

# Submission for the Secretary of State's review of the BBC's new digital radio services

March 2004

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*In October 2003 Tessa Jowell, Secretary of State for Culture, Media and Sport asked the BBC to submit a review of its five new digital radio services in preparation for the Department's own review. The BBC has prepared individual reports on each service. They accompany this paper, which summarises their main conclusions, places the new networks in the context of the overall BBC Radio portfolio and shows how they contribute to the BBC's public purposes and vision, now and into the future.*

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## Executive Summary

In the last licence fee settlement, announced by the Government in February 2000, the former Secretary of State, Chris Smith, said the BBC should: “provide a strong and distinctive schedule of benchmark quality programmes on all its services and should drive the take-up of new digital and online services.”

Following extensive research and public consultation, BBC Radio responded, in 2002, by **expanding its portfolio** of services, launching **five new digital networks**, to better serve licence fee payers. These are available on DAB Digital Radio, digital satellite television, digital cable television, Freeview and the internet.

Two of these aim to **reach audiences previously underserved** by both the BBC and commercial radio – young black audiences with *BBC 1Xtra*, and the UK Asian community with *BBC Asian Network*.

The remaining three stations – *BBC Radio Five Live Sports Extra*, *BBC 6 Music*, and *BBC 7* - aim to **deliver better value to licence fee payers** through greater exploitation of sports rights and by unlocking the riches of the BBC’s speech and music archives. *1Xtra*, *6 Music* and *BBC Asian Network* also **broaden the BBC’s support of British music**.

Across all five networks, the BBC offers listeners **an involving interactive multimedia experience**, through enhancements such as integrated websites, active message boards and the opportunity **to listen to a broad range of programming “on-demand”** for up to seven days after broadcast<sup>1</sup>. DAB Digital Radio listeners can access live text, giving them **extra information about programmes** and the facility is being extended to digital television listeners.

The new services reflect the distinctive public purpose that underpins all BBC output: **to enrich the lives of everyone in the UK with programmes and services that inform, educate and entertain**. In particular:

- **By augmenting the breadth of news coverage for young and ethnic minority audiences**, they underpin active and informed citizenship;
- **By extending the range of sport, religious, spoken word and music programming** - and broadcasting a **broad range of live music** unavailable on analogue networks - they enrich the cultural life of the nation;
- **By bringing listeners documentary, debate, and social action programming tailored for their audiences**, they contribute to education for all;
- **By bringing together online communities of interest and of ethnic background**, they help to make the UK a more inclusive society.

The new services are also **bringing benefits to Britain’s cultural and media industries**:

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<sup>1</sup> Quantity and range of programmes available through audio on demand varies between networks. Audio on demand for BBC 7 is currently very limited and there is none for BBC Radio Five Live Sports Extra.

- **By supporting UK musicians and performers** who work in genres dominated by US artists or who have not been getting their music played elsewhere on UK radio;
- **By developing writers and actors from ethnic minorities** so that the BBC acts as a training ground for the whole industry;
- **By training a new generation of journalists** from ethnic minorities.

When the Secretary of State gave consent for the new networks in September 2001, she laid down conditions requiring that, amongst other things, the services achieved high editorial standards, stimulated and supported the diversity of cultural activity in the UK and promoted the uptake of digital radio. The Secretary of State also set out specific conditions of consent for each individual service. **The BBC believes it has fulfilled all these conditions, general and specific.** *BBC 1Xtra* took time to achieve the condition that “around 10%” of its output should cover news, documentaries and social action programming. This has been met in the first full financial year of operation, with the network achieving 9.7% but further work is still needed to ensure that, in future, this level is maintained, if not exceeded.

The BBC has **worked closely with commercial radio** to grow the market for digital radio, particularly through the formation of the Digital Radio Development Bureau. This groundbreaking partnership has led to DAB Digital Radio sets becoming more widely available and has encouraged consumer take-up.

The BBC has also given **extensive promotional support for DAB Digital Radio** leading to a growth in awareness of the platform which has increased from 39% twelve months ago to 56% of the UK population now being aware of DAB Digital Radio<sup>2</sup>. Raising awareness ultimately leads to purchases and **sales of DAB radios have also escalated since the launch of the new services**, rising from 50,000 sets sold at the beginning of 2002 to 435,000 by the end of 2003 – 135,000 of which were sold in December 2003 alone. In addition, the **BBC transmission network is being extended to cover 85% of the UK population** by mid-2004, giving many more people the opportunity to receive the new networks.

Oliver & Ohlbaum Associates, who were commissioned by the BBC to provide an independent assessment of the likely market impact of the new digital networks, found that they “**are playing a vital role in driving digital penetration – especially but not limited to DAB distribution – and that this overall boost to digital has an unambiguous positive impact on the commercial sector as a whole**, given commercial radio’s almost two thirds share of the radio choice facing every new digital household (compared with just 50 per cent of the FM choice currently). This positive impact has been estimated currently at £4.5m a year, but this is likely to rise substantially in the next few years as digital listening accelerates.”

Audiences, critics and opinion formers have reacted positively to the new services. The limited official audience data available so far shows **1.4 million adults and about 253,000 children tune in to the new services each week, many of them not currently listening to any established BBC Network Radio service.** These include key groups - young people and ethnic minorities - whom the BBC Governors

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<sup>2</sup> Pan BBC Tracking Study, January 2004

have tasked the Corporation with reaching more effectively. The most recent monthly data showed that in January 2004 alone, websites for the new services generated nearly 13.8 million page impressions a month - more than *Radio 2* at 12.9 million. Within that, they received 938,000 requests for listening to programmes “on demand” through the internet and, cumulatively, audiences listened online to live streams for a total of 919,000 hours.

These are early days for the new networks, listeners are still discovering them and **BBC Radio must keep working to develop awareness**. It is also important that the new services deliver value for money to licence fee payers. The BBC and the Board of Governors will continue to monitor their performance on this closely and review their budgets annually.

New initiatives underway include the launch of an **original daily drama series on the Asian Network** in 2004, providing a £1 million a year investment in the Asian creative community. Beyond that, plans for the new services include:

- Delivering **greater variety and innovation** in programming and a **deeper multi-media experience** for listeners across all platforms;
- **Nurturing more talent** across the UK, including writers, musicians and performers;
- Giving **more support to musicians** in genres not supported by other UK radio stations;
- Increasing further the BBC’s **commitment to live music**.

The BBC will also **sustain its active partnership with commercial radio** to ensure DAB Digital Radio succeeds in the UK.

The new BBC digital radio services have extended the range and depth of the BBC’s radio portfolio. We are proud of what they have achieved.

## Section 1: Context

### What BBC Radio brings licence fee payers

For millions of people, from the Scottish Highlands to the Cornish coast, BBC Radio is part of the fabric of life. Whether they wake up to *Wogan*, *Chris Moyles* or the cut and thrust of debate on *Today*, whether they enjoy classic comedy on *BBC 7*, *Choral Evensong* on *Radio 3*, the drama of live sport on *Five Live*, catching up with what's happening in their town with BBC Local Radio, or rocking with Tom Robinson on *6 Music*, over 32 million adults - 66% of us - listen to BBC Radio each week.

Over half of all radio listening in the UK is to the BBC, with people tuning in to us for an average of 18 hours a week, amounting to over 29 billion hours of listening to our services a year.

Radio suits the busy pace of our lives and the way we live now: far from being made redundant by television or the internet, it has flourished and grown in a multi-media environment as a uniquely flexible way to interact with the world.

Commercial radio has made a major contribution to the health of the radio market, creating new stations and formats over the last 30 years and developing a substantial market for radio advertising. However, BBC Radio's contribution to our national life is different, driven by audience need and cultural patronage, not commercial imperatives.

BBC Radio speaks to many diverse audiences: it is a vital part of our democratic society, enabling debate and discussion. It creates and reflects moments that bring the nation together, from *The Official Chart Show* on *Radio 1* to *The Archers* on *Radio 4* and the *Last Night of the Proms* on *Radio 3*. It provides the chance to learn and it sets high standards of technical and programme quality. BBC Radio has at its heart a commitment to live music and a dedication to nurturing new talent. It encourages creativity and innovation: *Radio 3* commissions more new music than any other body worldwide, nurtures musical talent through the *New Generation Artists* scheme and runs the BBC orchestras around the UK. *Radio 1's One Music* initiative provides new bands with the chance to break into the music industry and even get on the *Radio 1* playlist. *Radio 4* is the biggest commissioner of new writing for broadcast in the UK. *Radio 2* puts music into context through documentaries and features and plays the broadest range of music genres such as jazz, folk, country, big band and blues.

In a world where information increasingly comes pre-selected, BBC Radio provides us with the opportunity to be surprised - to hear the *Book at Bedtime* you would never have thought to read, the news you never realised you needed to know, the new artist you never thought you would grow to love.

### **Why BBC Radio needed to deliver more**

Although BBC Radio is a constant in many people's lives, the services and programmes on our networks have always changed and evolved to reflect the changing needs of audiences. After World War Two, BBC Radio created three networks, the Home, Light and Third. By the early 1970s these developed into *Radios 1, 2, 3 and 4*, to be joined in the 1990s by *Five Live*. This portfolio has brought listeners a rich mix of programming: in-depth news analysis; live performance; music from emerging British artists; documentaries putting popular music into its social context; comedy from new writers; and journalism of depth and range.

Despite the popularity of this blend, in recent years it had become clear that UK radio was not serving some audiences properly. BBC Radio's provision for ethnic minority licence fee payers was poor: black and Asian audiences were simply not engaging with us. When 7.9% of the population is from an ethnic minority, that is not good enough. Commercial radio had some strong local stations for black and Asian audiences but they were not providing comprehensive news and current affairs coverage. And there were no national commercial stations for ethnic minority audiences on DAB Digital Radio.

The BBC and commercial radio were also providing very little speech programming targeted at children, giving them few opportunities to experience the magic of storytelling on the radio. And although BBC Radio was serving young music fans with *Radio 1* and older music lovers with a revitalised *Radio 2*, many listeners were falling through the gap between the two, whilst not finding stations that met their requirements on commercial radio. As the decades passed, there was also a growing body of popular music that could no longer be properly reflected by two networks alone.

Furthermore, we were not making the most of our archive of built speech programmes, live concerts and music sessions recorded for the BBC. We wanted to develop services that would allow listeners to hear the best of those recordings, whether again or for the first time. And we saw the possibility to deliver more choice and variety to sports fans by greater exploitation of sports rights already acquired by the BBC.

The BBC believed DAB Digital Radio and other new platforms opened up the possibility for UK audiences to have access to a much greater choice of listening than ever before, most in better quality sound. DAB also offered portability, enabling people to listen on the move, which we viewed as essential for the primary digital radio technology.

At the turn of the century, despite the BBC broadcasting its audio services on DAB since 1995 and commercial radio launching national DAB services through Digital One, it was obvious that DAB Digital Radio would not succeed unless the BBC launched new stations and content to promote the platform. Manufacturers and retailers had to be persuaded that the future of radio was digital and inspired to

produce and stock the sets people would need to receive them. They needed to know the BBC would invest in content, so they could be confident that DAB Digital Radios would be in demand. And consumers needed to be told about all that DAB could offer them and given compelling reasons to purchase digital sets.

With the ability to promote to large audiences across TV, radio and online, the BBC was better placed than anyone else to do this. But we could deliver even more by working in partnership with the rest of the radio industry and so joined with them to create the Digital Radio Development Bureau, a unique collaboration which has done a huge amount to build the profile of DAB Digital Radio in the UK.

From these first thoughts, backed up by extensive research and public consultation, plans for five new BBC digital radio stations were drawn up and presented to the Government.

Permission to launch the services was granted by the Secretary of State in September 2001 and by the end of 2002 all five were on air, available on DAB Digital Radio, digital satellite television, digital cable television, Freeview and the internet.

Throughout this process and on an on-going basis, the services have been overseen by the BBC's Board of Governors and closely monitored to ensure that they have met, and continue to meet, the Secretary of State's conditions of consent to launch. The Governors were also very much involved in discussing and approving the plans for the new services before the Secretary of State's approval to launch was sought (See Appendix 1).

## **What the new services offer**

### **More for ethnic minority audiences**

- **1Xtra** focuses on the full range of contemporary black music for a young audience, aiming to promote UK talent in genres dominated by American artists. It provides a bespoke news service, including the current affairs show *TX Unlimited*, covering issues of particular interest to the audience.
- The **Asian Network** provides news, sport, music and religion for the British Asian community. Programmes like the *Sonia Deol Show* give a forum for debate, whilst shows like *Adil Ray* play the best of new British Asian music. It also provides a range of speech and music programming in major Asian languages spoken in the UK.
- Both networks are developing broadcasting and journalistic skills amongst ethnic minorities. And they provide an entry point to the BBC for ethnic minority audiences who have previously not been well served by us.

### **Better use of the BBC archive**

- **6 Music** extends the range of our music programming, supporting British (and international) artists not generally heard elsewhere and putting popular music from the 1970's, 80's, 90's and today into context. Presenters like Tom Robinson, Andrew Collins, Craig Charles and Phill Jupitus bring to life key

genres of popular music, drawing on the rich archive of unique sessions recorded in the BBC's studios. *The Dream Ticket*, each weekday evening, also uses the archive to provide a compilation of the best concerts and sessions recorded in the past by the BBC.

- **BBC 7** broadcasts programmes from the BBC's speech archive, including comedy, readings and dramatisations, both classic and contemporary. The mix ranges from the anarchic entertainment of *The Goons* and the witty impersonations of *Dead Ringers* to serialisations of Dickens and Tolstoy. *BBC 7* is also bringing younger listeners four hours of programming especially for them every day, with *The Little Toe Radio Show* for small children and the live *Big Toe Radio Show* for 9 – 11 year olds.

#### **Greater value from sports rights**

- **Five Live Sports Extra**, a part-time extension of *BBC Radio Five Live*, brings sports fans a greater choice of coverage and uninterrupted commentaries across sports including football, rugby, cricket and golf. *Sports Extra* uses broadcasting rights already obtained by the BBC and extracts greater value from them for licence fee payers. From extra games at Wimbledon to Formula One qualifying rounds and more matches at the Cricket World Cup, *Five Live Sports Extra* brings its audience coverage of sporting events that would otherwise not be available to them. In 2002/3, *Sports Extra* broadcast 1,216 hours of commentary.

Together, the new networks contribute more than 32,000 hours a year of new broadcasting to BBC Network Radio, much of it live, an increase of 47% on hours of programming before they launched. This includes 2,500 hours of comedy, more than 2,200 hours of Asian language programming and more than 2,000 hours of news and debate.

These are not just ordinary radio stations but multimedia services, with websites that are an integral part of what they do, augmenting the on-air broadcasts. In January 2004 alone, the websites received nearly 14 million page impressions.

Most of the digital radio audience are, for the moment, listening via digital TV or the web, although 435,000 DAB Digital Radios have now been sold in the UK. Almost 14.5 million people (30% of the adult population) now claim to have listened to the radio via digital television or the internet.<sup>3</sup>

Online users can time shift programmes from all the BBC's digital radio stations using the BBC's innovative Radio Player, listening "on demand" to output from the last seven days, as well as accessing live streams.<sup>4</sup> In January 2004, people listened to live programming online for, cumulatively, nearly 920,000 hours and made 914,000 requests for audio on demand programming from the new digital networks.

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<sup>3</sup> RAJAR – IPSOS/RSL Q4, 2003

<sup>4</sup> Quantity and range of programmes available through audio on demand varies between networks. Audio on demand for BBC 7 is currently very limited and there is none for BBC Radio Five Live Sports Extra.

DAB listeners are also able to access live text, giving them extra information about the programmes, music and presenters to whom they are listening, plus live news, sports results and competitions. The same live content is also available on television screens with Freeview. This service will be enhanced and extended to cable and satellite as bandwidth and platform operators allow. All these things can create a more involving experience for audiences.

Recent qualitative research<sup>5</sup> shows that interactivity does appear to be a consistent benefit which will allow the listener to develop the relationship with their station. Information such as track details, schedules and explanation of what the network does, are key.

The new networks interact every day with their audiences and, like many listeners, are as comfortable - if not more so - doing that through e-mail, online message boards and text messaging as on the phone or through the post. Listener feedback plays a vital role in helping to shape the programming. A *6 Music* feature, on-air and online, in which listeners nominated their choices for the all-time fantasy rock band, attracted more than 26,000 votes.

Innovation in the new networks also extends beyond multimedia activity. They have used new recruitment methods to attract untapped talent, both on-air and behind the scenes - for example, *1Xtra* conducted a recruitment tour to venues including youth clubs and bars, to search out people expert in and passionate about contemporary black music - and re-engineered production techniques to deliver energised live programming at low cost. They have created platforms for new British artists who could not get on the radio before and taken a fresh approach to providing news and current affairs programming for young and ethnic audiences.

Listeners are now discovering the new networks and enjoying what they do. The first official audience data, measuring listening from July to December 2003,<sup>6</sup> shows that 1.4 million adults and 253,000 children are tuning in each week. We expect those figures to grow as gaps in the digital radio transmission network are filled and as more reasonably priced DAB Digital Radio receivers are produced. Promoting DAB Digital Radio as a platform, the BBC ran two major multi-media marketing campaigns in 2003, including television and radio trails, as more sets became available.

Things are moving quickly: more than 30 manufacturers brought DAB Digital Radios to the marketplace in 2003 and whereas sales were previously restricted to specialist retailers, high street stores like Argos and John Lewis are now stocking them. Fifty percent of sales revenue from radios sold in Dixons, the UK's leading high street retailer of consumer electronics, is now attributable to DAB Digital Radio sets. Sainsbury's, Tesco and Asda all sold DAB Digital Radios in some stores for Christmas 2003.

This is work in progress. Our digital radio services are still very new and are experimenting with programmes, presenters and ways of communicating with their audiences. We expect them to take risks and the results will not always be successful: if they always play safe they will not be doing their job.

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<sup>5</sup> Conducted for BBC Radio by trbi, December, 2003

<sup>6</sup> Rajar Ipsos – RSL. Note figure for children is based on a small sample.

Some of the challenges we set ourselves in launching the new stations have proved to be more difficult than we thought. Simply making people aware of the new services has been tough. Awareness ranges from seven to 10% for those services brand new to the market - *BBC 7*, *1Xtra* and *6 Music* - to more than 20% for the *Asian Network* and *Five Live Sports Extra*, which benefit from established analogue brands. We need to do better than that.

Overall, though, we believe the BBC's newly enlarged portfolio of 10 national networks is bringing, to a broader audience, more distinctive, original, high quality radio listening than they have ever had before.

## Section 2:

### **How the BBC's new digital radio services fit within and contribute to the public purposes of the BBC**

In designing and developing the BBC's new digital radio services, we have focused on bringing licence fee payers distinctive networks, shaped not by commercial imperatives but by the same public purposes that have guided the development of all our television, online and other radio services. We have been constantly influenced by what is already available in the UK radio market and the need to complement rather than compete directly with existing services.

Our aim in launching the new digital services has therefore been to maximise the potential of BBC Radio to build public value by **enriching the lives of everyone in the UK with programmes and services that inform, educate and entertain**. Specifically, the new services contribute towards the BBC's aim to:

- **Underpin active and informed citizenship by providing trusted, impartial and in-depth news and information that helps people to make sense of the world;**
- **Enrich the cultural life of the nation by enabling the UK's best creative talents to provide a diverse range of memorable, uplifting and enjoyable programmes;**
- **Contribute to education for all by creating a wide range of accessible programmes and services that feed curiosity and enable people to learn throughout their lives;**
- **Help to make the UK a more inclusive society by providing programmes and services that connect communities, bring people together and encourage participation.**

This section takes each of these purposes in turn and considers how our new digital radio networks have contributed to their fulfilment. It also describes how the new services bring benefits to the UK creative and media industries.

#### **Underpin active and informed citizenship by providing trusted, impartial and in-depth news and information that help people to make sense of the world.**

- The new digital networks are **complementing the breadth of news coverage** available across BBC Radio. News and current affairs are key elements in the output of the *Asian Network*, *1Xtra* and *6 Music*. Each of these networks has a dedicated news and current affairs staff: the *Asian Network* alone has 45 journalists; *6 Music* has eight and *1Xtra* has 20. These teams, supported by the resources of BBC News, provide news services tailored for their

audiences. Between them, the three networks together broadcast more than 2,500 hours of news, debate and documentaries a year<sup>7</sup>.

- The new networks have, in particular, **improved the BBC's news coverage for ethnic minority audiences**. *1Xtra's* distinctive service focuses on issues of interest to a young, primarily black, audience both through regular news bulletins and the two hour news programme *TX Unlimited*, broadcast every weekday afternoon. The news agenda is often different to the mainstream, reflecting audience needs. The murder of two black teenagers at a New Year's Eve party in Birmingham in 2002 was covered by the mass media but *1Xtra* continued to report on the ramifications long after the mainstream media moved on.
- *1Xtra's* bespoke *TX News* service also draws on BBC correspondents overseas to deliver **international news of particular interest** to its audience. Stories covered include why British parents are sending their children to Jamaica for schooling and the allegations of rape against American basketball star Kobe Bryant. The network's closest commercial equivalent, Choice FM in London, limits its news coverage to eight bulletins a day, five days a week.

#### **Case Study**

**In April 2003, *1Xtra's* news programme, *TX Unlimited*, broadcast a report exposing how drug gangs were evading security at Kingston airport in Jamaica, getting drugs onto flights destined for the UK. The story, not previously covered elsewhere, was of particular interest to the audience, many of whom have roots in the Caribbean.**

**It detailed the use of ion scanners which have been installed with the help of British officials, and revealed the difficulties in preventing drug trafficking when there was corruption among some airport employees. The report also contained interviews with some young British women held in Jamaican prisons who had been caught acting as drug mules.**

The *Asian Network* reports on and debates what is happening in the UK's Asian communities and **brings listeners a British Asian perspective on news** of national and international importance. Audiences are also kept informed with **regular news from the Indian sub-continent**, in English and a range of Asian languages that would otherwise not be heard in the UK. The *Network* gave extensive coverage to the bomb blasts in Mumbai of August 2003, long after other media had moved on.

Approximately 800 guests have appeared on *Sonia Deol's* weekday magazine show since launch, including David Blunkett, Home Secretary, Gurbux Singh, former head of the Commission for Racial Equality and Ken Livingstone, Mayor of London. There is no equivalent show on UK Asian commercial radio.

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<sup>7</sup> Forecast figure for 2003/4

*6 Music* brings listeners national and international news, as well as a **music news service**, with bulletins every half hour from 7.30 am until 9.30 pm, five days a week. In addition, a music news feature programme, *The Music Week*, is broadcast weekly, giving a digest of the week's music news and extending coverage of particular stories, such as the death of singer-songwriter Robert Palmer. The programme also examines what's happening in the music business world, including the changing fortunes of record companies. The network employs four news journalists and four full-time music journalists, including a former editor of the NME (New Musical Express) and uses a network of freelance reporters across the country, as well as drawing on the resources of BBC News.

In addition, *1Xtra*, the *Asian Network* and *6 Music* also provide a **forum for debate**, on-air and online, about issues that matter to their audiences.

#### Case study

During the Iraq War, the *Asian Network* acted as a sounding board for British Asians, giving all sorts of people from across the country a place to air and exchange opinions which would otherwise not be heard.

The *Network* broadcast views from women's groups, housewives, old people's luncheon clubs, students, Asian business people, faith communities and the Asian creative community – writers, dancers, artists. It also sought to represent opinions from a broad range of geographic locations: the North; North West; East and West Midlands; as well as London. The *Network's* online message board attracted scores of participants.

*BBC Asian Network* encourages the Asian population to keep abreast of current affairs and air their views in five Asian languages as well as English. **The Network has 2,210 hours of Asian language programming a year**, with broadcasts in Hindi-Urdu, Punjabi, Mirpuri, Bengali and Gujarati. Additional Asian language content is available overnight, when the *Asian Network* broadcasts *BBC World Service* programming.

**Enrich the cultural life of the nation by enabling the UK's best creative talents to provide a diverse range of memorable, uplifting and enjoyable programmes.**

All BBC Radio services have at their heart a commitment to celebrating British culture and nurturing UK talent. Musicians, writers, composers and performers all benefit from BBC Radio's commissioning and support; audiences gain from the varied blend of content this patronage delivers.

The new digital radio networks increase the ways in which we can celebrate the cultural richness of the UK. Entertainment is also key to what the new networks bring audiences, whether through hearing rarely broadcast recordings of The Rolling Stones playing live on *6 Music*, chuckling with *The Goons* on *BBC 7* or listening to commentaries from Wimbledon on *Five Live Sports Extra*.

## Music

- The **range of genres** offered on BBC Radio has increased as has the depth of coverage for many. For example, contemporary British Asian music, heard weekly for two hours at night on *Radio 1*<sup>8</sup> is available every day on the *Asian Network*. Contemporary black genres like garage and hip-hop get far more coverage on *1Xtra* than is possible on *Radio 1*, which covers a much broader mix. *6 Music*'s specialist programmes cover genres not focused on elsewhere: Bruce Dickinson's *Freak Show* features psychedelia and electronica whilst Brinsley Forde's *Lively Up Yourself* reflects the best of reggae, rock steady, ska and dub.

### Case Study

**Before the launch of *1Xtra*, young British African-Caribbeans could not hear the music they enjoyed on national radio, outside *Radio 1*'s specialist shows. Many were only able to hear what they wanted on often erratic, unprofessional and unlawful pirate stations; others could not receive any service at all. *1Xtra* brings them garage, hip-hop, RnB and a range of other contemporary black music, 24 hours a day, with an emphasis on playing the music of UK artists.**

**The network features British presenters, new to national radio, with a passion for their music, including Rampage, Letitia and Ronnie Herel. *1Xtra* maintains the BBC's standards of quality and impartiality whilst also having a good reputation with the music industry and credibility with the audience.**

- *6 Music* also strongly features album tracks and artists who lack mainstream commercial appeal. **Album tracks make up 13% of the music on *6 Music* and 63% of music on the network never made the Top 20 singles chart.**
- From classical to reggae, from pop to hip-hop and folk, BBC Radio is steadfast in **supporting British music**, nurturing home-grown talent, established or unknown. The new services enable us to do this more comprehensively. *1Xtra* has been credited by music professionals for transforming the contemporary black music scene in the UK, supporting artists like UK garage vocalist Gemma Fox and Dizzee Rascal who, in 2003, became the first rapper to win the prestigious Mercury Music Prize. **More than 50% of the music played on *1Xtra* is British.**

**"Gemma Fox is a single parent who up until signing her deal was reliant on state benefit and had very few opportunities ahead of her. I can't emphasise enough the importance *1Xtra*'s support has made to all our lives and doubtlessly countless other artists coming from the same place as us."  
*Jamie McCann, Manager for Gemma Fox***

- The *Asian Network* is also **making a difference to young British Asian talent**. Singer Jay Sean who, within months, went from being unknown to having a mainstream chart hit said at the 2003 Asian Music Awards that he owed much to the *Asian Network*'s support.

<sup>8</sup> Bobby Friction & Nihal, Fridays, 3 – 5am.

"I wouldn't be where I am today without the support of the **BBC Asian Network** - the station has backed me from day one with interviews, live appearances at the Summer Melas and helping to promote myself to the mainstream. A year ago I was unknown on the music scene, I have managed to get recognition in the mainstream by being playlisted on the station playlist, being airplayed on **Radio 1** and **1Xtra**. I was given the chance to perform on Top of The Pops with my debut single and all this would not have been possible without being picked up by the **BBC Asian Network** - the station for responsible for getting Asian artists recognised in the music industry."

*Jay Sean, artist*

- There is something special about **live music**, an edge, a grit, not always present in a recording studio. Live performance is a key indicator of an artist's expertise: commercial recording techniques can iron out not only imperfections but also some of the character that can provide unique musical experiences. BBC Radio aims to bring that magic into every home in the country, to all music lovers whatever genres they embrace and to **support live music making as part of the cultural life of the UK**.
- No other broadcaster plays anything like as much live music as the BBC and the amount and range offered has been substantially augmented by the new digital services. In total, **the new services brought 382 new hours of live music to audiences in 2002/3** and this is expected to grow to over 560 hours in 2003/4. As well as enjoying performances from big name artists, audiences can hear new and established artists playing live, who are not heard regularly elsewhere. **6 Music alone has recorded 480 new sessions since launch** with artists including Billy Bragg and Calexico. The network also recorded live performances in 2003 at seven festivals and four other events. *1Xtra* broadcasts live from concerts, festivals and club nights every week, visiting more than 60 venues across the UK in its first year.
- *6 Music* has also mined the BBC music archives to bring **the best live recordings** to its audience, including classic concerts: The Rolling Stones at Leeds University in 1971; the Kinks at the Rainbow Theatre, London in 1977; REM at Rock City, Nottingham in 1984.

#### **Case Study**

In 2002 and 2003, **6 Music** was the sole media partner for the Summer Sundae festival in Leicester. Started in 2000, the festival, held at De Montfort Hall on the outskirts of the city, has an intimate, family friendly atmosphere and attracts top acts. Performers in 2003 included American country artists Emmylou Harris and Steve Earle, singer Chrissie Hynde and Ian McCulloch, lead singer and songwriter of legendary indie band Echo & The Bunnymen.

**6 Music** broadcast live throughout the festival. Artists interviewed and recorded by **6 Music** at Summer Sundae include Billy Bragg, David Byrne, The Gotan Project, Chumbawamba, Beth Orton, Cornershop, Calexico, Kosheen and the Stereo MCs. As well as on-air broadcasts, the festival was

comprehensively covered in words, audio and pictures on the *6 Music* website. The festival organisers have commended *6 Music*, saying that the partnership with them “has been central to the success of the festival”.<sup>9</sup>

- The new networks also **bring music from around the world to listeners**, sounds and voices that would not otherwise be available to them. *1Xtra* has broadcast live from the Miami Carnival, the Hip-Hop Power Summit in Puerto Rico and the Jamaican “Sting” musical festival.

#### Case study

In early spring 2003, *1Xtra* brought the Trinidad Carnival to life for listeners in new ways and encouraged them to go online to find out more about it. As well as live broadcasts the network created a mini website with audio, video, pictures and facts and figures about Trinidad & Tobago. Information included the carnival’s history, the foundations of soca and details of life in Port of Spain. Those wanting more material could click through to the BBC News in-depth country guide. Two listeners also went to the carnival with *1Xtra* and reported back online.

#### Speech

- *BBC 7* enables audiences to enjoy **entertaining speech radio** without going to *Radio 4*, which some audiences, particularly younger listeners, find off-putting or intimidating. In its first year, *BBC 7* broadcast:
  - **2,500 hours of contemporary and classic British comedy**, including *Round the Horne*, *Dead Ringers* and *I’m Sorry I Haven’t a Clue*.
  - **2,500 hours of new and archive readings and drama** including Louis de Bernieres’ *Captain Corelli’s Mandolin*, landmark productions like *The Forsyte Chronicles* and classics like Leo Tolstoy’s *War and Peace*.
- Children’s programming on *BBC 7* makes all sorts of subjects, from physics to poetry, fun and accessible. *BBC 7* broadcasts **two hours of live programming for 9 – 11 year olds every day** on *The Big Toe Radio Show* and **two hours a day**<sup>10</sup> of stories for younger children on *The Little Toe Radio Show*.
- Established and new writers have been given a new platform, with *The Big Toe Radio Show* on *BBC 7* commissioning **new stories for children**. For example, popular authors Debi Gliori and Neil Arksey, both took on difficult and controversial issues. Gliori’s story, *The Pits*, dealt with ideas of good and evil, while Arksey’s *Brighton Rocks* told of a girl who moves with her single mum to a new town.
- *BBC 7* has also invested in discovering **new British comedy performers for radio**, sending trainee producers to trawl comedy clubs looking for new talent to showcase on the late night series *Spanking New on 7*. Seymour Mace,

<sup>9</sup> Richard Haswell, Performance Director, De Montfort Halls and Leicester City Council

<sup>10</sup> Little Toe is broadcast from 7am – 8am each day and repeated from 3pm – 4pm.

whose quirky, fast-paced routines featured in series one, went on to win the Manchester City Life *Comedian of The Year* award in November 2003.

## Sport

- A vital part of British culture, sport brings communities and nations together to celebrate individual and team achievement, testing our finest players and athletes against each other and challengers from around the world. *Five Live Sports Extra* has built on the achievements of *BBC Radio Five Live* to offer a more comprehensive live commentary service across major sports, such as football and cricket and **greater choice for listeners, with 1,216 hours of broadcasting** in 2002/3.

**“*BBC Five Live Sports Extra* has been an excellent development for cricket. The game has benefited enormously from the increased level of exposure it has received around the world through online and digital access, especially at a time when we have introduced an exciting new version of the game in the form of Twenty20 Cricket. The England and Wales Cricket Board relies very heavily on our broadcast partners’ ability to reach new audiences which the BBC’s new digital radio platform achieves on a global scale. It is a great example of how technology is driving the marketing of sport throughout the world.”**

***Tim Lamb, Chief Executive, England and Wales Cricket Board***

- *Five Live Sports Extra* has also comprehensively covered **major events in minority sports** such as the British Basketball League play-off final and the Ice Hockey Super League play-off final.

**“All media coverage is key to our sport and having live play-by-play of our finals added to the whole event. I’ve heard tapes of the broadcast and it was fantastic, a real show. We are not used to hearing play-by-play in British accents but those guys were great! When you see the BBC at your event, you know, the microphones and all, it just makes it feel like a big deal.”**

***Paul Rushforth, Player, London Knights Ice Hockey Club***

- ***BBC Asian Network*** carries extensive sports programming, with commentators, such as Kamlesh Purohit and Deepak Patel, giving an Asian perspective on matches of specific interest to the audience. The *Asian Network* did live commentary of the India versus Pakistan game during the Cricket World Cup, unavailable elsewhere on UK radio.
- The *Asian Network* also works with sports organisations to **raise the profile of British Asians in sport** and encourage participation from the Asian community. The England and Wales Cricket Board has commended the *Asian Network* for promoting the game in the UK’s Asian communities. Jawaid Khaliq, the world IBO boxing welterweight champion from Derby also wrote to thank the *Asian Network* “for the brilliant coverage of my fights.”

## Religion

- Religious programming forms an important part of the *Asian Network* schedule, with **11 hours of devotional programming weekly** as well as special broadcasts for festivals including Diwali, Ramadan and Vaisakhi, which totalled 56 hours in the first year.

## Contribute to education for all by creating a wide range of accessible programmes and services that feed curiosity and enable people to learn throughout their lives.

From programmes like *The Moral Maze* on *Radio 4* to *Sunday Surgery* on *Radio 1*, BBC Radio offers an extraordinary variety of opportunities for informal learning. Now the BBC's new digital radio services are offering listeners new learning opportunities:

- **Children can develop listening and debating skills** and learn about a wide variety of subjects through the daily, two hour, live *Big Toe Radio Show* especially for them on *BBC 7*. Children also play a vital role in making the shows: nearly 800, from across the country, have appeared live on the programme in its first year.

**“Children have a natural feel for poetry. The great thing about the programme [*The Big Toe Radio Show*] is that it exploits their love of words. Too often, when they're writing poems in school it's to achieve targets. On *Big Toe* writing poetry is all about excitement, joy and fulfilment.”**

***Poet Ian McMillan who has appeared on The Big Toe Radio Show several times, reading his own poetry and encouraging children to create their own.***

- **Documentaries on *1Xtra* give a young audience the chance to learn about and examine often difficult subjects not covered elsewhere** on UK radio. For example, *The N Word* investigated the increasing use of the word 'nigga' in black music and was followed up with a lively studio debate. Forty three original documentary features, ranging in length from 15 to 30 minutes, were broadcast by *1Xtra* in its first year, covering topics ranging from the rise of gun crime to the lack of black high-level competitive swimmers.
- **Specialist programmes on *6 Music* give people the opportunity to hear and learn about new genres of music that they may not have experienced before.** On his weekly *Funk Show*, Craig Charles explains the roots of the music he plays; on his weekly *Lively Up Yourself* show, Brinsley Forde gives listeners an understanding of the history and social context of reggae.
- **Essays and documentaries on *6 Music* put popular music into context** and have a regular place in the schedule, with 45 new ones broadcast in 2003. The network also broadcasts 10 hours a week of documentaries from the BBC archive, with highlights including *The Beatles Story*, narrated

by Brian Matthews and *The Rolling Stones Story*, presented by Alexis Korner – both audio snapshots of their time.

- **Audiences can explore classic and modern literature and drama on BBC 7**, with more than seven hours broadcast every day in the network's first 12 months, totalling more than 2,500 hours a year. Since the network extended its broadcasting hours in December 2003, this has increased to nine hours a day. Classic serialisations in the first year included Tolstoy's *War and Peace*, *Tess of the D'Urbervilles* by Thomas Hardy and Muriel Spark's *The Prime of Miss Jean Brodie*. Modern works featured include Robert Harris's *Fatherland*, Isaac Asimov's *Foundation Trilogy* and Margaret Atwood's *The Handmaid's Tale*.
- **BBC Asian Network has developed new forums for people to learn from each other.** The *Sonia Deol Show* carries discussions and interviews on a broad range of issues from plastic surgery to asylum seekers and plans for citizenship tests. In 2003 the show took more than 10,000 calls from listeners.
- **Social action campaigns enable listeners to learn more about various issues that may affect their lives.** 6 Music's *Think Drink* campaign in summer 2003 covered drink awareness, focusing in particular on people attending music festivals like Glastonbury and Creamfields who may drink large amounts of alcohol at these events without considering the consequences. Subjects tackled by *1Xtra* include coping with student debt and the dangers of skin lightening. *1Xtra* and *BBC Asian Network* also participated in *Hitting Home*, the 2003 pan-BBC campaign tackling domestic violence, with features specially tailored for their audiences. In addition, in February 2004, they took part in *Taking Care*, a pan-BBC campaign focusing on children in care, again broadcasting material of specific interest to their listeners.

#### **Case Study**

On his *Evening Sequence* show on 6 Music, broadcast four nights a week from 7pm – 10pm, Tom Robinson gives listeners the opportunity to develop a deeper understanding of popular music, its context within our culture and the interdependence of musical and social trends. As part of the show, he regularly features specially commissioned documentaries, which have included: *Teenage Clicks*, three programmes looking at the impact of the internet on the record industry and the way we may consume music in the future; *Road to Nirvana*, four programmes exploring the music that preceded the globalisation of grunge and examining the rise of the band Nirvana; and *In the City*, four programmes celebrating the music scenes of different cities in the UK, including Bristol and Sheffield.

In addition, two hours a week of documentaries from the BBC archive are integrated into the *Evening Sequence*, with those broadcast ranging from *What's The Story*, charting the rise of Oasis, to *Dark Star*, telling the story of the legendary American singer Jim Morrison.

## Help to make the UK a more inclusive society by providing programmes and services that connect communities, bring people together and encourage participation.

All BBC Radio services are now multimedia, using digital technologies to bring audiences a variety of content to enhance their listening and bring people together around common themes. As networks that were conceived from the start as multimedia services, the new digital stations have been particularly strong in **bringing together communities of interest and ethnic background**, with on-air debates often continued online. Divergent voices are given a platform on message boards whilst sensitive hosting by the BBC ensures standards of trust and respect are maintained.

- Although the UK's Asian population is concentrated in cities like London and Birmingham, there are Asians living all over the country. Those geographically isolated from larger Asian communities have been particularly appreciative of the **meeting place offered by the Asian Network online**. Debates on subjects as diverse as over-protective mothers, the state of the Bollywood music industry and asylum seekers have brought together participants from all over the UK. The number of monthly message board users since launch reached a high so far of over 14,000 posts in October 2003.

**“It's the only place where I can meet like-minded individuals and share experiences. I live in a small town with few Asians.. The Asian Network..is my saving grace in an ordinary and incredibly boring working life.”**  
*Hardip, age 29 replying to a question on why he used the Asian Network message board*

- **Communities of interest** are also being drawn together by the new digital networks. *6 Music* has brought together music fans online to compare notes on memorable concerts from the past, attracting **reminiscences of great music moments from around the country**: Talking Heads in Penzance in 1977; Queen at Wembley in 1986; The Who at Bingley Hall, Stafford in 1976.
- *1Xtra's* message boards are **the major forum in the UK where fans of black music can post their thoughts** on drum & bass, hip-hop, RnB, and dancehall as well as national and international news. This online community receives just over 4,000 posts per month<sup>11</sup>. All the *1Xtra* DJs regularly post on the boards and make use of the audiences' thoughts and views in their broadcasts.

### Case Study

**BBC 7 has created its own community of classic speech radio fans who regularly put forward their own ideas for programmes they would like to hear**

<sup>11</sup> Average across Jan-Dec '03

**broadcast. When Barry Cryer presented a series of themed evenings on comedy through the decades in May 2003, the content of the final programme was chosen by listeners using the message board. In December 2003, he also presented the network's *Christmas Selection Box*, again using programmes selected by the audience online. BBC 7's Head of Programmes also writes a weekly e-mail newsletter (also available on the website) giving recipients advance information about the network's plans and the opportunity to comment on them.**

## **Bring benefits to the UK creative and media industries**

The new services have been developed to provide distinctive new programming for licence fee payers, different to what is available elsewhere. But by investing in these new networks we also aim to create broader benefits for the creative and media industries.

### **Nurture new and established British talent**

Supporting writers, musicians and other performers is key to what BBC Radio does and we have already described above how the new services are enriching the diverse cultural life of the UK (pages 13 -18).

### **Find and develop new radio talent**

The new digital services are also bringing new talent into the radio industry both on- and off-air. *1Xtra* advertised in the black press and went on a recruitment tour to colleges, youth clubs, night clubs and bars. Over 700 applications were received, of which over half were from ethnic minorities. 49% of the *1Xtra* staff is from an ethnic minority background.

**“About this time last year I was literally stacking shelves in my local Sainsbury's. Now I'm working with the country's best RnB DJ and getting my ideas on air – how cool is that?”**  
**Mark Wilberforce, *1Xtra* recruit**

### **Support DAB Digital Radio**

One of the BBC's main goals in starting the new services has been to **stimulate the market for DAB Digital Radio**. The BBC and commercial radio formed the Digital Radio Development Bureau (DRDB), a partnership presenting a united industry to consumer electronics manufacturers and retailers. Until the BBC announced its intention to launch the new services, most of these firms were showing little interest. The DRDB has been crucial in changing perceptions. For more details see *Section 4*.

### **Section 3: Performance of the BBC's new digital radio services against consent**

When, in September 2001, the Secretary of State granted consent for the BBC to launch five new digital radio services, she laid out a number of general conditions to apply to all of them and some specific objectives for each network. **Conditions specific to networks are addressed in the individual reviews for each contained in this report.** This section summarises the BBC's performance against the general requirements.

- 1 "That high general standards in all respects (& in particular in respect of content, quality and editorial integrity) be maintained in relation to each service."**
- All the new digital networks are expected to meet the editorial standards of the BBC. They are overseen by the Director of Radio & Music and her management board and all but the *Asian Network* are under the operational management of one of the controllers of the established radio networks.
  - Quarterly reviews of the new and established networks are conducted by the Director of Radio to assess their performance. More comprehensive Annual Performance Reviews are also conducted for each network.
  - Programme review boards have been conducted periodically for internal critiquing of content from across BBC Radio, including the new services. These reviews have been established as weekly events from January 2004.
  - Feedback from writers and artists indicates that production standards on the new networks are high quality:

**"I think the production was outstanding and was totally awestruck at Andrew MacIntosh's amazing interpretation of my story. Deeply impressive. He squeezed every ounce of meaning out of the text and even had me in floods of tears at the old chef's explanation of how to get into heaven and also when Succoth dies. And heck, I knew the story in advance. So, laurels to everyone involved in making *The Pits* so brilliant".**  
***Debi Giori, children's author who wrote *The Pits* especially for *The Big Toe Radio Show*.***

- Staff joining the new networks receive training in areas including health and safety, voice development and leadership as well as technical skills. Journalists joining *1Xtra* undergo comprehensive training in all aspects of news development from creating packages to understanding their legal responsibilities. The *Asian Network's* sports team was advised by journalists from BBC Sport, all experienced in broadcasting on *BBC Radio Five Live*. All producers on the new networks are given training in the BBC's producer guidelines, while all presenters are briefed on the regulations surrounding taste and decency.

- The new networks have won a number of industry awards. At the hotly contested Sony Radio Academy Awards, 2003, *BBC 7* won a Gold, the highest possible accolade. In winning the award, for Station Sound, *BBC 7* beat competition from established stations including Xfm and Kiss 100.

**"*BBC 7* reflects beautifully the entertainment values of its programming throughout its presentation and sequences. The writing style of its promotions is loaded with ideas, flair and wit. It is sure to capture the hearts of anyone who shares its passion for great radio comedy, stories and drama".  
*Judges' citation for Station Sound Award, Sony Radio Academy Awards 2003***

- The *Asian Network* was also nominated for the Station Sound award and won a Sony Bronze for Interaction with *The Sonia Deol Show*.

**"Proud, buzzy, fun and plugged into its listeners. A fully joined-up station sound employing clever on-air promotional techniques and lively, enjoyable presenters. The judges were particularly taken by the originality, high production quality and effectiveness of the station's on-air musical idents."  
*Judges' citation about BBC Asian Network for Station Sound Award, Sony Radio Academy Awards 2003***

**"This programme bravely tackled what was obviously a taboo topic for the Asian audience, that of rape. The judges felt that Sonia Deol's likeable and warm presentation style engendered trust with callers which encouraged them to discuss a very distressing topic. Sonia particularly impressed the judges in the way she gave callers time on the programme. She never rushed them but the programme remained absorbing. This took real talent and Sonia has it."  
*Judges' citation for Interaction Award, Sony Radio Academy Awards 2003***

- *6 Music* was nominated for Digital Terrestrial Station of the Year, whilst the network's *Mid Morning with Gideon Coe* received a Bronze in the highly competitive Music Programming Award, beating many established programmes.

**"*BBC 6 Music* has discovered that there is indeed a fertile gap between *Radio 1* and *Radio 2*. A station which cares about its music - whether recorded, live or archive, and one that takes the time and resources to offer well-produced features."  
*Judges' citation for Digital Terrestrial Station of the Year, Sony Radio Academy Awards 2003***

**"Gideon is a real radio friend. Ego-free, passionate about music. He's the best kind of music expert - not a record shop bore but blessed with a throw away authority. The show flows wonderfully."  
*Judges' citation for the Music Programming Award, Sony Radio Academy Awards 2003***

- At the 2003 Asian Music Awards, the *Asian Network* was named Best Asian Radio Station and *1Xtra*'s Panjabi MC won the Best Radio DJ award. *1Xtra* also won two awards for its launch film, *Street Music* - a Silver British Television Award and a "Silver Pencil" in the D&AD<sup>12</sup> Awards.

**2 "That the BBC Governors monitor the implementation of the new services and report each year in their annual report on their delivery in line with the BBC's commitments and the conditions set including an analysis of the distinctiveness of the service."**

The Governors have overseen the new services since their inception and monitored their performance to ensure their compliance with the Secretary of State's conditions of consent to launch. For details, see *Appendix 1*.

**3 "That the BBC must deliver the format as proposed for each service and meet all the commitments set out in the information from the BBC. The fact that some aspects of the format and commitments to which the Secretary of State attaches particular importance form the subject of express conditions in part 2 of this schedule does not prejudice the more general effect of this condition in relation to the services concerned."**

The BBC has in each case delivered the proposed format and has met the conditions under which consent was granted. *BBC 1Xtra* took time to achieve the condition that "around 10%" of its output should cover news, documentaries and social action programming. This has been met in the first full financial year of operation, with the network achieving 9.7% but further work is still needed to ensure that, in future, this level is maintained, if not exceeded.

Detailed analysis of performance against consent is contained within the individual reviews for each service.

**4 "That the BBC shall draw up and publish a plan for promoting digital television and radio services by the end of 2001 and shall commit to and undertake a vigorous and continuing campaign to promote the uptake of digital TV and radio services and equipment generally."**

The BBC has been a vigorous advocate for digital radio, promoting its benefits to consumers, manufacturers and retailers. It has also partnered commercial radio, through the Digital Radio Development Bureau, to grow the market for DAB Digital Radio. See *Section 4* for more details.

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<sup>12</sup> An education charity which aims to inspire and promote good design and advertising.

**5 “That each service shall stimulate, support and reflect the diversity of cultural activity in the UK within the defined scope of the service.”**

From the *Asian Network*'s support of new British Asian music to *1Xtra*'s promotion of UK garage artists, the BBC's new digital networks are already making a major contribution to the diverse cultural life of the UK. *6 Music*'s partnership with Summer Sundae in Leicester gave a national platform to a new local festival. The *6 Music* Chart, launched in November 2003, promotes artists who have never featured in the UK album chart.

Writers, new and established, are finding outlets for their work on *BBC 7* and the network is encouraging listeners to take up their pens with creative writing initiatives like the Vagon poetry competition, scheduled to coincide with broadcasts of *The Hitchhikers Guide To the Galaxy* in March 2003 and *Know Your Place*, in which listeners wrote about the places closest to their hearts. The winning entries included essays on Yakusugiyama mountain in Japan and memories of a first kiss at Hammonds Pond in Carlisle.

**6 “That all new radio services shall be available on the same basis as other radio services, via the internet and digital satellite.”**

All the BBC's new digital radio services are available on DAB Digital Radio, the internet<sup>13</sup>, digital satellite, digital cable television and Freeview. On the internet, much of the programming from the new networks is also available for people to listen to “on demand” for seven days from broadcast, through the BBC's Radio Player.

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<sup>13</sup> Five Live Sports Extra is available on the internet when rights allow

## **Section 4: The BBC's role in growing the market for DAB Digital Radio**

### **Compelling content and creative promotional campaigns**

Manufacturers, retailers and commercial radio companies all testify to the role the BBC has played in developing the market for digital radio. Our efforts in launching new services and promoting them and digital radio in general, have been critical to the success of DAB Digital Radio as a technology.

Sales of DAB Digital Radios have escalated since the launch of our new services, rising from 50,000 sets sold at the end of 2001 to 135,000 by January 2003 and 435,000 by the end of the year – an increase of nearly 800% in just two years. There is strong evidence to suggest these figures have been limited by the supply of radios: more would have been sold if greater quantities had come off the production lines.

**"We could have sold three times more (digital radios) than we actually had due to lack of stock as our systems showed that demand exceeded availability by 300%. There has been huge demand but availability had not kept up. "**  
***Maria Thompson, Commercial Director, Argos***

### **The role of new BBC services in driving take-up**

Research carried out between October and December 2003 showed that 68% of people who had bought a DAB Digital Radio had done so to receive new services. When asked if there was a particular service that they had bought their set for, 26% of people - more than for any other service - mentioned the specific desire to listen to *BBC 7*.

Manufacturers are also convinced that content drives DAB Digital Radio take-up. Leslie Burrage, Chief Executive of Roberts Radio describes *BBC 7* as "the catalyst for the take up of digital radio".

**"The introduction of the new and exclusive DAB programmes, especially *BBC 7*, generated enormous consumer interest in the new broadcasting era and this, linked to the assurances that the BBC gave regarding the installation of the new transmitters persuaded us to progress the next phase of our DAB product investment.**

**The sales momentum began mid-year and has developed rapidly with the extensive programme publicity which the broadcasters, and particularly the BBC, have invested in consumer / listener awareness."**  
***Leslie Burrage, Chief Executive of Roberts Radio***

Colin Crawford, Vice President of Pure Digital, has cited the "excellent content available from both public and private broadcasters, amongst which the addition of five new BBC services has played a significant part" as being crucial to the company's decision to enter the DAB Digital Radio manufacturing market.

Panasonic also believe the BBC has played a key role in stimulating the market for DAB Digital Radio:

**“The commitment of the BBC to DAB, from its first broadcasts in 1995 to the introduction of unique and innovative digital-only radio services from 2002, has been one of the most important catalysts to the rapidly growing activities within Panasonic in DAB technology and products. DAB is proving to be the best performing balance between advanced digital functionality and high volume, cost-effective deployment that we see in the world-wide digital radio landscape today.”**

***Tony King-Smith, Engineering Director, Panasonic Semiconductor Europe***

### **Marketing**

Each of our new service launches in 2002 was accompanied by a substantial marketing campaign, lasting four to six weeks, using television, radio and online. In summer 2003, a further BBC marketing campaign on TV, radio and online used humorous trails to raise awareness of digital radio and promote the greater choice of services available.

Retailers reported a significant increase in consumer interest in digital radio during and after the campaign, which was also timed to coincide with some commercial radio on-air promotional activity for DAB. Dixons reported that sales had increased by up to 90% in the weeks following the start of the campaign; Comet saw an increase in weekly sales of DAB portable sets of 67%.

**“We are delighted with the response to the current campaign and are looking to place some large orders for DAB products.”**

***Neil Edwards, Portable Audio Buyer, Dixons, July 2003***

By December 2003, almost half the population claimed to have heard of DAB Digital Radio.

Another major BBC campaign for DAB Digital Radio was aired in December 2003 and January 2004 to promote sales in the run up to Christmas and into the new year. This promotional drive also included over 800 poster sites around the UK.

Whilst other retail sectors struggled at Christmas, DAB Digital Radio was reported as one of the season's success stories. 135,000 sets were sold in December 2003 alone.

**“DAB digital radios were a very popular Xmas gift in the Dixons stores. This was due to the huge amount of 'buzz' that existed as a result from the BBC television and radio campaigns. Sales are looking healthy.”**

***Hamish Thompson, Head of PR, Dixons Stores Group, January 2004***

**““We are very pleased with the level of sales of DAB Digital Radios, especially in the last few months where every other radio sale has been a DAB. A number of things contributed to this success including the extensive advertising by the**

**BBC and the DRDB which has help raise awareness amongst the general public of this exciting new technology."**

***Ali Burford, Category Marketing Manager Personal Audio / Visual, Comet, January 2004***

The Guardian reported that digital radios were one of the year's big sellers whilst The Sunday Times declared: "Digital radios are this year's must-have present. With shops reporting one of the toughest Christmases for years, sales of DAB digital radios are bucking the trend."<sup>14</sup>

### **Partnership with commercial radio**

Not all the success in developing the market for digital radio can be attributed to the BBC. The Digital Radio Development Bureau, established in 2001, has been instrumental in nurturing the market for DAB. The DRDB, a groundbreaking partnership between the BBC and multiplex operators from commercial radio, is focused on making DAB accessible to listeners and getting swift adoption in the UK through co-ordinating the marketing activities and the various commercial radio companies.

It also co-ordinates the radio industry's communication with manufacturers and retailers. Together, through the DRDB, commercial radio and the BBC have worked closely with manufacturers such as Pure, Roberts, Goodmans and Intempo to encourage the development of a greater range of DAB Digital Radio products and the entry to the market of new manufacturers. We have also worked to ensure that retailers understand the benefits of the technology and have strong point-of-sale information available to customers about DAB and the new services available on digital radio. Jenny Abramsky, BBC Director of Radio & Music, is the organisation's vice-chair and the BBC gives the DRDB financial support.

In November 2003, a joint industry group went on a week-long mission to Japan, supported by the Department of Trade and Industry and the British Embassy in Tokyo, to speak directly to the major Japanese radio manufacturers about DAB. The visit was a great success and helped communicate that these companies not only have major opportunities in entering the UK market but face real threats of losing their competitive position in the UK if they do not enter the market in 2004. Several have expressed subsequently their intention to enter the UK market this year.

**"The BBC has played a vital role in driving the take-up of DAB Digital Radio in the UK. The UK leads the field in DAB and one of the key reasons for this is the unprecedented partnership between the public and private radio sectors. Together we have provided the impetus the market needed by launching new radio stations on DAB, thereby persuading manufacturers to bring sets to the market.**

**Under the direction of the Digital Radio Development Bureau, which I chair and of which Jenny Abramsky is vice-chair, we continue to work together to liaise with manufacturers, retailers, government and international organisations.**

<sup>14</sup> The Sunday Times, 21<sup>st</sup> December, 2003

**We are also able to co-ordinate our marketing activities in order that consumer awareness is increased.**

**2003 has been a fantastic year for DAB and the BBC has played a critical role in helping to establish the technology in the UK and the rest of the world.”**  
***Ralph Barnard, Chairman of the Digital Radio Development Bureau***

### **Driving DAB Digital Radio in Europe and the Rest of the World**

Other European markets have been slower than the UK in developing DAB Digital Radio. In particular they have not invested in the new services essential to drive consumer demand. The BBC has worked hard to communicate the UK’s successes to other public service and commercial broadcasters on the continent, as well as to regulators and government bodies. The BBC and UK commercial radio have also formed partnerships to mount joint presentations at events in the UK, Europe and beyond.

### **Extending BBC DAB transmission coverage**

The BBC is also growing the market for digital radio by extending its DAB transmission network from 65% to 85% of the UK population by mid-2004. To date, 27 out of 46 new transmitters have gone live, bringing BBC DAB Digital Radio transmissions to parts of Eastern Scotland, South East England, the Midlands, East Anglia, the North and South West England.

The response from listeners now able to receive BBC DAB services has been enthusiastic:

**“I really appreciate the fact that you went to the trouble to notify me when the new transmitter came into operation. I am listening as I write and the reception is superb. Good old Auntie – you’re in a class of your own.”**  
***Listener e-mail***

**“Great to see the Angus DAB transmitter going on air. You have many fine stations, not least BBC 7. Many thanks.”**  
***Listener e-mail***

Manufacturers are also delighted with the rollout:

**“The BBC’s continued investment in their DAB network and services has been a key driver for consumer uptake of Intempo Digital radios. Intempo Digital liaises closely with the BBC to distribute important information on new transmitters, which have enabled over one million people to receive the BBC network in recent weeks. Important areas such as the South Coast and East Anglia have seen important increases in coverage, and this has led to a significant increase in sales.**

**Many of our purchasers cite BBC DAB services as a major factor in their decision to invest in a DAB Digital Radio, and Intempo Digital is working**

**closely with a number of BBC DAB stations on giveaways and promotions, which form an important part of our marketing plan.”**  
***Rhianon Lucas, Project Manager, Intempo Digital***

### **An independent assessment of the market impact of the BBC’s digital radio services**

In December 2003, we commissioned Oliver & Ohlbaum Associates to provide an independent assessment of the market impact of our new digital radio services since launch and the likely impact to 2007. Their report, completed in March 2004 and submitted with this paper as part of the review of the BBC’s new digital radio services:

- Reviews the **impact of BBC services on overall digital take up;**
- Considers **how far the services have increased consumer choice;**
- Assesses **how far the production base and creative community has been developed.**

In analysing the impact on consumer choice, Oliver & Ohlbaum also assess **to what extent our services have added to the range of services on offer and how much the provision of BBC services has affected the viability of commercial radio services – analogue and digital.** In this last area, they assess both the specific impact of our new digital services on the economics of near rivals and the broad impact on the overall viability and prospects for commercial radio.

Oliver & Ohlbaum note that: digital radio is a relatively new sector; RAJAR has only recently started adding digital-only stations to its survey; and early audience figures for many of the lower reach digital-only radio stations need to be treated with caution due to small sample sizes. Their report makes the best use of the material available and their key findings are as follows:

- **“The BBC services are playing a vital role in driving digital penetration – especially but not limited to DAB distribution – and that this overall boost to digital has an unambiguous positive impact on the commercial sector as a whole,** given commercial radio’s almost two thirds share of the radio choice facing every new digital household (compared with just 50 per cent of the FM choice currently). This positive impact has been estimated currently at £4.5m a year, but this is likely to rise substantially in the next few years as digital listening accelerates.”
- **“Taken as a whole, the BBC services are offering something distinct from both the commercial market (analogue and digital) and from existing analogue BBC services.** Where BBC services seem quite close to commercial rivals in terms of demographics and focus (such as *BBC 6 Music*) they still do much to differentiate themselves in terms of mix of output and commitment to UK talent and artists. Where new BBC services seem quite close to the output of current BBC services (such as *BBC 7* and *BBC Five Live Sports Extra*) they do much to cater for different audiences (such as children on *BBC 7*).”

- **“The BBC is spending nearly three times as much on content for its five new services as the commercial sector is spending on its 35 new services, and both *BBC 1Xtra* and *BBC Asian Network* are bringing new voices and production talent into the formal radio sector.”**
- **“However, the BBC services are probably taking some audience and advertising away from individual commercial services despite boosting the sector as a whole.** O&O has estimated that perhaps £1.6m in advertising revenue is being lost by individual commercial radio services due to the existence of the BBC services – mostly from existing analogue services. This is also likely to rise in the coming years, but will remain much lower than the general and positive boost the BBC services give to the entire commercial radio sector.”
- **“For a small number of commercial services the net impact of, on the one hand, a loss of revenue to a neighbouring BBC service and, on the other hand, the overall boost to the sector of the existence of BBC services, may still be negative.** Such services might well include Oneworld and some of the many services in the same market segment as *BBC 6 Music*.”
- **“However, in no case is the existence of the BBC service likely to be the main determinant of the current and future success or failure of that commercial service.”**
- **“Looking forward over the next 3 years or so, the importance of BBC services to take-up should remain, while the positive broad impact on the commercial sector – as increased digital penetration helps increase its share of all listening – could rise to £20 million.** While the competitive revenue substitution might also rise to £8m, this still leaves a £12m likely net benefit to the sector.”



## Section 5: What audiences think of the BBC's new digital radio services

From hip-hop fans discovering *1Xtra* to sci-fi buffs delighting in the regular *7<sup>th</sup> Dimension* strand on *BBC 7*, the new digital services are attracting new, enthusiastic listeners. These are early days for the networks: four of the five have only two sets of official audience data to date, covering July to December, 2003. The re-launched national *Asian Network* also has Rajar data for January to June, 2003.

The figures we do have are encouraging, showing that **1.4 million adults and about 253,000 children<sup>15</sup> are tuning in each week**, mainly through digital television and the internet. Many listeners to the new digital services come from key audiences – young people and ethnic minorities - that the BBC Governors have tasked the Corporation with reaching more extensively.

We expect these totals to grow as sales of DAB Digital Radios increase and as the extension of the BBC's DAB transmission network brings reception coverage to more areas.

The table below summarises the most recent performance of the new networks across a number of measures:

	<u>Weekly Reach</u> (Q3/Q4 03)	<u>Page imp<sup>s</sup></u> (Jan '04)	<u>Live Listening Hours**</u> (Jan'04)	<u>Audio on Demand Requests</u> (Jan'04)†
	339,000 (4+)	5.9m	185,440	594,000
	153,000	3.3m	285,331	196,000
	317,000 (4+)	2.7m	334,653	41,000
	301,000	0.4m	20,767	n/a
	479,000*	1.4m	93,258	107,000
<b>Digital Services combined:-</b>	<b>1,653,000 (4+)</b>	<b>13.8m</b>	<b>919,429</b>	<b>938,000</b>

\* All data for the BBC Asian Network includes listening within the analogue transmission area. It is not possible to extract digital-only figures.

\*\* This shows total monthly hours of listening to live output through the internet.

† Quantity and range of programmes available through audio on demand varies between networks. Audio on demand for BBC 7 is currently very limited and there is none for BBC Radio Five Live Sports Extra.

<sup>15</sup> RAJAR – IPSOS/RSL; 6 months to Dec '03; figure based on small sample

### Building unique reach

First figures suggest that many listeners to the new services are new to BBC Network Radio: **401,000 adults, and 110,000 children<sup>16</sup>, listening each week do not listen to any of our established national networks** (*Radios 1,2,3,4 and Five Live*).

### Attracting young people and ethnic minorities

Early indications are that the digital radio services are attracting young and ethnic minority audiences. **People coming to BBC Radio only for the new digital services have an average age of 30**, compared to 34 across all BBC digital radio listeners and 42 across all BBC Network Radio. **Nearly three in four of those only coming to BBC Radio for the new services are from an ethnic minority** – that's nearly 300,000 people,

Looking across the BBC Network Radio portfolio, the new services add 6.3% points to total network radio reach amongst ethnic minorities and just under 5% to overall share of listening amongst this audience<sup>17</sup>. Amongst the under 25s, the new services add 1.4% to network radio's reach (221,000 under 25's) and 1.2% to share.

### Listening hours

The new services add around seven million listening hours a week to network radio and account for 0.7% share of all radio listening. On average, listeners are spending more than five hours a week with the new stations. The new services add 0.3 percentage points to the overall BBC Radio share of listening, which stands at 52.9% including the new services and 52.6% without.

### Awareness

Awareness of DAB Digital Radio amongst UK adults has grown steadily from 37.5% in December 2002 to 55.6% in January 2004, a rise of 18 percentage points. BBC Radio listeners are more aware than the average UK adult – over two thirds of BBC Radio listeners are aware of DAB Digital Radio (68%)<sup>18</sup>.

### Approval

The BBC monitors "approval" of services on a monthly basis, asking people (for services they are aware of) to give them marks out of ten, where 1 is very unfavourable and 10 is extremely favourable. The new services are achieving high average approval scores, with all of them higher than the overall BBC approval score.<sup>19</sup>

<b>Overall BBC</b>	<b>6.7</b>
<b>Overall BBC Radio</b>	<b>7.1</b>

<sup>16</sup> RAJAR – IPSOS/RSL; 6 months to Dec '03; figure based on small sample

<sup>17</sup> RAJAR – IPSOS/RSL; 6 months to Dec '03; figure based on small sample

<sup>18</sup> Pan BBC Tracking Study January 2004

<sup>19</sup> Pan BBC Tracking Study 12 months to January 2004

<b>Five Live Sports Extra</b>	<b>7.6</b>
<b>6 Music</b>	<b>8.0</b>
<b>1Xtra</b>	<b>8.1</b>
<b>Asian Network</b>	<b>7.6</b>
<b>BBC 7</b>	<b>7.8</b>

### **Online performance data**

Increasing numbers of people are also visiting the new digital networks online to get information, play games, join message board discussions and vote as well as listen to programmes:

- Monthly page impressions across the new networks have risen from 6.5 million in January 2003 to nearly 13.8 million a year later, an increase of 112%. This compares to 12.9 million in January 2004 for Radio 2;
- Audio-on-demand requests more than trebled from around 260,000 to 914,000 in the same time period.
- The number of hours of listening to the live audio streams of the new services increased from about 840,000 in July 2003 (when a new methodology was introduced) to 919,000 in January 2004

### **Impact of the new services on listeners and opinion formers**

In e-mails, letters, texts phone calls and message board postings, listeners, young and old, from across the UK and beyond, have expressed their appreciation of the new networks. Opinion formers, including MPs, MEPs, peers, religious leaders, music industry figures, sports bodies and journalists, have applauded the networks for their championing of British music and sport; their in-depth, coverage of news and current affairs; the variety of religious programming; the high level of interactivity they offer; and what they are doing to introduce children to speech radio.

Particular things highlighted include:

#### **Music**

- The range of music on the new networks and how distinctive it is compared to what's available elsewhere

**“I had lost my faith a little in radio as it seemed to be all smut and dreary old people but then I found BBC 6!...any radio station that goes from playing Muse to Prince is OK by me. I have to say I've never found a station that has catered to my extremely eclectic tastes but finally now, through the power of digital radio, I've found one.”**

***6 Music listener e-mail***

**“For those of us outside London who've never had a station playing urban music, 1Xtra is a godsend.”**

***17 year old 1Xtra listener***

- Creative use of the BBC's music archive

**“Janice Long plunders the BBC music archive for the first of four daily programmes – one per decade, Sixties to Nineties – that pull together some of the finest moments in pop performance, news and interviews. I’d tape them if I were you; you’ll want to keep them for your grandchildren.”**

***Chris Campling, The Times, writing about 6 Music***

- Support for the UK music industry

**“1Xtra was pivotal in the explosion in the UK of urban music, they have broken UK acts as well as showcasing the many urban acts who would have struggled to be heard on mainstream radio. No doubt - 1Xtra has made a difference!”**

***Jennifer Mills, Urban Promotions, BMG UK and Ireland***

**“The 6 Music Chart is an exciting development, to have a weekly chart show championing new music and highlighting new artists before they have joined the music mainstream is an asset to the British record industry and a real listening alternative for the public.”**

***Kevin McCabe, Head of Radio – Parlophone Records.***

#### **Presenters**

- The high calibre of presenters, who are seen as informed, entertaining and original

**“G Child is the man, the true innovator – his show is unmissable to all serious fans of cutting-edge UKG.”**

***1Xtra listener, age 24, from London talking about UK Garage DJ G Child***

**“It’s not clear why Tom Robinson’s show on digital 6 Music is so good at the moment but I think it has much to do with the fact that he is not a career DJ. There’s no silvery patter...It’s one of those shows that musicians admire.”**

***Mail on Sunday, May 2003***

#### **News and debate**

- News and current affairs coverage tailored specifically for British ethnic minority audiences.

**“I would like to say that *BBC Asian Network* has done an excellent job for the Asian communities in West Yorkshire, Your programmes are listened to with keen interest, and we enjoy your mix of local, national and news from the Indian sub-continent.”**

***Barry Malik, JP, Chief Executive of the Asian Disability Advice Association, Bradford***

- Providing a platform for debate both within and between particular communities

**“I applaud the *BBC Asian Network* for entertaining some very edgy subjects and creating a platform not only for Asians to air their views but also non-**

**Asians to participate fully and unconditionally. The very unconservative attitude of their station is reassuring as it is much needed to represent the wider community and especially the young people.”**

***Aki Nawaz, front man of Asian band “fun-da-mental”***

## **Religion**

- Religious programming for Muslims, Sikhs and Hindus.

Representatives from all three faiths have praised the *Asian Network’s* religious coverage. Individual listeners have also shown their appreciation

**“The *BBC Asian Network’s* coverage of Sikh religious events has been very good and is what listeners want. The focus has been on the needs of the congregation rather than managements. We welcome the fact that the *Network* invariably maintains a presence at the major celebrations but also finds time to report smaller events. It is also very positive that the *Asian Network* maintains a strong connection with the Golden Temple in Amritsar and is able to broadcast on appropriate occasions messages from the Jathedar (the Sikh High Priest).”**

***Amarjeet Singh Dhillon, Vice President, Sri Guru Singh Sabha, one of the major Sikh temples in the UK***

**“The *BBC Asian Network’s* coverage of Islamic religious issues is excellent. Where other programmes tend to be too general, the *BBC Asian Network* is really attached to and focused on the community. It is a service which is appreciated by the community and of which we are proud.”**

***Dr Zaki Badawi, Principal of the Muslim College, London, and Chair of the Islamic Law (Sharia) Council***

**“From a Hindu perspective we note that the BBC’s religious coverage is increasingly comprehensive and of a very high quality. We also welcome the advent of religious discussions on prime time shows such as *Sonia Deol.*”**

***Bimal Krishna Das, Secretary, National Council of Hindu Temples***

**“I on behalf of my family wish to thank everybody for the excellent programmes they are doing during the month of Ramadan. Everybody in my family listens to the programme early in the morning before fasting starts and then in the evening just before we open our fast.”**

***Listener e-mail***

## **Sport**

- Greater choice of radio sports coverage

**“I think the extra choice of sporting events on top of what *Five Live* offer is what makes *Five Live Sports Extra* so good.”**

***Listener e-mail***

- Uninterrupted commentaries of sporting events

**“I like listening to the total lack of commentary interruptions that seem to turn up on every other channel.”**

***Listener e-mail***

### **Children’s programmes**

- Lively speech programming for children

**“Brilliant, Brilliant, Brilliant, Brilliant, Brilliant....I love your show if you hadn’t already guessed”**

***Listener e-mail to The Big Toe Radio Show***

**“Well done on such an imaginative and interesting show for young people. It really is vital to involve them in issues in this way. They really do care.”**

***Margery Tate, Learning Mentor at Longbenton Community College, Newcastle who accompanied two children who interviewed Margaret Hodge, Minister for Children, in October 2003 for The Big Toe Radio Show***

### **Spoken word**

- The opportunity to hear again – or for the first time – comedy, readings and drama from the BBC archives

**“Tune in at 8am or 9pm and what do you find but only the boldest attempt I know to cram the finest British radio comedy of the past 50 years into a three-hour box.”**

***Chris Campling, The Times, writing about BBC 7***

### **Feedback from listeners overseas**

- Although the new networks do not aim to attract international listeners, they have received an enthusiastic response from British expatriates and other **people listening online from abroad**. *Asian Network* fans from Bengal to California have e-mailed to say how much they appreciate its programming and the window it gives on to issues affecting UK Asians and the vibrant British Asian cultural scene.

**“RESPECT to Adil Ray!! I listen to and LOVE your radio show EVERY day all the way in Edmonton, Alberta, Canada!...Thank you Adil for bringing the UK bhangra scene overseas to people like me.”**

***Listener e-mail***

*1Xtra* and *6 Music* receive **regular e-mails from international fans**, coming from countries including Australia, Canada, Singapore, Switzerland and St Lucia, who particularly appreciate hearing music from the UK.

**“I’ve been listening since Monday almost constantly. I’m impressed by your scope and variety, I’ve always liked pop music and nobody does it better than you Brits. Thank you for an alternative to USA computerised radio. The BBC sessions are fantastic and some of your song choices are inspiring.”**

***6 Music listener e-mail from the USA***

## Complaints

Complaints have covered a variety of issues, particularly regarding *BBC 7*, including:

- The broadcasting of *BBC 7* in mono

**“I bought a DAB Digital Radio specifically to listen to *BBC 7*. Programme schedules for *BBC7* list some programmes as being in stereo but *BBC7* in my area is only in mono. Is there any way that I can receive *BBC 7* in stereo?”**  
***Listener e-mail***

Although we would like to broadcast *BBC 7* in stereo we cannot do so with the spectrum currently available for BBC DAB Digital Radio.

- Limited availability of audio on demand on *BBC 7*

**“Hello there. I tried to find the wonderful Garrison Keeler show to replay it, as I missed last week’s but it seems not to be there or available for replay. I would welcome such a facility if it could be arranged.”**  
***Listener e-mail***

Only the programmes for children on *BBC 7* are currently available on-demand but we will extend this service to other programmes on the network in spring 2004.

- *BBC 7*’s hours of broadcast

**“As you are an alternative service, why do you stop at 3.30am. I hate the *World Service* and *Radio Five Live*, you are the alternative. Please go 24 hours.”**  
***Listener e-mail***

We responded to the many listener complaints about this by extending *BBC 7* to become a 24 hour service from the network’s first birthday in December 2003.

## Broadcasting Standards Commission

In November 2003, the Broadcasting Standards Commission upheld in part a complaint of unjust or unfair treatment by Dr Imran Waheed on behalf of Hizb-ut-Tahrir about *Sonia Deol*, broadcast by *BBC Asian Network* on 19 May 2003.

Dr Waheed, a representative of Hizb-ut-Tahrir, participated in a discussion on suicide bombers in which another participant was introduced as "an expert on Middle Eastern affairs". The Commission felt that this introduction had given his views greater credibility than if the listeners had been given an accurate account of the position, which was that he had been connected with the Hagshama World Zionist

organisation. The BSC found unfairness to Hizb-ut-Tahrir in this respect, but not in the conduct of the discussion.

However, it did find unfairness in a misleading and wrong impression that Dr Waheed had later walked away from the discussion, whereas he had been “stood down” by the programme-makers from his location in another studio. His consequent inability to respond to serious claims made in his absence was also considered unfair, so the complaint was upheld in part.

## **Section 6: Plans for the future development of the BBC's new digital radio services**

This is just the beginning for the BBC's new digital radio networks. The stations are still developing and audiences are only just becoming aware of their existence. We need to work hard to raise that awareness, increase the number of listeners and sustain the quality of the services. However, 15 months on from the launch of the final service, *BBC 7*, we are confident that **all five networks are already offering something new and significant** as part of the BBC's overall public service offering.

**The Secretary of State's conditions of consent to launch the new services have helped to shape their distinctive output** and we will ensure that the networks continue to meet those going forwards.

Across the new services, since launch, **annual programming plans have been made public in published Statements of Programme Policy** and these will remain an important declaration of what the networks will do in the year ahead.

It is also **important that the new services deliver value for money to licence fee payers**. The BBC and the Board of Governors will continue to monitor their performance on this closely and review their budgets annually. The new services were set up to be as efficient as possible from the start: sharing resources where possible with the established networks, introducing multi-tasking and new streamlined ways of working; and making extensive use of new digital production technologies. We will continue to look for ways of further developing these efficiencies as the services develop and technologies evolve.

The extensive use of material from the BBC archives by *6 Music* and *BBC 7* is in itself delivering greater value from programming. *Five Live Sports Extra* only broadcasts coverage of sports events to which the BBC already holds the rights, bringing greater choice to sports fans at little extra cost. Of course these services only provide value for money if licence fee payers are listening to them. But our first audience figures are encouraging and we expect these to rise in the months and years ahead.

One of our immediate tasks is to **ensure that 1Xtra maintains or exceeds the percentage of programming currently dedicated to news, documentaries and social action** (which stands at 9.7%), so that that the network comfortably meets the condition of consent that it broadcasts "around 20% speech content, including around 10% covering news, documentaries and social action programming". We will also continue to aim for that speech to be high quality and of particular relevance to the 1Xtra audience.

For the future, as DAB Digital Radio continues to become more commonplace, so our services will need to grow and evolve in order to provide **greater variety and innovation in programming** and a **deeper multi media experience** for listeners across all platforms.

Our ambition is to extend enhancements we can currently only provide on digital television or the internet - including interactivity, visuals and the option of listening to programmes on-demand - to DAB Digital Radio. The data delivering capability of DAB Digital Radio opens up the possibility of **bringing listeners all sorts of extra information**, such as weather or travel updates, available whenever they want.

Some ideas are already well developed. For instance, in May 2004 we will be launching a **new, original daily drama series on the Asian Network**, specially written for a British Asian audience and recorded in Birmingham. Five episodes, each 10 minutes long, will be broadcast every week. Each episode will go out twice a day and a weekly omnibus edition will bring listeners an entire week of instalments in one go. The audience will also be able to listen to recent episodes on-demand through the BBC's Radio Player online.

This is a **significant investment in the Asian creative community**. The BBC is investing £1 million a year in the programme, which will feature 30 regular characters – a significant breakthrough for Asian actors in the UK – and employ six full-time writers, plus seven other staff. We hope it will nurture new Asian talent, able to work across the creative community, in the same way that *The Archers* has nurtured British writing and acting talent over the years.

This commitment to **nurturing new talent** extends across all the networks and in the future we will continue to do more to support new writers, musicians and performers as well as training a new generation of technical staff, producers and journalists.

*BBC 7* is committed to working with new and established writers and dramatists. In 2004, the network will begin to **commission original drama** on a regular basis for adults and children. Adult drama will focus in particular on sci-fi, fantasy and horror. Writers new to radio will be initially commissioned to write a number of 15 minute mini-dramas. Established writers will be commissioned to write longer works.

The BBC has an important role to play in the **support and development of new musical talent** across the UK and we will continue to build on the work already being done on the new networks, giving young musicians opportunities that are unavailable either elsewhere on BBC Radio or in the commercial sector.

*1Xtra* in particular will continue to build creative partnerships with independent record labels, artists and clubs to help **sustain a flourishing British contemporary black music scene**. *6 Music* will play a similar role in **supporting artists in genres not supported by other popular music stations in the UK today**.

Both these networks will continue to explore ways of making sure that as much as possible of this output is broadcast live since the **commitment to live music**, which we want to grow, is one of the most important ways that BBC Radio can deliver unique content to listeners.

We are encouraged by the early Rajar figures showing that 74,000 children have already found *BBC 7* and are listening every week. It was a difficult challenge to create two hours of **live children's speech programming**, seven days a week, which would hold the attention of a generation used to so many other potential

sources of entertainment and unaccustomed to listening to speech radio. We feel that *The Big Toe Radio Show* has achieved this and we now need to build on its success.

Just one of the plans for *Big Toe* is to develop interactive “whodunits” in which the listeners have to work out who committed the crime and e-mail or phone in their answers. This type of programming for children is simply not available from any other radio station in the UK.

There is also much we can do to **ensure DAB Digital Radio succeeds in the UK**. The encouraging sales over Christmas 2003 do not mean we can sit back and assume that UK radio will go digital. The radio industry must keep working hard to raise awareness and encourage manufacturers and retailers to put the right products on sale at reasonable prices. We will continue our active participation in the Digital Radio Development Board and maintain our vigorous promotion of the DAB platform, to benefit us and the industry as a whole.

By summer 2004 the BBC plans to have **extended its DAB transmission network to cover 85% of the population**. Twenty-seven new transmitters have already been added to the initial base of 32 and another 19 will be commissioned this year. After that, we will then work with commercial radio to try and extend the availability of DAB Digital Radio transmissions further still.

We will also continue to **share our knowledge and experience of DAB with broadcasters around the world**, both through the World DAB forum and visits from overseas broadcasters. Delegations from countries including Spain, Sweden, Norway, Poland and France have already visited the BBC to discuss digital radio and we look forward to welcoming more.

BBC Radio is in good health as it enters the new millennium with its new portfolio of services offering much greater choice for listeners, providing for interests not catered for either in our existing analogue services or in the commercial sector, as well as creating further opportunities for a wide range of new talent in the UK. The new technologies are also offering audiences new ways of connecting with the networks. When taken as a whole with the BBC’s existing analogue networks the range of programming available across all the stations is immense.

Our aims for the new digital services were rightly ambitious; we set our sights high and were determined to create vibrant, original networks broadcasting live, where appropriate, and nurturing new talent. We have formed teams of presenters, producers, journalists and researchers, some new, some experienced, to bring our ideas to life. They have worked together to bring five diverse, distinctive new stations to the airwaves in just one year, something they have done with great dedication creativity and flair. They have extended the range and depth of the BBC’s radio portfolio and expanded listener choice. We are proud of what they have achieved.

## **Appendix 1:**

### **Oversight of the new digital radio services by the BBC Board of Governors**

The BBC's Board of Governors have taken a close interest in our new digital radio stations since they were first proposed and has monitored their performance regularly since launch.

In September 2000, the Governors asked for clarification of the status of digital audio broadcasting technology. At the same meeting they discussed the proposed new BBC Digital Radio services and expressed their enthusiasm, whilst at the same time expressing concern that the new services must remain distinctive.

In December of that year the Governors questioned whether the formal public consultation which was being carried out regarding the proposed new services was the best way to engage with some of their potential target audiences. Having received assurances that separate consultations with young black and Asian listeners had supported the idea of the proposed new services, the Governors were happy to proceed to the next stage.

Since consent for the new services was granted by the Secretary of State in September 2001, the Director of Radio & Music has made three presentations to the Governors including material about the development and launch of the five networks, putting them in the context of the BBC's portfolio of radio services and highlighting particular challenges and opportunities they face.

Published Statements of Programme Policy for 2002/3 and 2003/4, approved by the Governors, detailed the distinctive programming to be broadcast in the year on each of the networks.

In March 2003, the Chairman and two other Governors attended a half day briefing with the Director of Radio and members of her management board, including the network controllers. They saw presentations on the performance of BBC Radio across the portfolio of networks, including the new services, and discussed key issues.

Two months later, the new services were scrutinised by Governors as part of the review of the BBC's performance against Governors' Objectives for 2002/3. Particular attention was given to how *6 Music* and *1Xtra* were helping to serve young audiences better and how the *Asian Network* and *1Xtra* were improving the BBC's provision for ethnic audiences. In discussion afterwards the Governors highlighted concerns that targeted services aimed at attracting ethnic audiences did not just concentrate on negative issues but aspirational ones as well. But it was recognised that *1Xtra* was already helping journalists connect with a community it had historically been difficult to reach.

This was followed in July 2003, by publication of the BBC's Annual Report 2002/3 in which the Governors reported on the launch of *1Xtra*, the *Asian Network* and *BBC 7* and the progress made in establishing *Five Live Sports Extra* and *6 Music* with

audiences. The Governors noted that *1Xtra* had taken steps to ensure that, in the network's first full financial year of 2003/4, it would meet its commitment to broadcast 20% speech, of which half would be news, documentaries and social action.

The Governors received the first Rajar quarterly audience data for the networks, beginning with data for the period April to June 2003 for *BBC Asian Network* and the period July to September 2003 for the other four services. They will continue to receive and review quarterly performance data for the new services in the future.