ONE and TWO, although a slight decline can be seen, more so on BBC TWO. This is partly due to a change in the BARB panel at the start of 2002 which had an impact on data across the board. In addition, this is attributable to the high rate of take-up of digital television amongst homes with children over that time period. In January 2001, 35% of children were in digital homes, by January 2002, this had increased to 52%. As seen above, in 2003, children have the highest rate of take up of multi channel television in the UK, with penetration amongst 4-15 year olds at 68%, compared to 56% for all individuals.

### Reach on BBC analogue channels pre and post launch of The CBBC Channel

%	2001		2002		2003	
	000's	%	000's	%	000's	%
<b>BBC One</b>	(7,302)	80%	(6,063)	66%	(6,974)	76%
<b>BBC Two</b>	(6,489)	71%	(4,947)	54%	(5,209)	57%

*Source: BARB Average weekly reach figures for 4-15's, based on 15+ consecutive minutes.*

<sup>2</sup> Includes acquisitions and all totals reflect those in 2002/2003 BBC annual report, table 7.

## Share on BBC analogue channels pre and post launch of The CBBC Channel

	2001	2002	2003
<b>BBC One</b>	21.8%	20.3%	19.9%
<b>BBC Two</b>	12%	11.3%	9.6%

Source: BARB average share data Jan 01 – Jan 03, 4-15's.

To reinforce the BBC's continued commitment to analogue programmes in 2003, Broadcast Magazine's "Top Ten Kids Programmes in 2003" were **all** broadcast on BBC ONE<sup>3</sup>. The top three were *Sleeping Beauty: Uncovered*; *The Wild Thornberrys* and *The Story of Tracy Beaker*.

The children's programming on the analogue channels is branded CBBC ONE and CBBC TWO. These zones on BBC ONE and BBC TWO provide a critical link between terrestrial audiences and the enriched digital television service that the channel offers. CBBC ONE and CBBC TWO showcase the "best of" what The CBBC Channel has to offer and directs children to the additional output offered by The CBBC Channel. Talent tends to be developed across both platforms and is not mutually exclusive to either.

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<sup>3</sup> Source: Broadcast, January 16<sup>th</sup> 2004

## **Section 3: Assessment of The CBBC Channel against conditions and commitments relating to what the channel delivers at a detailed level**

### **3.1 Distinctive Remit**

*The Secretary of State's conditions state: "free from adverts and with a high degree of new EU/EAA programming and a low repeat level, this service is distinctive". The service will be "a mixed genre channel with a set of daily live news and magazine programmes at the core of its schedule, and with a new interactive capacity so that children can take part in online clubs and communities".*

*The BBC commitments detailed that the channel would have a "broadly interactive agenda". "Innovative production techniques, an extensive integrated online offering, emphasis on live programming and presentation will encourage children to participate in the channel's output"*

This section will explore the channel's **broadly interactive agenda** and related commitments, as:

- The **EU/EAA programming** is dealt with in Section 4.
- **Original programming** is dealt with in Section 3.2
- The **low repeat level** is dealt with in Section 3.5
- The **mixed genre schedule** has been examined above and is looked at in more detail in Section 3.3.

**Interacting with its audiences** goes to the heart of The CBBC Channel's proposition. This section therefore examines the way in which The CBBC Channel achieves this through:

- a) **participating in output**
- b) **live programming**
- c) **interacting with communities**
- d) **innovative production techniques that** further encourage children to contribute

## a) Participating in Output

*The BBC commitment was: "connecting with children through the various means at their disposal - letter, phone, e-mail, SMS messaging and web-based communities will be at the heart of the channel's purpose."*

Programming aims to be highly relevant to its audiences, making children feel understood and catered for on a personal level. "Your input is our output" is at the heart of The CBBC Channel ethos and **audiences are encouraged to participate** and take part by various means. The channel connects with children through a range of ways, including mail, phone, e-mail, SMS messaging and online communities. [See section 3.4, New Media for more detailed information]

Over 2,375,000 calls have been made to the CBBC phone number (090 11 900 500) connecting viewers to shows on The CBBC Channel and CBBC on BBC1 and BBC2, at 10p per minute. This is a unique service offered by CBBC, where children can participate directly, giving their comments, ideas and votes or they can volunteer to take part in games or enter competitions. With one number they have instant access to the channel. The CBBC Channel receives around 15,000 incoming SMS messages every month, largely driven by interactive programmes such as *Smile, Xchange* and the live presentation links.

*"CBBC is really good because they have games in between the shows and you can call in..."* Ellie, aged 8. West England.

Many online opportunities exist for children to contribute and have their say through sections on the website such as *Your Life, Get Involved* and the moderated message boards. Overall, CBBCi received well over 150,000 emails last year alone. This includes more than 100,000 emails to the programme related and community mailboxes (e.g. around 200 emails are received every day to the *Newsround* mailbox); and around 50,000 emails to the CBBC online general mailbox.

## b) Live Output

*The BBC commitment was: CBBC "will have a set of daily live programmes at the core of its schedule, linked by a live presentation service".*

**Live programmes** form a significant part of the output and enhance the interactive feel of the channel. *Xchange*, the daily live magazine show that forms the backbone of the schedule, is discussed in detail in Section 3.3.2. Live content is at the core of the schedule and is a critical way of connecting with young audiences. Live output includes regular *Newsround* bulletins and the live animation *Nelly Nut*. Weekends feature two live editions of *Dick & Dom in da Bungalow* and *The UK Top 40*, both of which invite comment and interaction from the viewers. *Smile*, a live, highly interactive, Sunday morning show launched on The CBBC Channel and then migrated to CBBC TWO.

The chart below highlights the significant amount of **live content** on the channel.

	1 <sup>st</sup> Year from Launch 11.2.02 – 10.2.03	Full year 02/03 1.4.02 – 31.3.03	03/04 YTD 1.4.03 – 30.11.03
<b>Live output as % of total hours</b>	19%	19%	16%
<b>Live output in peak hours as % of total hours</b>	29%	32%	22%

**Live presentation links** between the programmes create further opportunities for interactivity and amount to an extra hour of live programming each day. This output, coupled with a family of highly talented and extremely popular presenters, gives The CBBC Channel its unique style and tone, and enables it to be both inclusive and interactive. The CBBC Channel is finding, training, developing and nurturing new on-screen talent in a way that no one else can. The channel acts as a nursery slope for talent to adult television, providing a stable environment in which they can develop their skills. The channel had a total of 41 presenters in 2003.

*"CBBC is really good because they have games in between the shows and you can call in... I love the presenters, they are all different. It's funny when they do things wrong cause it's live."* Ellie, aged 8. West England.

*"The presenters are good, they present really well". Corey, aged 9. South England.*

*"It's very different – there are more real people. The presenters are real people." Summer, aged 9*

*Source: Vox Pops International, December 2003.*

**Stunts**, are themed days or weeks, often linked to a body of content or a point in the calendar. Stunts play an important part in any digital channel's schedule, particularly during school holidays. Examples from the last year include *Lick It & Stick It* – a week dedicated to "make and do" and arts and crafts; *CBBC Show Selecta* – a week giving children the opportunity to vote for their favourite titles; *Back to School Week* to mark the start of the autumn term; and *Stitch Up! Week* based on the popular entertainment show featuring additional "stitch ups" throughout the week.

The next planned stunt is *Animal Week* for February half-term launching a new factual series called *The Stables* and featuring animal highlights from other The CBBC Channel programmes (e.g. *The Really Wild Show*, *Animal Ark*, *Xchange*, *Blue Peter* pets, etc).

In addition to holiday stunt weeks, *Class TV* has run several special weeks during term time. These have included *Study Week*, *Deaf Week*, *Book Week* and *Science Week* – all of which have featured relevant educational programmes linked by specially shot material (e.g. vox pops from authors for *Book Week* and deaf children telling jokes and expressing opinions in sign language for *Deaf Week*).

### **c) Interacting with communities**

The CBBC Channel goes beyond the broadcast output, connecting with young children in their communities on a richer level. **Special one-off events** like *The CBBC Prom in the Park* and the *CBBC Junior Great North Run* have both enhanced the schedule and connected individually with children. Indeed, the latter was the biggest children's sporting event in Europe and an example of genuinely encouraging audiences to take part.

*CBBC have helped us to realise the full potential of such a worthwhile initiative and turned it into the largest children's running event in the UK. Parallel to this, they have organised an extremely successful stadium based televised concert for the participants in the above run. This too, has proved immensely popular and demonstrates the degree to which The CBBC Channel understands and provides for the youth of the nation.* Brendan Foster, Nova International Ltd.

Pan-BBC initiatives such as *Comic Relief*, *Children In Need*, *Sports Relief* and *Red Nose Day* have also been featured, encouraging fund raising and responsible citizenship, and connecting children to wider UK campaigns in a way that is appropriate to them.

Events like the above require CBBC to work with a range of **partners** to deliver added value. Other examples include the *Blue Peter Appeal* and the *Blue Peter Book Awards*. Partners have expressed the rewarding nature of their relationship with CBBC:

*"The outcome over the years of the Blue Peter Appeals has been to highlight a diverse range of issues and responses from around the world. This stems from the clear recognition on the part of the editorial team that for millions of children, the Blue Peter appeal is an entry point not just to the particular social issue being highlighted, but also to the thought that concern and care for others in society (both in the UK and internationally) is a proper and responsible thing to do. Not only that, but that there are practical ways to make a contribution. It is widely recognized that at a time when the pattern of individual charitable giving is in decline, the Blue Peter appeal remains a beacon of encouragement for a more thoughtful and supportive society."* Will Day, Chairman BBC Appeals Advisory Committee

*"All our staff and volunteers around the world were thrilled when it was announced that WaterAid had been chosen to benefit from the 2002 Blue Peter Appeal. Following meetings with the enthusiastic CBBC team we were determined that this opportunity should not only raise valuable funds for our work but that it should add long term value to our organisation. It did just that, and beyond our most wildest expectations. The Blue Peter Water Works Appeal raised £1.5 million, enough for us to help provide 100,000 of the world's poorest people with safe water and sanitation. You cannot underestimate the effect that this ... has had on our reputation as an organisation. We now receive thousands of requests from teachers wishing to run lessons on international development issues and many requests and messages of support from children and parents from around the world.*  
Andrew Cook, Director of Marketing and Fundraising,  
WaterAid

*"The post of Children's Laureate is only as effective as the partnerships it establishes, strengthening the profile of*

*children's literature through a wide range of media. Blue Peter, has been immensely supportive of the initiative, and of each individual Children's Laureate. This has enabled us to speak directly to audiences of children, within the context of inspired and committed broadcasting."* Michael Morpurgo, Children's Laureate

#### **d) Innovative Production Techniques**

Innovative production techniques have inspired children to contribute to programming in new ways. The on-air development of *Nelly Nut* - a voice controlled live animation technology created by tv.animation in Denmark, allows children to call in and speak live through the characters on screen. *Bamzooki*, a new game show which has been in development for four years, has pioneered the development of artificial life software allowing children to build their own virtual creatures and challenge each other in a series of tasks.

The channel has also encouraged the use of satellite phones and web cameras as a means of access rather than just for news reporting.

### 3.2 Original Programming

*The BBC commitment was: "one quarter of the schedule's output will comprise originations which will represent almost three quarters of the total programming budget.*

The CBBC Channel is distinctive in a marketplace where the many existing children's channels mostly show acquired programming. The channel has exceeded the commitments made at launch towards original programming as the chart below shows:

	Target	1 <sup>st</sup> Year from Launch 11.2.02 – 10.2.03	Full year 02/03 1.4.02 – 31.3.03	03/04 YTD 1.4.03 – 30.11.03
Origination Hours*		2,053	2,208	1,395
<b>% of Eligible Hours</b>	<b>25%</b>	<b>47%</b>	<b>51%</b>	<b>31%</b>

Investment in originations		£30.5	£31	£18.2
<b>% of total programming budget</b>	<b>75%</b>	<b>93%</b>	<b>90%</b>	<b>92%</b>

*The Secretary of State's condition was: "there must be a similar balance of originated programmes and acquired programmes throughout the day including peak viewing hours".*

This target was set to ensure the channel did not increase the provision of acquired programming during peak hours. For the purpose of this document, we have used 0700 – 0830 and 1600 – 1900 as "peak. Whilst this ratio dipped slightly in peak hours in 2002-03, the balance between originated and acquired is still strongly biased towards originated programming. As the channel beds down, we can continue to commission more originated output as in the year to date, where the balance is 3.7:1 in favour of originated programming:

	1 <sup>st</sup> Year from Launch 110202 – 100203	BBC Financial Year 02/03 010402 – 310303	BBC Financial Year 03/04 YTD 010403 – 301103
Balance of originated vs acquired programming <b>all day</b>	3.2:1	3.5:1	3.9:1

Balance in <b>peak</b> output	2.2:1	2:1	3.7:1
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### 3.3 Individual genre commitments

#### 3.3.1 News and Current Affairs

*The BBC commitments stated: CBBC "is committed to an expansion of news and current affairs output for the 6-13 age range and to the inclusion of programming reflecting social engagement, citizenship and life-skills. Newsround will produce at least three live new bulletins a day. Major new interactive capacity will be provided through separately funded expansion of the children's news website, to provide a rolling news service specifically for young people. Children will be invited to set the news agenda, and to respond, comment and create stories themselves".*

The CBBC Channel aims to engage children in the news agenda and the world around them. The CBBC Channel has expanded news and current affairs output beyond that offered on the analogue channels. The channel is unique in its provision of live news bulletins for children. **Newsround has expanded** from only 2 bulletins per day on analogue, to five live bulletins each weekday and three live bulletins on Saturdays and Sundays on the channel. **Current Affairs, citizenship and lifeskills** form an important part of the *Newsround* schedule. The programme regularly tackles issues such as bullying and domestic violence, often in line with broader BBC campaigns. The programme contextualises world issues such as famine, war and Aids. *Newsround* was broadcast live from Africa for a week in August reporting on the plight of children in famine zones and with Aids; as well as celebrating the diversity of life and culture of the continent.

*"Newsround's good cos it's made for children."* Harriet, aged 7. Guildford <sup>4</sup>

The *Newsround* website offers **dedicated, rolling news** throughout the day offering relevant, accessible news, complementing the television output with more in-depth comment, explanation and analysis. The site is edited by a *Child Editor* one day a month.

Children are **encouraged to set the news agenda** through the *Press Packers*. Young voluntary journalists contribute their own regional news through their own reports online and cover everything from coping with HIV to a Christmas carol concert. This site receives around 10 dedicated reports every day. The website is highly interactive with votes, competitions, quizzes and chats.

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<sup>4</sup> Source: Vox Pops International, December 2003.

The CBBC Channel has also trialled an **interactive** enhanced television application for *Newsround* allowing children to debate a topic following the programme and this will be extended and developed as the technology allows and the bandwidth becomes available. Subjects covered so far include body image, asylum seekers, and the magic of *Harry Potter*. See Section 3.4, New Media for more detail.

### 3.3.2 Factual

*The BBC made a commitment: "the backbone of the schedule is an engaging daily live magazine programme that will be broadcast three times a day. This new series will build on the success of our school holidays series, Xchange, which aims to motivate children into doing something useful during the school holidays, and creates opportunities to embark on engaging learning journeys to curriculum-based study".*

Broadcast three times a day, *Xchange* has been developed to form the backbone of the schedule, connecting with young audiences across a range of output and encouraging them to set the agenda through a mix of factual, yet entertaining content.

*Xchange* is currently broadcast as live at 0730 and live at 1730 with a lunchtime repeat of the morning show. It has evolved since launch and is set to continue to develop. Going forward it will concentrate on connecting to children's daily lives which means more links to schools – but without the lessons! The revamped *Class Wars* strand is a good example of what *Xchange* can offer in terms of building links with schools.

*"... no other channel does something like Xchange".* Jamie, aged 11. South England.

Soft learning, through **learning journeys** is supported by the *Xchange* website, and X-id membership will continue to form a key part of the programme's remit. This builds on strands such as *X-perts* where children and guests review the latest books, television programmes and films; bringing children up to date and fostering a critical faculty at a young age. Similarly, *Tips and Tricks* offers expert advice in various areas, in a fun and engaging way. *Dream On* makes young children's dreams come true, from swimming with dolphins to driving a bus. This mix of output enables *Xchange* to deliver factual content in an entertaining, magazine format:

*"Xchange is very different to programmes on other channels. It has science type things and they go to ask people questions and they do reports. I learn things, I learned that if you mix vinegar and salt (can't remember, I think that's right) [sic] and then shake it up it makes bubbles and the pressure builds up and the lid flies into the air".* Corey, aged 9. South England.

Source: *Vox Pops International*, December 2003.

*Short Change*, *The Really Wild Show*, and *SMart* are examples of long-running factual strands featured on BBC ONE and repeated on the channel. *Short Change* is the only consumer programme in the UK made specifically for children and aims to make them aware of their rights as consumers. We will extend the run of *Short Change* to 15 episodes and migrate it to The CBBC Channel from April 2004. *The Really Wild Show* will also increase its run to 15 episodes in order to make more impact in the schedule.

Our dedicated art series, *SMart*, has recently re-launched and deals with art in its truest form, introducing children to artists, art techniques and art appreciation in a very accessible way. It is much more than a gimmicky "make and do" art programme and is complemented by the art category on the CBBC website.

Traditionally, factual series have been commissioned as six part series that usually run once a week for six weeks on BBC ONE, but these short runs struggle to make any impact in a digital environment. The CBBC Channel is finding ways to extend runs or build on existing titles by commissioning further series, but this is limited as high quality factual programmes tend to be relatively expensive and have a limited shelf life.

A good example of this strategy is the *Serious...* brand. This was originally commissioned as a one-off series of six episodes called *Serious Jungle* in which a small group of children was selected via a BBC Talent initiative to take part in an expedition. The channel then commissioned *Serious Desert*, followed by *Serious Arctic* to build a brand that would make an impact in the schedule.

Other factual titles include *Eureka TV!* – a studio-based science show - and *Xperimental*, a programme which encourages children to ask questions about the world around them and to test out scientific theories in a most entertaining and stimulating way.

The CBBC Channel has exploited its opportunity for topical factual output with *The Agents* and *Reggie Meets David Beckham*. *The Agents* is a series that transmitted around the time of *Fame Academy* and featured Carrie Grant. The series gave children the chance to look at talent discovery and management from a different perspective. Pupils from around the UK were asked to identify budding performers within their schools and make the best of their talents over the course of two weeks. The competition pitted schools against each other to find the most improved talent giving children the opportunity to access professional advice as well as having to demonstrate team work, self sacrifice and budget management. *Beckham Hot Shots* is a 10 part series following the

*Reggie Meets Beckham* interview aired earlier in the year. In the programme, a group of children are selected to develop their footballing passion and skills and travel to Spain to attend a training session with David Beckham.

*The BBC commitment stated: "Blue Peter will have a narrative repeat on the channel... in addition, the Blue Peter team will provide additional original series building on the success of certain popular aspects of the current series".*

*Blue Peter* has a narrative repeat on The CBBC Channel and still remains one of the most successful factual propositions. The *Blue Peter* episode which showed the launch of the Tanzania Water Appeal won the Children's BAFTA for *Best Factual* this year. The channel has extended the *Blue Peter* series with *Blue Peter Flies the World* and *Blue Peter Unleashed*. *Blue Peter Unleashed* explores all aspects of sport and activity, providing sports stories, facts, tips and biographies of sporting personalities.

### 3.3.3 Drama

*The BBC made a commitment to "build an ambitious portfolio of UK-based drama, including shorter runs of comedy and longer runs of popular drama, using the efficiencies of high volume production. Our drama will be mainly UK-based but we also plan to acquire exclusive rights to showcase the best drama from around the world. Drama will make up nearly 20% of the output."*

The CBBC Channel has built an **ambitious portfolio of UK based drama** forming 16% of the schedule in the first year, increasing to 22% in the year to date. The CBBC Channel offers the widest ranging selection of comedy and drama programming available for this age group. [Comedy is dealt with in detail in Section 3.2.4, Entertainment]. All output is anchored by an inherent set of values and behaviours, wrapped up as an entertaining package that the audience can relate to.

*Out There* and *My Dad's a Prime Minister* were two highly distinctive dramas shown on the channel. The first was about a British girl and an American boy spending a year in the Australian bush in a vet clinic, and find out that it's even harder being a young person in another culture. *My Dad's a Prime Minister* was received with much critical praise and sought to provide an insight into the political world from a child's point of view.

*'Funnier than most adult sitcoms, Ian Hislop and Nick Newman's' comedy centres on Dillon (Joe Prospero), who sees more con's than pro's in having a PM (Robert Bathurst) as a dad. Sunday Times 23/3/03*

*UGetMe* was a groundbreaking format, with 5 x 10 minute shows every day, followed up by an omnibus at the weekend. The show follows the life of a lonely child who starts his own net-based radio station and builds a new life. Children could submit requests to the show which were then included in the next episode. Similarly, *Cave Girl* raises issues such as family loyalty and supporting friends around you in an entertaining light hearted manner.

*Bad Penny* is a new, dark and bizarre comedy drama written by Dean Wilkinson, a new writer discovered by CBBC through his work on more traditional Saturday morning entertainment shows.

*The Story of Tracy Beaker* has been a successful long running drama on the channel, based on the popular book by Jacqueline Wilson. *Even Stevens*, *Galidore* and *Lizzie Maguire* are examples of acquired world class drama programmes.

### 3.3.4 Entertainment

*The BBC promised that the new channel would "provide exciting opportunities to experiment with new formats and technologies, enabling us to refresh and modernise trusted formats, whilst at the same time developing highly efficient production processes."*

Entertaining children, and providing them with an arena to relax and enjoy themselves, is an important role for The CBBC Channel.

*"I think the CBBC digital channel is great, just great. It's fun to watch and it's got good programmes for people my age.*  
Alan, aged 12. Scotland.

*The best thing for me was all the programmes, they were just good and fun to watch"* Ashley, aged 11, Scotland.

*"You can just turn to CBBC and watch it and laugh your head off. I watch it when I've got time for myself."* Callum, aged 7. Manchester.

Many factual programmes on the channel are presented in entertaining ways but in terms of pure entertainment, the channel has refreshed and modernised familiar UK favourites as well as creating innovative formats.

An example of a reworked trusted format is the enormously popular *Basil Brush*. This series not only exploits new British writing talent, but also includes UK references to which children can relate. The series features two accomplished child actors and brings together a diverse comedy cast to support this well known and well loved puppet character.

The CBBC Channel has also experimented with new formats. *Bamzooki*, in development for the past four years and set to transmit this year, is an integrated online and television proposition. The programme software has been developed in conjunction with some of the world experts in artificial life. Children develop or create their own creatures using specially created software, taking examples from nature or the world around them. The programme then provides an arena for their creatures to compete against others in a virtual reality television forum.

The CBBC Channel has developed many new and innovative production techniques, from the use of cool lights to reduce heat in studios to pioneering internet transfer of drama rushes for viewing.

New ways of working are constantly explored, such as the innovative use of shared studio facilities, different schedules that sustain long-running series in the most efficient manner, the use of self-operation techniques within craft supported areas, and working methods that support training initiatives for craft staff as well as production teams.

The CBBC Channel has also evolved an efficient operation, with a unique structure incorporating commissioning, production, scheduling and transmission. This minimises overheads and requires a smaller business management team, improving value for money across the department.

*Stitch Up* is a children's hidden camera show where children themselves control the situations; such as filming the reaction to a live person at Madame Tussauds. This title has proved to be particularly popular on the channel.

*"Stitch Up is our favourite because it's got all funny things – I like it when the boy goes into the shops".* Jake, aged 6.  
Manchester

*Smile* was a title that launched and grew on The CBBC Channel before airing on BBC TWO, and offers some light relief for Sunday mornings, encouraging children to take part in games and talent competitions, using the interactive facility and/or phone ins.

Another title that launched on the channel is *Dick n Dom in da Bungalow*. It empowers children to do what they always dreamed of in a safe environment and importantly looks at comedy from a child's perspective. It genuinely makes children laugh which provides a relief at the weekend from the school week. The show, largely a magazine format includes games and empowers children to express themselves in a cartoon-like environment with slapstick humour.

The CBBC Channel game shows, such as *50:50*, continue to be very popular. *The Raven* is a fantasy game show set on location in Scotland. Children take part in unusual and imaginative physical challenges to fulfil a quest and bravely test themselves to the limit within the historical narrative of this contest. Children revel in the excitement and thrill of this format:

*"I love Raven. Where you have to do all the challenges and the person with the least lives goes out – it's really exciting"*  
Ashley, aged 12. Manchester

Source: *Vox Pops International*, December 2003.

The CBBC Channel aims for a balance between format entertainment such as the game shows above, and scripted comedy. *Chucklevision* is a long running scripted comedy that offers slapstick for younger viewers. The programme exploits the British sense of humour and provides an opportunity to develop new writers.

The *CBBC Panto* is a one-off Christmas special that brings together all the most popular CBBC presenters and showcases their talents in a specially written comedy drama. This provides an occasion to develop on-screen talent and provide an opportunity to support new writing talent. It was hugely valued by audiences:

*"Belated, but sincere, appreciation for the CBBC panto on Christmas morning. Three generations of our family, aged 5 to 75, watched it together, and all enjoyed it immensely. Once again, a reminder of what good value the licence fee is. I am constantly impressed by the high quality of children's programmes on the BBC, especially the drama and news, and hope that your work is properly appreciated within the corporation. Best wishes, Diana Jeater".* Email sent to CBBC Greetings, 7<sup>th</sup> January 2004.

Other such one-offs include CBBC's contribution to the *Proms* season with *The CBBC Picnic Prom in the Park*, taking advantage of links with BBC Music and the BBC orchestras to showcase a mixture of classical music, West End musicals, and contemporary pop to give children and their families a unique opportunity to experience a wonderful combination of live music on a grand scale.

### 3.3.5 Education and Learning

*The BBC commitment was that The CBBC Channel will "stimulate learning through its connection to resources online as well as through the provision of factual programming and the exploration of life-skills within drama and quality-produced comedy and entertainment". The BBC also committed to transmitting "c. 10% schools programmes during the school day in term-time".*

The CBBC Channel's proposition is 'learning through fun' and this involves introducing an element of learning across a large part of the output whilst maintaining a balance of pure entertainment in order to maintain an appealing service for the audience. Learning and education are central themes across most of the output on The CBBC Channel. Every genre of programming includes something of value, ranging from curriculum-based schools programming to the softer values and behaviours demonstrated in our dramas. Factual programming is dealt with in detail in Section 3.3.2.

The channel aims to deliver **learning and life skills development** through much of its programming. Programmes like *Xchange* will actively encourage the audience to get involved in social activities and join clubs that connect kids with communities of shared interest. In *Class Wars* for example, schools compete against each other and the programme encourages children to work together to achieve things, fostering team based activity.

*"It is very educational because like when you watch some things it tells you lessons about what you can learn when living – the Nelly Nut Show travels back in time and tells you things about it. So yes, I think it's really quite educational and a really good thing for children to be watching." Emma, aged 12. Scotland*

*Source: Vox Pops International, December 2003*

In drama, *UGetMe* is an example of a ground-breaking format in the form of an urban comedy looking at inner city life and relationship issues. *The Story of Tracy Beaker* addresses the difficult subject of life in a foster home from an amusing and accessible point of view, using short animated segments to complement live action drama. The programme fosters an understanding of the relationships between adults and children, aiding the development of their life skills.

*"You just get into it and learn things from it like when Tracy Beaker had a bet with a friend and the friend was always cheating, so Tracy Beaker got the job. Some are comedy and some are just like educational."* Sonya, aged 9. Manchester<sup>6</sup>

*"I like Tracy Beaker and the adventure and things, its our age so we know what they're going through with the parents and things."* Kerry, aged 10. Manchester<sup>7</sup>

*Source: Vox Pops International, December 2003*

Much of the entertainment output also has a subtle learning theme. *Bring It On*, now in its third series, takes presenters and places them in challenging, real life situations. Fran and Anya were safari guides in South Africa, whilst Jake and Barney learnt to be silver service waiters at The Ritz.

This educational element is valued by audiences:

*"CBBC is different because of the learning."* Ashley, aged 12. Manchester

*"Other channels don't have much educational things on them, but CBBC does – it's good that."* Emma, aged 12, Scotland

*Source: Vox Pops International, December 2003*

The *Blue Peter Book Awards* encouraged literacy amongst children across the UK.

*Television is often cited as the enemy of books, but in the case of the Blue Peter Book Awards, it has been their champion. I've loved working with people with such a commitment to showing books and their readers in the best possible light. Both are given serious consideration, and both benefit from that close and professional attention.* Lindsey Fraser, Fraser Ross Associates

**Online content** also provides the opportunity for covert learning through its **connection to resources online** [see section 3.4, New Media for more detail]. Children are able to delve deeper into areas that interest them and expand their knowledge. The CBBC website is an extensive and comprehensive resource for all children that not

only supports broadcast material, but offers unique content to provide a greater level of detail and analysis.

*CBBC Sport* encourages children to participate in sporting activities - be it real sports such as football or playground games offering extra-curricular support. The *CBBC Art* website provides a non-judgemental creative environment for children - from entry level activities (quizzes and games) to more complex content creation (online art tools and offline makes) as well as a wealth of art-focussed factual information. All these sites are promoted via The CBBC Channel. Programme supporting websites also provide additional information. The *Xchange* website provides factual based content for children through a daily cycle of editorial features and activities; and the *Tracy Beaker* website helps children develop their literacy skills through a variety of fun online applications.

*Class TV* is a four hour block of **schools programmes** transmitted every week day during term time on the channel. This made up 33% of output in the first year since launch during the school day in term time. *Class TV* offers educational programming made specifically for use in schools but scheduled in an original way. The programmes are primarily used in the classroom and are focused on the school curriculum. *Class TV* will continue to provide a valuable opportunity to catch up with relevant repeats of educational programmes every day during term time.

*"We have very much enjoyed using many of the primary programmes shown on Class TV over this last term, in particular the daily broadcasts of the Look and Read stories as well as the various Maths and Science programmes shown throughout the morning. At the other end of the curriculum, I was personally thrilled to see the recent week of Scene programmes in the secondary block".*

Ben Clarke, Moseley, Birmingham

Source: Class TV website, BBC online

### **3.3.6 Animation**

*The BBC commitment was: "No children's service is complete without high quality animation ... CBBC can excel - at the same time stimulating the UK animation sector, exploiting opportunities for co-production and third party investment and investigating new methods of producing UK based original output using cutting edge technology".*

The CBBC Channel has had some success with animated programming, highlighted by:

- *Watch My Chops*
- *Metalheads*
- *Nelly Nut*

*Nelly Nut* is a good example of where The CBBC Channel has exploited cutting edge technology to produce UK-based original animated output.

While The CBBC Channel is constantly investigating new opportunities for new co-production and third party investment opportunities, it has never fully commissioned animated titles on its own.

In order to deliver high quality animation to its audiences, the channel has taken a pragmatic approach to developing and investing in animated content. Traditionally, animated titles have been acquired as "pre-buys" whereby the channel's investment has been well under 25% of programme budget.

The practice of pre-buying programmes has allowed the channel to deliver excellent value for money to its audiences while at the same time, providing the channel with an editorial stake in the content to ensure that the final product is suitable for its audiences. This supports the UK industry by cash-flowing animation projects through the early stages of development and production.

Since launch, The CBBC Channel has worked with a wide range of UK animation production houses, including (not exhaustive):

- Millimages (*Watch My Chops*)
- Telemagination (*Metalheads*)
- Magma (*Lilly the Witch*)
- Elephant (*Animal School*)

Going forward, The CBBC Channel recognises that it must work even harder with the UK animation sector to stimulate and support the industry and in particular, to investigate new third party investment opportunities.

The channel will continue to invest in animated programming via pre-buys as an effective way of distributing a limited amount of capital amongst the UK animated sector. Since launch in February 2002, there has been a c. 25% increase in animated programme spend.

### **3.3.7 Archive programming**

*The BBC commitment was: "Library programmes will be mostly drama, and recent comedy and entertainment, from the rich CBBC archive. The library may account for around 25% of programming. But all these proportions will vary as the channel evolves in response to audience needs."*

The CBBC Channel tries to use new content as much as possible. We believe it is important to use recent commissions often to ensure all children get a chance to view them close to first transmission. Importantly, archive programming dates very quickly for children's TV and in line with our audiences needs, whilst there is some use of high quality archive drama, there is little overall use of older archive material across the range of genres.

Archive/library programming, defined as more than a year old accounted for approximately 29% of total output in the first year since launch. (1,268 hours).

### 3.4 New Media

*The Secretary of State's approval includes the condition that "online and interactive resources must support the service and shall be developed further as the technology allows".*

*In addition, the BBC commitments were: "the online site will make available a rich array of related information in depth"; the site will "act as web guide to the wider world of the internet" and that "key to the proposal is the notion of online clubs and communities, catering for young people's passions and interests."*

#### **Online**

The CBBC Channel has a **comprehensive online resource**. It offers a wealth of learning opportunities as seen earlier as well as a vast range of content. The site is split between stand alone programme-based websites such as *Blue Peter*, *Xchange*, and *Smile*; and a 'portal' site which covers content relating to children's passions, interests and lives, which also features TV brands. This site acts as a support for both The CBBC Channel and output on BBC ONE and BBC TWO and is the gateway to all content relevant to children across BBCi. It is primarily a content driven site, offering a rich mix of age appropriate editorial, online and offline activities and interactive opportunities.

The site had 1.5 million unique users in November 2003 and was attracting more than 49m page impressions in the same period.

Over the past year, CBBCi has launched online sections on *Art*, *Get Real (issues & careers)*, *Sport*, *Games*, *Chat*, *Cartoons*, *Backstage* which reflect the wide range of children's interests and passions. *The Chat* and *Backstage* sections make particular reference to the personalities attached to the CBBC brand, giving children access to a wealth of video footage and the chance to put their questions to the stars.

Where applicable, within our various content strands, CBBC online links to the **wider internet** and websites external to BBCi. These provide additional editorial support for topics that we do not cover in detail, or as a guide to participating in charity events and activities. CBBC online also works hard to provide relevant links to the child-related content on regional websites and has included BBC Norfolk, Essex, Bristol, Bradford, Berkshire and Gloucestershire, and actively encourages regional input.

CBBC online aims to create **communities of interest** around all its output. The CBBC community, in the form of pre-moderated

message boards, allows children to discuss issues based around CBBC programmes and the various genre sections of the CBBC website. As many other children's websites have abandoned community content because of the high cost of moderation, the CBBC website provides children with a vital service: a safe environment in which to communicate with children across Britain and around the world. The site acts as a **web guide**, increasingly aiming to educate children about protecting themselves whilst online and the CBBC site includes a section on Safe Surfing.

*"Kids' Clubs Network enjoy a prosperous partnership with CBBC, working together at conferences, through features on Blue Peter and creating solutions together which can benefit children's lives. Most recently we supported CBBC to develop a unique pilot project, engaging children to use the internet to chat and learn whilst empowering them to be responsible for net safety."* Anne Longfield, Chief Executive, Kids' Clubs Network

The *CBBC Club* section online contains exclusive information on forthcoming CBBC content, both on television and online. Subscribers to a weekly newsletter are given access to a secret club area which provides them with a tailored community and online VIP environment to match their passion for CBBC.

There is a wealth of content provided by CBBC users featured across all sites including: artwork, reviews, letters, stories, tips, games ideas and news reports. CBBC is to increase the amount of user-generated content over the coming year, to make the audience feel they both belong to and own CBBC.

The site has a comprehensive feedback section. *The Club* encourages subscribers to give feedback on all aspects of CBBC and get involved. CBBC users can comment on both online and programme content via the message boards, live chat, e-mail and through the *Contact Us* section. The best messages and comments are promoted within the *CBBC Club Chat* section and the various programme websites. Children can also question CBBC presenters in live chats and video interviews. All comments help drive the various content reviews that regularly take place within CBBC.

*"The BBC's online service and websites, which are designed solely for children, are second to none in the UK."* Mike Watts, Managing Director, Novel Entertainment Ltd

## **Interactive**

The CBBC Channel has also experimented with interactive television applications where possible, and our interactive service will continue to be developed as technology allows and bandwidth becomes available. As seen earlier, *Newsround* has trialled several enhanced applications using this technology, allowing children to debate a topic following the programme such as body image, asylum seekers, and the magic of *Harry Potter*.

*CBBC Does Fame Academy* was fully interactive, with running votes and additional content and was scheduled in a way designed to encourage children to watch The CBBC Channel, premiering very briefly on BBC ONE and then throwing to a more substantial programme on the channel.

### 3.5 Repeats

*The consent stated that The CBBC Channel must have a "low repeat level". The BBC commitment was: "most programmes will transmit more than once per day (or week) though few will be seen as many as 3 times. We plan to schedule a max of 3 such play-days per year." In addition the BBC commitment stated: "There will be some use of "catch up" within the schedule, that is programmes which are shown on the new channel shortly after their first run on BBC ONE or TWO. This will make up c. 15% of channel output."*

The channel has a low repeat level, however the schedule and repeat structure outlined above did not work. The channel set out to deliver a schedule based on this BBC commitment; however, through trial and error, management at CBBC quickly understood that this schedule structure was too confusing and difficult for children to navigate.

In late 2002, The CBBC Channel changed its schedule in line with its audience's requirements. The schedule now comprises of:

- More variety during the day
- More programme repeats spread out across the whole year (as opposed to inter-date repeats)
- Special seasons and stunt weeks which reflect school year holidays and events

This revised pattern produces a schedule that is easy to navigate and has proved an important part of The CBBC Channel's success to date, reflecting British children's desire to watch UK programmes.

There is an element of catch-up programmes on the channel. However, there is far more emphasis on first-run, originated content on the channel – part of the strategy to help to drive digital take-up and reflecting the fact the majority of our audience live in digital homes.

Our most valued, originated British programmes like *The Story of Tracy Beaker* and *Kerching!* have a higher repeat rate level than the majority of the programming in The CBBC Channel schedule. Overall, programmes on the channel, outside of a small percentage of our most valued programmes, are repeated, on average 5 times per annum.

*"Nickelodeon seems to be repeat, repeat, repeat – there seems to be much more variety on CBBC."* Jackie, School Officer, North England <sup>5</sup>

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<sup>5</sup> Source: Vox Pops International Research, December 2003

### 3.6 Diversity

*The Secretary of State set out the general condition that "each service shall stimulate, support and reflect the diversity of cultural activity in the UK within the defined scope of the service"*

The CBBC Channel has done much to ensure that its output reflects the diversity of cultural activity in the UK. The **multi-genre offer** (as detailed in Section 3.3) found on the channel provides a distinctive service that **reflects the diversity of cultural activity** in modern day Britain, both in terms of content and portrayal.

*Kerching!*, the hugely successful sitcom is primarily about UK black children in which a fourteen year old boy wants to become the first dot.com millionaire. The programme was specifically created to address the balance of US sitcoms shown on other channels. In addition to a largely black cast, the programme has commissioned four black comedy writers to provide stories as the programme enters its second season. *The Story of Tracy Beaker* features a strong multi-cultural cast and this season, portrays a character that has Multiple Sclerosis – another example of the channel reflecting UK society in genuine and open manner. The programme overall focuses on a non nuclear family lifestyle and tries to portray life beyond the traditional structure.

The channel and its programmes have a wide range of multi-cultural and socially diverse presenters including: Ade Adepitan, Angellica Bell, Devin Griffin, Gemma Hunt, Konnie Huq, Anna Kumble, Ortis and Mohini Sule. The family continues to grow and the latest recruit, Rani Khanijau, will start presenting in February.

The CBBC Channel also reflects the wider UK. Last summer, the channel transmitted a campaign called *Britain's Amazing Mates*. It was broadcast from 16 different towns in every British nation and was hosted and transmitted from the children's home.

*Blue Peter Flies the World* is a special Blue Peter programme, transmitted every Wednesday and Saturday; bringing reports from countries and cultures all over the world, from Australia to Uganda. *Blue Peter Appeals* not only raise money for good causes, but increase awareness of issues with young children. The current appeal for example, working with the charity Mencap, aims to raise money to help children with learning disabilities, whilst encouraging children to understand the implications of a learning disability.

The CBBC Channel actively encourages the recruitment of staff from diverse backgrounds, such staff in turn influence programme content, aiming to reflect the diversity of cultural activity in the UK. We have also worked hard to form links internally with the BBC's Diversity Unit and take part in relevant schemes/programmes, and externally, we have taken part in ethnic minority talent events.

### **3.7 Promoting Digital Take Up**

*The Secretary of State stated that the BBC shall "commit to and undertake a vigorous and continuing campaign to promote the uptake of digital TV and radio services and equipment generally".*

The CBBC Channel has employed a two pronged approach to driving digital take up. Firstly, specific digital campaigns have been carried on all analogue channels. During 2003, 34% of CBBC zones on BBC ONE and BBC TWO marketing airtime, was dedicated to cross promoting the digital channel. There was a Top 12 campaign in June 2003, 'Where's Your Head At', comprising of 908 trails, 560 of which carried tags for the digital channel and the online site. This campaign also ran on big screens at Teen Festivals and the Blue Peter Tour, which were attended by 860,000 people. The trail also ran in cinemas nationwide prior to *Finding Nemo*, which had 9.5million admissions.

Beyond this, The CBBC Channel employs a "best of" strategy for cross-channel scheduling. *Serious Jungle*, for example, premiered on the channel three months before it was transmitted on analogue. This way CBBC ensures that programming is constantly fresh and new all year round while the analogue zones are replenished by the most successful channel brands.

### 3.8 Audiences with Sensory Impairment

*The Secretary of State's condition states "consideration be given to promoting the understanding and enjoyment of [CBBC] by viewers with sensory impairments; and that the BBC Governors should monitor the levels of subtitling, signing and audio description provided... and apply to those levels from time to time the same targets which they apply from time to time to existing BBC digital channels"*

In line with its role as a responsible broadcaster, The CBBC Channel has done much to achieve this condition. The agreed targets and actual figures, expressed as percentages of total transmission hours are as follows:

CBBC	02/03		03/04	
	Target	Actual	Target	YTD (April to Nov 03)
<b>Subtitling</b>	40%	59.7%	50%	65.9%
<b>Audio Description</b>	4%	4.0%	4-6%	4.7%
<b>Signing</b>	2%	2.2%	2-3%	2.6%

The Governors' monitor these targets on an annual basis through the Annual Report. The CBBC Channel has met or exceeded all these targets.

In addition, The CBBC Channel has simplified the scheduling of the signed zone on The CBBC Channel in order to help navigation and enable viewers to find signed programmes in a regular slot. These programmes now run from 1050 to 1120 every weekday and allow viewers to see complete signed series.

CBBC Education has a good deal of experience in making television programmes for children with special needs, some of which are transmitted on *Class TV* and we are exploring ways of developing this expertise.

## Section 4: Assessment of The CBBC Channel against conditions and commitments approved at launch, relating to how the channel contributes to the UK broadcasting industry

### 4.1 EU/UK Production

*The Secretary of State's condition was: "75% of output and investment must be made in the EU/EEA. The BBC commitment was that "around three quarters of the channel's output will be British programmes".*

The CBBC Channel has exceeded this condition at all times since launch:

	Target	1 <sup>st</sup> Year from Launch 110202 – 100203	BBC Financial Year 02/03 010402 – 310303	BBC Financial Year 03/04 YTD 010403 – 301103
<b>EU/EAA Hours</b>		3,557	3,560	2,433
% of Eligible Hours	<b>75%</b>	<b>82%</b>	<b>82%</b>	<b>84%</b>
<b>British Hours</b>		3,509	3,540	2,360
% of Eligible Hours	<b>75%</b>	<b>81%</b>	<b>81%</b>	<b>82%</b>

<b>EU/EEA investment</b>		£25.6m	£26.1m	£15.0m
% of Total Investment	<b>75%</b>	<b>98%</b>	<b>91%</b>	<b>91%</b>

## 4.2 Regional Production

*The Secretary of State's condition was: "a proportion of programme production must be allocated to companies based outside London". The BBC commitment was: "BBC Scotland will be a significant provider of programming, as will the BBC regions and regional independent companies."*

Total investment in **CBBC Scotland** across both the digital channel and CBBC on BBC ONE and TWO has increased significantly over the last four years:

	<b>00/01</b>	<b>01/02</b>	<b>02/03</b>	<b>03/04</b>
<b>Hours</b>	90	112	152	155
<b>Investment</b>	£5.2m	£6.8m	£10.6m	£10.5m

Programme highlights from CBBC Scotland include: *Yo!Diary* and *The Raven* and *The Saturday Show Extra*.

Regional production, including BBC Scotland, on The CBBC Channel is as below. Regional production hours have increased year to date, although investment is down slightly due to changes in the programme mix. As the channel beds down, it is slowly but surely growing a consistent supply base of regional production:

	1 <sup>st</sup> Year from Launch 020302 - 010303	BBC Financial Year 02/03 010402 - 310303	BBC Financial Year 03/04 YTD 010403 - 301103
<b>Regional Production</b>			
Hours – regional	72.6	73	47.2
% of Eligible Hours	8.4%	8.1%	11.4%
Investment – regional	£1.95m	£1.95m	£1.09m
% of Eligible Investment	8.5%	8.5%	7.7%

Key regional independent programmes that have featured on the channel include:

- *Byker Grove, Zenith North, Newcastle;*
- *Basil Brush and Eureka TV, The Foundation, Maidstone;*
- *Grange Hill, Mersey TV*

**Independent production** companies emphasise the impact of The CBBC Channel on the industry:

*The launch of the BBC's two digital channels for children, CBBC and CBeebies, in February 2002 has had a significant and beneficial impact on independent production companies that specialise in the Children's' sector. The number of commissions and the opportunities for commissions have increased in volume, to the extent that the BBC has become the 'first port of call' for new children's' programming ideas. Not only is the BBC the largest acquirer and commissioner of original children's programmes from UK independent production companies, but it is also the broadcaster which has the most developed an accessible infrastructure geared to commissioning from independents. Mike Watts, Managing Director, Novel Entertainment Ltd*

*"I firmly believe a healthy, well-resourced CBBC is crucial for safeguarding the future of high-quality, stimulating children's programming in the UK. With the arrival of CBeebies and CBBC, the BBC has succeeded in raising the bar at a time when investment in distinctive and varied children's content was in some danger, with financial cutbacks at CITV and a limited amount of significant local production by the cable and satellite channels. The UK Broadcast and Production communities have risen to the challenge which can only be good for the audience and the production industry as a whole." Vanessa Chapman, Managing Director and Global Controller, Programming and Strategy; Create TV & Film Limited*

*Without doubt, the two new channels have opened up the whole children's television creative business, and given us further opportunities to produce exciting new home grown programming for the specific audiences served. The fear, prior to launch, was that both channels would be so packed with repeats, and budgets so low, that new commissions were unlikely for indies. Fortunately, this has not proved entirely to be the case. Chris Pilkington, Initial Kids, Endemol*

*"[The] team at CBBC quite simply provide unique conditions for producers, writers and directors to give of their best." Peter Tabern, Childsplay Productions.*

*"Prism Entertainment's experience working with CBBC as an independent production company has been extremely successful and the BBC have been extremely co-operative in terms of creative, editorial, technical and financial support." Amelia Johnson, Director, Prism Entertainment*

## Section 5: Key Challenges Going Forward

Keeping up with its demanding audience, maintaining key programme strands, and developing new and genuinely innovative content across the entire range of genres remain the most significant challenges for The CBBC Channel.

The service will continue to build soft learning opportunities into its schedules in order to build on children's enthusiasm and passions for certain topics. Both online and on TV, The CBBC Channel aims to help children become more discerning consumers of the media on offer to them so that they may better understand the world in which they live.

Live presentation and a substantial number of live programmes set the tone of the channel and enable interactivity in all its forms, further distinguishing the channel from its competitors. The CBBC Channel has experimented with a variety of stunt weeks since launch and going forward, will concentrate on stunt weeks that add something of value to the overall schedule.

In future, The CBBC Channel will continue to encourage children to participate in the channel's output, building on the notion that "your input is our output". This will ensure that The CBBC Channel remains a unique offer for children growing up in Britain today. There are plans to extend *Newsround* and build on this unique news brand, including offering recurring interactive programmes with more in depth news and voting. The planned re-launch of the *Newsround Press Pack* for aspiring young journalists is a good example of how The CBBC Channel can build on its core offering into areas that encourage children to participate in channel's output.

*Blue Peter* still remains one of the channel's most successful factual propositions, and there are plans to extend the brand on the channel (beyond the current spin-offs of *Blue Peter Flies the World* and *Blue Peter Unleashed*) in a way that will allow more viewer participation than is currently possible on the programme when it transmits on CBBC ONE.

In the first two years since launch, The CBBC Channel has repeated some of the most valued and popular British programmes commissioned by the channel, such as *The Story of Tracy Beaker*, *Kerching!* and *Stitch Up* in response to audience demand. This schedule structure will continue to be employed, using new titles such as *Bamzooki*.

In addition, the Controller of CBBC has developed a strategy to strengthen relationships with both independents and regional production companies across all genres. The CBBC Channel is exploring this in line with overall BBC supply strategy work.

Finally, the most important challenge for The CBBC Channel is to remain a distinct and integrated service, providing a high-degree of British programming that genuinely reflects the lives of children growing up in the UK today.