

Review of BBC Three against Consents and Commitments

March 2004

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Section 1: Introduction

1.1 Summary of channel proposition and commitments

In September 2002, the Secretary of State granted approval for BBC Three on the basis of a detailed set of requirements. These conditions, and the commitments set out in the information provided by the BBC set out the scope for a channel which is distinctively public service.

Research into the needs of the target audience and the state of current provision in the market place revealed that young adults were relatively underserved by traditional public service broadcasting. As a result, the BBC's final approved proposal was for a channel which would be distinctive in the following ways:

- Mixed genre, with clear commitments to news, current affairs, education, science, business, music and the arts
- Innovative, risk-taking and new, with 80% of output being specially commissioned for the channel
- Reflecting the diversity of UK society
- A high level of online and interactive support
- Supporting the UK broadcasting industry with 90% of programming made in the UK, as well as regional and independent commitments
- A clear remit to support and develop new talent, on and off-screen.

The channel represents a critical part of the BBC's aim of providing a digital television future for every viewer, regardless of their ability to pay. It sits alongside the BBC's other digital channels (BBC Four, CBeebies, CBBC, BBC News 24, BBC Parliament) enabling the BBC to offer viewers of all ages a complete and coherent digital TV portfolio, and to demonstrate the wider benefits of digital TV. Driving digital take-up is an important objective for the BBC and the existence of BBC Three in the digital portfolio is seen as an important part of that effort for the audience that it serves.

As mentioned above, BBC Three's commitments are laid out in significant detail, and the structure of this document is designed to address these commitments in a methodical way.

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

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

Section 4 refers to the contribution of the channel to the UK broadcasting industry in terms of commitments to UK and/or regional production, independent production companies and the development of new talent.

Section 5 identifies some of the key challenges for the channel going forward.

Section 2: Assessment of BBC Three against commitments relating to the channel overall and how it is delivered to the audience

2.1 Standards

The Secretary of State has required that "High general standards in all respects (and in particular in respect of content, quality and editorial integrity) will be maintained in relation to the service"

All the new digital TV channels are expected to meet the editorial standards of the BBC. They are overseen by the Director of Television and her management board and are each managed by individual Controllers.

All new staff from presenters to personal assistants have taken part in induction courses to familiarise themselves with BBC standards and procedures, including, where appropriate, the Producers' Guidelines.

The remit of the channel is to be innovative and risk-taking, particularly in genres that commercial channels find hard to offer. During the formative period of any channel (particularly one with an experimental remit) there is bound to be a range in quality and performance. We aim, however, to deliver quality in three ways:

- General editorial standards (as mentioned above)
- Using well established programme makers as well as new talent
- Levels of investment in programming

BBC Three has built on known lineages and the values that they represent, with BBC News producing the channel's news output, *Body Hits* (Science/Education) coming from the makers of *Tomorrow's World*, *Teen Species* and *Horizons*, and *Burn it* (Drama) from the makers of BBC One's *Clocking Off* and ITV's *Cracker*.

BBC Three's programme budget has been set at a level that allows it to make distinctive programmes at similar investment levels to the flagship BBC analogue channels. This is designed to ensure that there is no discernible dip in programme quality and production values as viewers switch between BBC channels. It also means that suitable programmes can naturally transfer to these channels; since launch over 80 hours of programmes have been broadcast on BBC One or

Two, so maximizing the value of our investment and illustrating the benefits of digital to the analogue audience.

Only a year has passed since launch, but we are already in a position to highlight some key indicators of quality, including awards and audience and press reaction:

BBC Three programmes have been nominated for thirty nine industry awards, and there have been sixteen winners across all genres:

- Winner, Best Entertainment Award (RTS Programme Awards): Little Britain
- Winner, Best Comedy Performance (RTS Programme Awards): Matt Lucas and David Walliams in Little Britain
- Winner, Best Digital Programme (RTS Northwest awards): Burn It
- Winner, Achievement in Comedy (Screen, Nation & TV): 3 Non-Blondes
- Winner, Best Animation (International student jury, BANFF Rocky): Monkey Dust
- Winner, Best Factual Programme (RTS Midland Centre) Nuclear Paradise: India v Pakistan
- Winner, Best Newcomer (British Comedy Awards): David Walliams
- Winner, Outstanding Mini-series (EMMY): Taken

Enthusiasm among the audience and the press for many programmes on BBC Three point to the channel's success in delivering a high quality proposition. For example, The Daily Mail's Peter Patterson hailed the quality of *The Nine Lives of Alice Martineau*, a documentary about a cystic fibrosis sufferer, as a:

"Touching and inspiring film...deserves to be repeated on a mainstream channel so millions more will get to meet the remarkable woman behind it"

This quality has been further affirmed with the decision to broadcast it on BBC Two in the near future.

Quality is not necessarily something that the audience associates with digital TV, so as the channel goes forward, we will continue to try to raise the creative bar, prioritizing quality above the expectations of the audience and looking to create shows that break new ground in the eyes of all audiences.

2.2 Target audience

According to the BBC's commitments, "BBC Three aims to re-connect younger audiences with public service broadcasting. Editorially, the channel will focus on the mindset, lifestage and needs typically found among 25-34 year olds".

BBC Three is successfully serving this audience of young adults. An examination of the audience profile of the channel reveals that 25-34s represent a much larger proportion of the audience (27%) than that in digital homes (19%) and in comparison to the mainstream BBC TV channels, proving how it is fulfilling its role in the BBC digital portfolio.

BBC Three's primary measures of performance are reach and share amongst the target audience, as well as the profile of the audience as a whole:

- 80% of 25-34s in digital homes have watched BBC Three since it launched
- Reach and share amongst 25-34s is much higher than amongst all audiences; nearly a quarter of this group now watch the channel on a weekly basis
- 27% of viewing is by 25-34s even though they represent 19% of the available audience
- In November 2003, BBC Three's reach amongst 25-34s was higher than similar channels (Sky 1, E4, UK Gold and ITV2), at 53%¹

Audience profile for BBC Three and other channels²

	Kids	16-24	25-34	35-44	45-54	55-64	65+
Digital Homes	11%	11%	19%	21%	18%	13%	10%
BBC Three	9%	14%	27%	23%	15%	8%	4%
BBC One	10%	9%	18%	21%	18%	14%	10%
BBC Two	8%	8%	16%	20%	19%	16%	15%
Ch 4	9%	14%	23%	21%	17%	11%	8%
E4	9%	20%	34%	21%	11%	6%	2%
Sky One	21%	19%	24%	21%	11%	4%	2%
ITV2	10%	12%	24%	23%	17%	10%	6%

¹ Monthly reach

² For hours: 19:00 – 26:00

Weekly reach and share of BBC Three and other channels

	Ave. wkly reach, 25-34s (since launch)	Ave. wkly reach, all inds ?(since launch)	Ave. wkly reach, 25-34s (since Oct)	Ave. wkly reach, all (since Oct)	Ave. wkly share, 25-34s (since launch)	Ave. wkly share, all (since launch)
BBC Three	20%	15%	23%	18%	2.0%	1.3%
Sky One	28%	24%	28%	26%	4.0%	3.2%
E4	17%	11%	12%	8%	2.4%	1.4%
ITV2	19%	16%	21%	17%	2.2%	1.8%
UK Gold	12%	12%	12%	12%	1.4%	1.5%

The remit of the channel is reflected in its programming strategy, namely to aim to reflect the things that matter to young British adults, talking to them in their own language with a mix of programmes across genres. Succeeding sections describe how, in each genre, BBC Three is connecting with young adults. Key examples include:

- In current affairs, *Fantasy Retirement*: part of The Third Degree current affairs strand, this programme looked at pensions and retirement planning in a light-hearted way which brought a serious, relevant topic home to this audience.
- *New Tycoons*: An educational programme, over 14 episodes, addressing in detail how to set up in business, something which over a third of young adults would like to do.
- In education, *Body Hits*: A series concentrating on science subjects close to home for the target audience (e.g. parenting, sleep deprivation, depression, drugs), talking to them in their language.

Audience research has also told us that viewers in this age-group recognize and appreciate that BBC Three is tailored to their needs: "*It's a channel for people like us, our age, not too old but not teenagers either*"³

2.3 Genre mix and scheduling

The consent letter from the Secretary of State states that "The service must deliver a mixed schedule of programmes embracing drama, entertainment, news, current affairs, education, music, the arts,

³ Qualitative research, Vegas, December 2003

science and including coverage of international issues...The normal evening on BBC Three, including peak viewing hours will reflect a mixed schedule throughout the year"

The Secretary of State has also stipulated that "15% of hours broadcast will be news, current affairs, education, music and the arts – more than a third of the programmes made specifically for BBC THREE"

The BBC Three schedule has offered the full range of genres including meeting and exceeding our output commitments in explicitly stipulated genres. The tables below summarise output by genre, and succeeding sections will present the channel's performance against individual genre commitments in detail. (In the future we will be measuring on a financial year basis, hence April to November figures)

Output breakdown by broad genre (total transmission hours)

	Launch To Nov 03				Apr	03 to	Nov	03
Genre	All hours	%	Peak	%	All hours	%	Peak	%
Entertainment	930	37%	319	32%	750	36%	264	32%
Factual	665	26%	231	23%	556	27%	188	23%
News & Current Affairs	428	17%	177	18%	348	17%	140	17%
Drama	200	8%	111	11%	167	8%	92	11%
Music and Arts	143	6%	57	6%	129	6%	48	6%
Other ⁴	174	7%	105	11%	150	7%	94	11%
Total	2,540		1,000		2,100		827	

⁴ Religion, Acquired Programmes, Sport

Output breakdown by stipulated genre (total transmission hours, all hours)

	Launch to Nov 03		Apr 03 to Nov 03	
Genre	Hours	%	Hours	%
News	342	14%	272	13%
Current Affairs	85	3%	75	4%
Education	93	4%	81	4%
Music and Arts	144	6%	130	6%
Sub-total	664	27%	558	26%
All other	1,876	73%	1,542	74%
Total	2,540		2,100	

(These stipulated genre hours exceed the condition of a consent that they represent more than a third (36%) of programmes made specifically for BBC Three)

An examination of comparative schedule breakdowns of BBC Three and channels with a similar target audience illustrates how BBC Three's range and level of UK originations makes it distinctive. (and the market impact study from Oliver & Ohlbaum includes a detailed comparative genre hours analysis)

Comparison of Schedules from January 20th, 2004

The UK production community has recognized the value of the BBC Three multi-genre proposition, providing an outlet for creativity across the piece that didn't previously exist. Charles Brand, MD of Tiger Aspect who made documentary *Westminster Wannabees* pointed this out:

"Having the chance to make a film about young political researchers aimed at their age group would not have been easy elsewhere. Stuart and his team immediately got the point and made a quick decision which is a refreshing change"

as did Judith Bunting, series producer of *Body Hits*, who previously produced *Teen Species*:

"BBC Three is the first channel to take a risk on a new science strand for many years..."

2.4 Relationship with BBC One and Two

With regard to the role of the channel within the BBC TV portfolio, the BBC's commitments state that "the new service will not result in any reduction in programming for this age group on BBC One and Two. Indeed it is intended that some programmes made for BBC Three will also be shown on BBC One and Two"

The existence of BBC Three has had no impact on the importance of young adult audiences for BBC One and Two. Indeed, it has actually allowed us to strengthen the overall proposition of the flagship BBC channels with a new source of programmes and talent.

An important element of the strategy for BBC One is to serve young audiences with broad appeal programmes that are watched by the young in large numbers (e.g. *EastEnders*) rather than specifically

targeting the young with programmes 'for them'. This has not changed since the launch of BBC Three. Similarly, BBC Two continues to put out programming that also appeals to the young.

Prior to the launch of BBC Three, reach of the BBC TV portfolio amongst 25-34s was in decline, indeed this was one of the main reasons for establishing the channel. Since launch, this decline has been reversed and combined reach of BBC One and Two amongst this group has actually increased. In addition, the audience profile of the two channels has changed no more than that for all terrestrial TV, illustrating the general effect of increasing multi-channel penetration.

Reach of BBC One and Two pre and post launch of BBC Three

	2001	2002	2003
	25-34 Reach	25-34 Reach	25-34 Reach
BBC One & Two (m/c) ⁵	87.4%	85.6%	87.7%
BBC One & Two (all)	89%	86.6%	88.9%

Audience profile of BBC One and Two pre & post launch of BBC Three

	Pre-launch	Post-launch	Pre-launch	Post-launch	Pre-launch	Post-launch
	BBC One	BBC One	BBC Two	BBC Two	Terr TV	Terr TV
Kids	8.5	8.1	11.3	10.5	9.0	8.6
16-24	6.8	6.9	6.5	6.1	7.8	7.7
25-34	12.0	11.5	11.6	10.8	12.8	12.3
35-44	15.0	15.2	14.3	14.6	15.2	15.6
45-54	15.1	14.7	14.0	13.6	14.9	14.5
55-64	15.9	16.2	15.2	15.5	14.8	15.2
65+	26.9	27.4	27.2	29.0	25.5	26.1

In addition, the analogue channels have shared commissioning and scheduling with BBC Three in order to complement one another and enhance the range of programming on these channels, in particular for younger audiences:

⁵ m/c: Denotes multi-channel homes

- Analogue “zones”: As a showcase for BBC Three, exhibiting the benefits of digital to the analogue audience, we have established “BBC Three Zones” on BBC One, where 1-2 hours of the schedule (between 23:30 And 01:00) are periodically given over to BBC Three programmes. As of November 2003, more than 50 hours of BBC Three Zones have been broadcast on BBC One.
- Co-commissions and other transfers: Some programmes have also been commissioned with the analogue channels or have been repeated on these channels outside specific zones, making the investment in BBC Three programmes available to a wider audience. These programmes have spanned the whole range of genres: Examples include *Brief History of Rome* (Factual co-commission with BBC One), *2 Pints of Lager and a Packet of Crisps* (Comedy repeated on BBC Two) and *Little Britain* (Comedy co-commission with BBC Two). *Little Britain's* audience on BBC Two brought in an audience much younger than the channel average.

There is a delicate balance to maintain here, between helping to expose BBC Three shows to larger audiences on the analogue networks and not offering something unfamiliar or potentially alienating to viewers with more traditional expectations. BBC Television is working to establish principles that work for audiences and the channels.

Section 3: Assessment of BBC Three against commitments relating to what the channel delivers at a detailed level

3.1 New, innovative, risk-taking programming

The Secretary of State's conditions state that "Programming must be of a consistently innovative and risk-taking nature. 80% of the service's output in terms of hours must consist of programmes specially commissioned⁶ for BBC Three and genuinely new to television. These programmes will develop untried talent⁷ on or off screen. Equally, acquired programmes will concentrate on bringing new material and talent to the screen and not on competing for well established programmes"

BBC Three has met its target for "specially commissioned" programming, with at least 80% of output fulfilling this criterion.

Hours of specially commissioned programmes

	Launch to Nov 03	April to Nov 03
Total transmission hours	2,077	1,685
% of total	82%	80%

Programmes that we believe exemplify this commitment to innovation, risk-taking and originality have incorporated multi-platform interactivity, animated satire, poetry performance and new comedy talent⁸:

- *Celebdaq & Fightbox*: Truly innovative programmes with interactivity at their core (both originated as websites). They exist on multiple platforms (PC internet and TV), with *Fightbox* being an example of a programme many other channels would be unable to risk, requiring significant technical investment.
- *Whine Gums*: A contemporary poetry performance series, something seldom seen on British TV.
- *Towerblock Dreams*: Represents an original treatment of a side of UK society seldom seen on television, this three part documentary film follows the lives of young men in some of the most deprived inner city areas of the UK.

⁶ "Specially commissioned" includes: Origination and repeats of BBC Three programming; Origination and repeats of co-commissions with other BBC channels; Spin-offs of existing BBC One and Two brands; Commissions of existing BBC One and Two brands that otherwise would not have been commissioned

⁷ Talent commitments addressed in Talent section below

⁸ See genre sections below for many more examples

- *Monkey Dust*: An example of risk-taking in new UK animation (very rarely seen on British TV), a second series has now gone on air to audience and critical praise. It employed more than 35 British animators and gave them an opportunity to showcase their work (with BBC debuts for three of them).

Acquisitions:

- Major acquisitions have been shared titles for which the BBC already has rights and, in the case of *24*, was a piece which was innovative in its genre.
- Otherwise, they have been programmes that extend the range of the channel within its remit, for example *Platinum*, a drama based on an independent record label in the USA.

Non-originations:

- BBC Three repeats and premieres some shows that appear on the BBC's analogue channels, for example *Eastenders*, *Pompeii*, *Absolutely Fabulous* and *Coliseum*.
- The rationale for this is two-fold: to give audiences the chance to catch-up or view popular shows at a different time, but principally it is to drive audiences to the channel and then introduce them to originated programmes by scheduling them immediately after these shows.

In terms of raw audience performance of new programming specially commissioned for BBC Three, the 80% of hours of originations have accounted for 50% of viewing. Beyond quantitative outcomes, both the audience and the press have recognized many of BBC Three's programmes for their originality and innovation:

*"You get the feeling they're testing new ideas and trying new things that are too risky for BBC One"*⁹

*"To me the channel is unique. It's targeting an older age group (than E4) and it mostly shows new British programmes. It's a test bed for the BBC, which means ...every so often it comes up with a winner. I love 3 Non Blondes and I think they made Little Britain, which is superb"*⁹

⁹ Qualitative research, Vegas, December 2003

"Monkey Dust is probably the closest to something you haven't seen before, a warped animated version of Britain that's actually got something to say" Guardian Guide, November 2003

"(Little Britain) is a comedic masterpiece that's innovative, funny and very, very British" Victor Lewis Smith, Evening Standard

And, importantly for its role supporting the UK's creative industry, both production companies and talent recognize BBC Three as a forum where new, untried ideas can have free rein, unconstrained by commercial prerogatives. Tim Hincks, Creative Director at Endemol UK:

"Most people talk about innovation and risk-taking and think they've done a good day's work. BBC Three actually does something about it. By consistently encouraging new talent both in front of the camera as well as behind it, the channel has become an indispensable force in British television"

and Charles Brand from Tiger Aspect again:

"The creative freedom that BBC Three gives allows for real experimentation without the fear of failure which can be so destructive in TV"

3.2 Individual genre commitments

3.2.1 Entertainment

The BBC has committed BBC Three to "intelligent entertainment...(that is) refreshing, bold and distinctive". The source of its distinctiveness is to be in:

- *A strong appeal to audiences with a young mindset*
- *A modern, multicultural approach*
- *A focus on creating new shows rather than replicating trends*
- *A showcase for new talent, on or off screen¹⁰*

And the channel is committed to focusing on "the entertainment genres that other channels find it hardest to offer, innovating across all formats", specifically:

- *Homegrown scripted comedy*
- *Factual entertainment: not just the most easily comprehensible*

¹⁰ See talent section below for more detail

- *Light entertainment: self-improvement, identity, family, social lessons*
- *British animation*

Entertainment output on BBC Three has spanned the genres, from comedy to light entertainment and animation. Many shows have given new talent the opportunity to develop and shine, and the channel has had particular success in new comedies.

Total hours transmitted of entertainment programmes¹¹

	Launch to	Nov 03	Apr 03 to	Nov 03
	Hours	%	Hours	%
Light Ent	515	55%	463	62%
Comedy	219	24%	177	24%
Factual Ent	60	7%	37	5%
Animation	37	4%	27	4%
Other	96	10%	46	6%
Total	930		750	

Comedy:

- The two series of *3 Non-Blondes* have been a huge success from many viewpoints, showcasing new, black, British, female talent in a new comedy format which audiences have continued to return to and which has now transferred successfully to BBC Two and BBC America. As Gareth MacLean in the Guardian put it:
"The hysterically funny sketch show 3 Non-Blondes was an absolute triumph"
- *Little Britain*: Matt Lucas and David Walliams (winner of ITV British Comedy Award for Best Newcomer) head this ground-breaking, BAFTA-nominated comedy which has now been broadcast on BBC Two.
"A sketch show with extremely funny sketches throughout is hard to come across in these straightened times, but Lucas and Walliams have got it down to a pat" Guardian Guide
- *Two pints of lager and a packet of crisps*: An example of UK scripted comedy, set in the north of England, with a young cast of new actors, which continues to perform well
- *New Comedy Awards*: BBC Three brings new comedy talent into the public eye by running and covering this event.

¹¹ Includes non-originations

British animation:

- *Angry Kid*: A series of UK produced comic animated shorts, this commission provided Mike Booth of Aardman Animations with a debut opportunity on British television.
- *Monkey Dust*: As the FT's creative business put it:
"it's hard to imagine any other multichannel broadcaster backing Monkey Dust, the satirical animation too good to be a cult taste"

and GQ magazine:

"Dark, seedy and nasty it may be but Monkey Dust is set to follow in the lauded footsteps of The Simpsons as must-see animated TV"

After a first series that didn't rate highly in terms of audience viewing figures, the channel stuck with its belief in the programme (something that would have been unlikely in a commercial environment) and the second series has now launched to widespread acclaim and awards. The series is providing the opportunity for UK animators to develop and showcase their skills. Testimony from the maker of the show also illustrates how it fitted with the channel's risk-taking and innovation remit:

"Uniquely for a modern TV channel, they gave me unbounded creative freedom, together with the financial and logistical support to find and bring on new British animators and writers. I consider the results to be my best-ever work, and that's no coincidence. It's not something that could have been achieved anywhere else."

Harry Thompson, Talkback Productions

Factual entertainment:

- *Desirability*: A 4 part series confronting one of the few remaining sexual taboos, challenging the myth that the disabled are sexually uninterested. It was made by a team with varying levels of disability.
- *Happy Families season*: A selection of programmes in the Winter season of 2004, including two series *The Parent Trap* and *Who Rules the Roost*, exhibits how the channel addressed parenthood, an important fact in 70% of young adults' lives.

Light entertainment:

- *Fame Academy*: An example of how the BBC portfolio of channels can work together, with BBC Three providing a unique perspective on this talent-based event that otherwise could not have been broadcast just on BBC One.

3.2.2 Drama

BBC Three has commitments to deliver:

- *“High quality, original and challenging drama, with a commitment to developing and showcasing new writers, directors and actors”*
- *“A forum for established stars to try new things, as well as to work alongside new talent”*
- *“Works which address complex social issues in a relevant way – educating and informing as well as entertaining”*

Total hours transmitted of drama programmes

	Launch to Nov 03	Apr 03 to Nov 03
	Hours	Hours
Drama	200	168

Key original drama output since launch has included *Grease Monkeys*, depicting the lives of an Asian family in the North of England, and *Burn It*, which has exemplified BBC Three’s drama commitments from a number of perspectives:

- **High quality:** Produced with production values equivalent to BBC One drama. Received plaudits and award nominations including winning Best Digital Programme at the RTS Northwest Awards.
- **New talent:** The programme was a launch pad for writer Matt Greenhalgh, who was new to TV. The lead actor Chris Coghill was also new to TV and the series gave a television acting debut to Mel B.
- **Addressing complex social issues:** The drama followed the story of three thirty-something men and how they dealt with their changing lives, touching on relationships, death, suicide, unemployment, unwanted pregnancy, broken families and drugs.
- **Audience appeal:** The show has performed well over two series, with the second series reliably topping 150,000 viewers on a regular basis and over 2 million viewers watching the programme in total.
- **Situation:** The channel has set all of its drama outside London and the South-East in a conscious effort to reflect better the diversity of the UK

It was also well received by the TV press:

"Burn It fulfilled a promise of intelligent, relevant and challenging material" Daily Telegraph

"What makes Burn It so brilliant is a mixture of three things: 1. Unlike Friends and Sex and the City, the characters are not aspirational beauties..2. The dialogue is great...3. Instead of opting for shorthand stereotypes, the male leads sidestep easy boy-gag humour and reflect modern insecurities" Guardian Guide

Television drama typically takes a long time to commission and deliver, and the channel has not been in existence long enough for more than one or two pieces to reach transmission. More drama is on the way for 2004, including a comedy-drama set in Belfast featuring a new writer, Pearce Elliot, and actors new to TV and a new, dark, medical drama called *Bodies*, again by a writer new to Television.

Talent and the industry also see BBC Three as a fertile ground for their drama ideas, as Nicola Shindler of Red Productions who produced *Burn It*, testified:

"BBC3 is a fantastic place to work on new drama encouraging the creative team to take risks that wouldn't be allowed elsewhere. Placing such trust in a new writer and directors allowed us to create a new, popular and original series that has resonated with many kinds of viewer and I think allowed those involved to do their best work. We always felt supported and encouraged at BBC Three; I don't think Burn It as a series could exist as it does at any other channel."

3.2.2 News

"BBC Three's News and Current Affairs output will be central to connecting young audiences with the BBC's core values, as well as demonstrating an intelligent, in-touch and relevant channel personality". It will include:

- *A dedicated 15 minute weekday programme in peak
 - *Young, in-touch, multi-cultural presenters*
 - *Full news agenda**
- *Bulletins hourly to midnight every day
 - *Focused summary**
- *More news output than all the existing channels targeted at this audience*
- *Channel specific interactive news service (to be met by links from iBar)*

- *Full online News service, covering breaking news and deeper analysis*
- *News via Email, SMS alerts*

BBC Three has met this condition. The 7 o'clock News, 60 seconds and Liquid News have made up the channel's linear TV News output. These programmes have provided a platform for new presenters from a variety of backgrounds. The BBC News output aims to connect with younger adults by presenting the news of the day in an accessible way that aims neither to trivialize the issues nor patronise the audience. BBC Three carries more news output than any of the existing channels targeted at this audience.

Total hours transmitted of news programming (vs competitors)

	Launch to Nov 03	Apr 03 to Nov 03
	Hours	Hours
BBC Three	268	211
Comparison with competitors		
BBC Three (BARB)	316	254
Sky One (BARB)	0	0
E4 (BARB)	0	0
ITV2 (BARB)	0	0

7 O'clock News:

- A daily 15 minute bulletin on week nights, covering the full news agenda as far as possible in the time available
- Presenters are new and from a range of cultural backgrounds (e.g. Sangita Myska, Tazeen Ahmad and Sevan Bastajian)

60 Seconds:

- Hourly bulletins summarizing the main stories of the day in one minute
- A first on British television, no-one else has tried an hourly 60 second bulletin

Liquid News:

- Regular half-hour entertainment news bulletin and discussion programme.
- A pioneering show when it launched, bringing on many new presenters, reporters and production staff who have gone on to successful careers elsewhere (e.g. Robert Nesbitt on *6 O'Clock News*, Rebecca Lovell on *Newsnight*, and Navdip Dariwal BBC News New Delhi correspondent)

Interactive:

- The BBC iBar menu and on-screen overlay presents access to all the BBC's permanently available interactive content, including in-depth national, regional and international news in text, graphics and video form.¹²

Online:

- The news section of the BBC Three website is updated throughout the day with features and editorial opinion exploring the day's news stories, and pitched in a way that connects with the target audience.¹³
- Further detail can be explored with direct, contextual links to the main BBC News site, one of the most authoritative and popular news sites in the world.

Email:

- Users are able to sign up to a twice daily email news headlines newsletter via the BBC Three website.¹⁴

BBC Three News has had a mixed performance. *60 Seconds* has been remarkably successful in offering regular news bulletins, at hourly junctions, and has regularly received audiences three or four times the channel average. The BBC Three bulletin, the *7 O'clock News*, has found it harder to establish a regular audience among a group who are either news avoiders or have been brought up on rolling 24 hour news services. We are looking at options for addressing this, as the need to attract young adults to a distinctive news programme remains a key priority for BBC THREE; these options include making the bulletin longer and more analysis-led in the mould of *Newsnight*.

3.2.3 Current Affairs

As the BBC's submissions state, "BBC Three is committed to year round current affairs programming...", specifically:

- *At least 30 new half hour current affairs programmes*
- *In 4 key formats:*
 - *Fast turnaround pieces on major news stories...with style and pace to engage young adults*
 - *Investigation...tackling subjects of particular concern to the target audience*

¹² See interactive section below for more detail

¹³ Ditto

¹⁴ Ditto

- o *Debate and discussion*
- o *Topical entertainment...looking at issues common to the lives of the target audience through the filter of entertainment, celebrity or the worlds of music and sport*

As of the end of November 2003, BBC Three has met and already exceeded this condition since launch, with programmes that build on the BBC's traditional strength in this genre.

Current Affairs programming

	Launch to Nov 03	Apr 03 to Nov 03
Current Affairs	Hours	Hours
Programme hours ¹⁵	16 ¹⁶	12 ¹⁷
Total transmission hours	85	75

25 current affairs titles have been commissioned and broadcast since launch, providing a public service commitment that no other channel targeted at this audience can match. The channel has established its own current affairs strand (*The Third Degree*) under which it now brands most new programmes.

The Third Degree: Featuring a mix of story-led documentary, investigations and analysis. The team of presenters have a wide range of experience and background, including journalists such as David Akinsanya (*Black Britain*), Navdip Dhariwal (*BBC News*), Raphael Rowe (*Today*) and Kate Silverton (*Housecall*). Topics have included pensions, MMR vaccinations, HIV, weapons inspectors, urban gangs and human rights abuses in the USA.

On *From Russia with Love* a *Third Degree* programme:

"..an investigation into HIV in St Petersburg that was part of The Third Degree current affairs strand, was urgent, challenging and commendable" Gareth McLean, *The Guardian*

And on *The Blair Affair*:

"An enlightening documentary" Lucy Siegle, *The Observer*

¹⁵ Denotes hours of programmes produced which have aired

¹⁶ 17x30 minute, 8x60 minute programmes

¹⁷ 13x30 minute, 6x60 minute programmes

Blood Diamonds, a Third Degree piece exposing the world of conflict diamond trading revealed evidence that has since been used by intelligence agencies in the UK and USA in their investigations.

MMR – Can you decide? touched on a subject close to many young adults, more than 70% of whom are parents, using a forum of experts to answer questions from a group of young parents regarding the contentious issue of MMR vaccinations and autism.

3.2.4 Education and social action

BBC Three is committed to supporting the BBC's education and social action objectives with:

- *“At least 30 hours per year of new educational programmes, either as high impact campaigns or in dedicated full length programmes*
- *Educative learning journeys extending interests inspired by factual, drama or entertainment formats (Interactive TV, online)*
- *Cross media campaigns, including interactive support.. regardless of whether [viewers] have access to a PC”*
- *Issues covered will include:*
 - *Health and lifestyle*
 - *Finding work and finance*
 - *Broader issues such as social inclusion, morality and ethics*

BBC Three is well on its way to meeting this condition as of November 2003.

Education and Social Action programming

	Launch to Nov 03	Apr 03 to Nov 03
Education & Social Action	Hours	Hours
Programme hours	26	20
Total transmission hours	93	81

BBC Three's flagship educational programme is *Body Hits*, now into its second six-part series, with a third season currently in production. It exemplifies how BBC Three has met its commitments in this genre:

- The programme addresses the health and lifestyle issues that typically face the target audience, presented by a young qualified doctor in a frank, honest way but in a context that resonates with the audience. As Marsha Dunstan in *The Daily Telegraph* put it:

"Body Hits is on BBC Three so, although it is a quasi-educational series about health, it comes in bright colours and loud music and provides fearless samples of bodily fluids. But to my surprise it also packed a heavy punch"

- Topics have included family planning, the science of love, stress, sleep deprivation, and depression.
- The programme has been consistently popular, outperforming the channel average and a total of over a million viewers tuning in.
- It has been backed strongly by the channel, being scheduled at 9:00 or 9:30, and has been promoted extensively on-air on the analogue BBC channels
- The programme has also developed new talent, representing a TV debut for presenter Dr John Marsden.
- Educative learning journeys: Interactive support has extended the message of the programme beyond broadcast with live chats with Dr Marsden and links via the BBC Three site to related resources on the extensive BBC Health website as well as information available via the 24/7 interactive TV service. An SMS initiative, sending out detox tips to subscribers was also provided.

Other overtly educational or social action pieces include:

- *New Tycoons*: Offering advice on setting up in business.
- *Sex, Warts and All*: An upfront examination of sexually transmitted diseases, which prompted approving comments from Genito-urinary Consultant Rak Nandwani, who advised on the show:
"Undoubtedly the "Sex, Warts and All" series has had a great impact in the UK in reducing the stigma attached to sexual health clinics, and has encouraged people to attend"... "[they] are also entertaining and convey the humorous side of life rather than just preaching about the dangers of sex. This positive approach has been backed by sexual health specialists and has been subsequently endorsed in the UK national sexual health strategies. There have been several requests from schools and colleges that the programmes should be made available to students as part of the formal curriculum"
- *Leaving You*: A social action piece looking at domestic violence and the practical issues around leaving an abusive relationship (part of BBC Hitting Home season), supported both online and on interactive TV.
- In addition, BBC Three's wide range of factual and current affairs programmes also often conveys a strong, implicit educational message. For example, Celebdaq elicited some warm praise from viewers who appreciated its educational role:

"I think that Celebdaq is an excellent way for kids to spend their time sorting out shares. This will help their maths and their common judgement" Oliver Nawrat, Celebdaq message board

- And *Sortitoutman* is a humorous and inventive exposure of social irresponsibility, tackling anti-social behaviour from public urination and ticket touting to dog fouling to illegal parking.
- The interactive section below also offers more detail on "educative learning journeys"

3.2.5 Music and Arts

"BBC Three is committed to showing at least 50 hours of new music and arts programming a year...giving a sense of what it feels like to be British in the early 21st century"

- *In music...:*
 - *Live, multicultural events and festivals*
 - *Encouraging new music and musicians*
 - *A notable soundtrack to the channel*
 - *Musicianship with an educational emphasis...with social and historical context*
- *And in the arts...:*
 - *Design, architecture, art, films, fashion in a way that connects with a younger audience*
 - *Relationship between business and the arts*
 - *Cultural context to film and performance*

BBC Three has also met and exceeded this condition since launch with a wide-ranging blend of music and arts programming.

Music and arts programming

	Launch to Nov 03	Apr 03 to Nov 03
Music & arts	Hours	Hours
Programme hours	57	48
Total transmission hours	144	130

Music programming so far has included:

- **Support for events and festivals:** Coverage of Glastonbury Festival, the Eurovision Song Contest, Mega Mela and The Grammy's
- **Musicianship in a social context:** Trevor Nelson's Lowdown is a series of 10 programmes looking at the role of urban culture in mainstream UK society using music as the way to illustrate it.
- Particular importance is attributed to theme tunes and soundtracks to programmes, using a range of British and international artists, both established names and new talent. Playlists are available online.

And this has been complemented by arts programmes which fulfill our commitments to the audience such as:

- *Dreamspaces:* Already in its second series, *Dreamspaces* tackles contemporary design and modern architecture, presented by a young, new set of presenters David Adjaye, Justine Frischmann and Charlie Luxton, who has now gone on to present his own new series for the channel, due to air in 2004.

"One of the successes of BBC Three this remains an entertaining, unpretentious take on modern architecture" Simon Horsforth, The Daily Telegraph

- *Whine Gums:* A poetry performance series, featuring established and new poets from all over the UK as they perform a range of traditional and original material. Poets include John Cooper Clarke, Jackie Kay, John Hegley, Benjamin Zephaniah and Rosie Lugosi.
- *The Nine Lives of Alice Martineau:* A moving, critically praised documentary (nominated for two Grierson awards) on what it is like to live with cystic fibrosis, seen through the eyes of an aspiring singer/song-writer. Terry Payne in the Radio Times called it *"moving and incredibly uplifting"* and Gerard O'Donovan in The Daily Telegraph complimented it as *"A film that should and doubtless will, be an inspiration to others"*.
- *Art and the City:* A series of programmes looking at the up and coming artists in the great cities of the world including Paris, Milan, London, Berlin and New York. Examines their work, their habitat and their relationships with business and government in supporting their work. It has been well received:

"...this award-worthy new art series...Superb from start to finish"
The Observer

- Photography: We have gone beyond our commitment in arts, with two programmes about photographers Rankin and Perou, including interactive galleries widening access to their work for the audience.
- We have also run an interactive *Advent Calendar*, allowing new and established artists' interpretation of the Advent period. This interactive space is a more fluid way of broadcasting and an area the BBC Three is keen to develop further.

3.2.6 Factual

The channel's commitments state that, "Documentaries on BBC Three will attempt to reflect modern times as seen through the eyes of young adult audiences and seek to contextualize the past in a way that connects with contemporary young viewers". This is to be delivered through pieces that are:

- *Genre-driven:*
 - *Travel (global cultures), business, sport*
- *Subject-driven:*
 - *Fly on the wall and behind the scenes pieces*
- *In general:*
 - *Reflecting the cultural/ethnic diversity of the UK*
 - *Landmarks, documentary strands, topical one-offs*
- *And, specifically, output is to include:*
 - *At least 15 hours of covering science, religion/ethics and business*

BBC Three has transmitted a large number of hours of factual programming, including meeting its explicit commitment in science, religion/ethics and business:

Factual programming

	Launch to Nov 03	Apr 03 to Nov 03
Factual	Hours	Hours
Total transmission hours	573	475
Science, religion/ethics, business: ¹⁸		
Programme hours	21	18
Total transmission hours	56	47

¹⁸ Includes: Jerry Hall's Gurus (religion/ethics), Celebdaq (business), Leonardo's Amazing Inventions (science)

BBC Three has met this condition and commitments with **genre-driven pieces** on religion, spirituality and sexuality:

- *Jerry Hall's Gurus*: A 3 part series looking at spirituality and religion across the world, presented by the well known model with leading philosophers and spiritual leaders, exploring the worlds of yoga, meditation, and new religions such as Kabbalah.
- *India's Ladyboys*: a one-off documentary exploring sexuality in Indian society from the perspective of India's eunuch community

And on business:

- *Liquid Assets*: A strand that takes an analytical approach to valuing celebrities and how they have made or lost their fortunes. It is a good example of how we have tried to harness the audience's interest in celebrity to bring them to programmes around the realities and complexities of finance, business and branding.
- *Celebdaq*: A genuinely innovative programme based on a vibrant internet community of "virtual share-holders" investing in celebrities and their ability to court publicity. The programme brought an understanding of the stock market in an entertaining, accessible way.
- *New Tycoons*: (see page 7)

As well as **subject-driven pieces** looking at subjects such as UK inner city society, parenthood and science:

- *Towerblock Dreams*: (see page 14)
- *Little Angels*: A series featuring child psychologist Dr Tanya Byron, offering help and advice to four families experiencing difficulties with their children. More than 70% of 25-34s have children and these programmes reflect the real day to day issues that they face.
- *Leonardo's Amazing Inventions*: A science programme that complemented a documentary on the inventor and artist on BBC One, showing also how the channel is able to add depth to output across the portfolio.

3.3 Interactivity

The channel is committed to "investment across all forms of interactivity (iTV, Internet, Email, SMS) beyond that currently offered by any channel targeting this audience." This means:

- *Supporting 20% of new programmes interactively, with:*
 - *An emphasis on "comprehensive support for educational content", as well as news and current affairs*
 - *A dedicated 'iBar' to give deeper digital content and publish user submissions*

- *The use of available technologies to allow audiences to react, respond and interact with linear content (SMS, Email, chat)*
- *“A substantial online service, premiering some new shows, and providing informational back-up to linear programming”*
- *In news: “a dedicated subsite linked with BBC News Online, with links to deeper information regarding subjects that impact upon this audience”*

BBC Three has met and exceeded this condition:

- On average, on a weekly basis, 70% of new programmes have been supported via interactive services on-air, online or via mobile.
- No other channel targeted at this audience has invested in interactivity to this level.

Interactive TV:

- Whenever viewers “press red” they access a dedicated ‘iBar’ menu that can publish further text content and user submissions, as well as provide access to deeper video and text content including news, weather and sport.
- We have enhanced specific programmes with additional video or text content (e.g. *Diners, Untold Beauty, Perou’s Africa, Advent Calendar, Fame Academy and Hitting Home*) and with other support services offering additional information and the opportunity to react and respond via messaging and voting: e.g. *Liquid News, New Comedy Awards, War Have Your Say, Glastonbury*

Internet/Email:

- BBC Three offers a substantial internet service supporting the linear TV channel with programme information, TV listings, feature content, message boards and extensive links to deeper, relevant content across BBCi and the world wide web.
- Comprehensive support is provided for News, Current Affairs and educational programmes. In News, comprehensive background information and features are published, as well as contextual links to news services across bbc.co.uk. Viewers are invited to express their views and opinions, and they can subscribe to twice daily news email bulletins.
- A number of programmes have cutting edge, rich media (broadband) services such as *Celebdaq, Liquid News* and *Advent Calendar*
- *Fightbox* and *Celebdaq* represent unique phenomena as TV programmes that have grown out of websites with vibrant communities. *Fightbox* has been nominated for a BAFTA for technical innovation, *Celebdaq* has been nominated for an

Interactive BAFTA under the online Entertainment category, and has a quarter of a million active users.

- Nearly 200,000 users log on to BBC Three's internet service on a monthly basis.¹⁹

Mobile services:

SMS remains a vital return path for messaging and voting for those TV viewers with Freeview or cable, and BBC Three has also explored ways mobile can support programmes by delivering unique services or content offerings:

- *Body Hits* ran a successful SMS service distributing detox tips to subscribers and is currently using SMS to solicit viewers' issues to be tackled in the forthcoming series.
- *Fantasy Fame Academy* was BBC Three's SMS game that invited viewers to be a record label producer.
- Johnny Vaughan's 2004 series is the first BBC TV programme ever to use MMS as an integral part of its format, inviting viewers to send photographs they have taken on their mobile phone live into the programme.

An emphasis on comprehensive support for educational content and "educative learning journeys" (cf factual commitment):

- As well as programmes such as *Body Hits* and *Celebdaq* mentioned above, the channel supports a large number of educational programmes interactively, encouraging viewers to learn more often using resources already available on bbc.co.uk.

Examples include:

- *Art and the City* (Arts series): Online gallery, further information on the artists and contact information
- *Leaving You* (Social action documentary, part of the *Hitting Home* season): Enhanced TV service which provided support on how to find out if viewers are in a violent relationship
- *Little Angels* (Factual series): Online information with parenting tips and links to childcare and parenting sites

Going forward:

It is important that BBC Three continues to exploit the changing landscape of interactivity and new technologies to create unique content offerings and services in a way that helps drive digital on all platforms. These will include offering more choice and control as to how and when viewers can consume BBC Three content on their own

¹⁹ Average monthly unique users since launch

terms as well as increasing opportunities to interact via the device of their choice. Over the coming year BBC Three will attempt radical and imaginative ways of changing the way audiences sample the channel. This may include an interactive multi-stream video application which will provide viewers with the opportunity to watch BBC Three programmes on their own terms, as well as highlighting programmes that they may not otherwise be aware of.

3.4 Reflecting diversity

The Secretary of State set out the condition that “Within its defined scope the service shall stimulate, support and reflect the diversity of the UK” In response to this, BBC Three is committed to the following:

- *Recruiting talent from all backgrounds*
- *Reflecting diversity in its recruiting for off-screen roles*
- *Connecting with existing talent as figureheads*
- *Covering live events which reflect diversity in the UK*
- *Finding news presenters who reflect our multi-cultural society*

BBC Three’s commitment to diversity has been expressed in both the recruitment of talent and the subject matter of its programming. Diversity does not just relate to ethnicity, but also to regionality, nationality and disability.

The subject matter and setting for much of the output has also often been chosen to reflect the diversity of the UK.

- BBC Three has made a conscious decision to set all its original drama outside of London, in an effort to reflect the regional diversity of the UK. *Grease Monkeys* was set in the north of England, *Burn It* was set in Manchester, and the upcoming *Pulling Moves* is set in Belfast.
- *Towerblock Dreams*, a documentary set in inner city council estates reflected a side of UK society seldom seen on television.
- *Desirability* examined disability in a brand new light²⁰
- The coming Africa Season will see a number of programmes reflecting one of the largest ethnic groups in the UK as well as coverage of the Africa Nations Cup (football)

²⁰ See factual section for more detail

Talent:

On-screen talent has been recruited from a wide range of backgrounds with both new and experienced faces:

- New, multi-cultural news presenters: Sangita Myska, Tazeen Ahmad, Sevan Bastajian
- Experienced current affairs presenters (*from The Third Degree*) from a range of backgrounds: David Akinsanya (*Black Britain*), Navdip Dhariwal (*BBC News*), and Raphael Rowe (*Today*)
- Comedy artists Ninia Benjamin, Tameka Empson, Jocelyn Jee Esien (*3 Non-Blondes*) are black, female comediennees.

3.5 Promoting digital take-up:

The Secretary of State requires that "The BBC will maintain a vigorous campaign across the full range of its services to promote the uptake of digital television and radio services and equipment generally, and across all platforms"

BBC Three has promoted digital TV as a whole as well as specific digital TV and radio channels and platforms as part of the overall BBC digital marketing campaign. In addition, BBC Three has received promotional support on the analogue channels, as well as premiering or repeating some high profile shows in order to attract audiences and introduce them to originated programmes on the channel. It has also transferred over 80 hours of programmes for broadcast on BBC One and Two, thus illustrating the benefits of digital to the analogue audience. The success of these campaigns has been exhibited in the rapid take-up of Freeview since launch.²¹

Marketing activity

- On BBC Three:
 - Total hours/spots of digital marketing²²: Over 450 spots, equivalent to 4 hours, these have included campaigns for BBC Four, CBBC, BBCi, 1Xtra, 6Music and DAB radio.
 - These campaigns have been seen by over 17 million viewers on BBC Three.

²¹ See O&O market impact report for more detail on impact on digital take-up

²² Includes Freeview, Digital Radio channels, BBCi, Digital TV channels

- On BBC One and BBC Two:
 - There have been over 9 hours of BBC Three related marketing messages on the analogue channels, and all available 25-34s have seen at least one BBC Three message since it launched.

Analogue shows on BBC Three: A number of BBC One or BBC Two shows have also been shown on BBC Three, either repeats at a time that suits the audience for catching up with programmes they might have missed (e.g. *Pompeii*, *EastEnders*), or premieres of shows to give audiences a 'first chance' to see a show (e.g. *24*, *Absolutely Fabulous*).

These tactics are an effective way of illustrating the benefits of digital television to the audience, as well as bringing in a large audience that can then be introduced to BBC Three programmes. The channel will typically schedule a new, originated show after these familiar titles.

In the period since the launch of the BBC's digital channels, overall digital penetration has grown from under 40% to over 50% and Freeview has become the fastest electronic media proposition to reach 1 million sales of all time. We believe that the BBC's new services, including BBC Three, have played a significant role in driving this growth, in particular through their specific contribution to the success of Freeview.

- BBC Three has featured in the marketing of the proposition
- When asked to rank which channels available on Freeview were most important to their decision to go digital, audiences placed BBC Three third. Those audiences specifically considering Freeview purchase ranked BBC Three second.²³

²³ Source: Morpace research commissioned by the BBC, March 2004

3.6 Sensory impairments

The Secretary of State's conditions state: "Consideration will be given to promoting the understanding and enjoyment of the service by viewers with sensory impairments; and the BBC Governors will monitor the levels of subtitling, signing and audio description provided on each new service, and apply those levels from time to time the same targets which they apply from time to time to existing BBC digital channels"

Levels of subtitling, signing and audio description are as follows, all targets are being met:

	Subtitling	Audio description	Signing
BBC Three (ytd)	57.8%	6.0%	2.6%
Target	50%	4-6%	2-3%

Section 4: Assessment of BBC Three against commitments relating to how the channel contributes to the UK broadcasting industry

4.1 UK & regional production

BBC Three has promised to “stand out as a British channel”. This means:

- “90% of programme hours (and around 90% of expenditure) for the service, must be allocated to programmes made in the EU/EEA, for first showing in the UK”
- “33% of BBC Three’s eligible budget will be produced from outside the M25 from 2004-05, with reasonable progress made towards that target in the preceding years”

The EU/EEA commitment is a particularly important one for the channel to the UK broadcasting industry, and the channel has met and exceeded it. In terms of regional spend, we are confident we can meet this by 2004/05, as required.

EU/EEA programming hours & spend²⁴

	Launch	to	Nov	03	Apr	03 to	Nov	03
	Hours	%	Spend (000)	%	Hours	%	Spend (000)	%
EU/EEA	2,540	94%	£80,075	95%	2100	94%	£56,298	96%
Non EU/EEA	153	6%	£3,938	5%	130	6%	£2,557	4%

Outside M25 programming spend

	Launch to	Nov 03	Apr 03 to	Nov 03
	Spend (000)	%	Spend (000)	%
Eligible	£73,799		£51,582	
Outside M25	£21,165	29%	£16,238	31%

²⁴ Spend figures do not include News spend, but News all made in UK. Spend figures in both tables includes all co-commission spend

4.2 Independent production sector

The Secretary of State has stipulated that:

- “25% of BBC Three’s qualifying output in terms of hours must be commissioned from the independent sector, with no reduction in the contribution made by other BBC channels to the BBC’s overall 25% independent quota”.
- In addition, “At least one quarter of the BBC THREE programme budget will be spent on independent productions”

BBC Three has met and exceeded this important condition.

Independent programming hours & spend

	Launch	To	Nov	03	Apr	03 to	Nov	03
	Hours	%	Spend	%	Hours	%	Spend	%
Qualifying	461		74,783		349		52,293	
Indeps	193	42%	28,313	38%	152	44%	17,526	34%

And there has been no reduction in the contribution made by other BBC channels to the overall 25% independent quota.

BBC Three is a British channel, with a clear remit to reflect the diversity of the UK, and to take risks with original, innovative programming. These characteristics place it in a unique position to benefit the UK’s media industry by commissioning UK-produced programmes. BBC Three has also made a particular point of looking for new, young independent production companies to come up with programme ideas for the channel, and more than a third of the production companies used so far were new to the BBC. For example:

- BBC Three awarded Brown-eyed Boy Productions its first commission with comedy series *3 Non-Blondes* (18 half-hour episodes) and have now followed that up with two new comedy pilots.
- Outline Productions had only been in operation for two years when BBC Three commissioned a factual and a social action series (*How weird are you?* and *Sortitoutman*). BBC Three put the company in contact with experienced film-maker Simon Lloyd from October films to support them, and he has now joined the company.
- Other first commissionees include Raw Productions (*Towerblock Dreams* – Documentary series), Murfia Productions (*The Parent Trap* – Factual entertainment series) and Pett Productions (*Vic and Bob in Catterick*- comedy drama series)

- BBC Three has commissioned programmes from thirty two independent production companies, and for thirteen of these this represented their first BBC commission.

As a result many UK production companies have recognized BBC Three as a channel that is particularly receptive to new ideas, enabling them to expand their creative horizons:

"BBC Three is a great British home for comedy. It allows producers, writers and performers a platform where they can truly be creative and innovative. In a world where comedy is often seen as high risk and high investment - BBC Three will actively seek out the projects which will get the country talking about great British comedy again."
Lisa Clark, Pett Productions Ltd

4.3 New talent

The channel is committed to:

- *"Finding and supporting new talent, whether actors, writers, presenters, musicians or producers, [which] will distinguish BBC Three from its competitors and forms part of the channel's core purpose".²⁵*

This means both some specific initiatives and general behaviour:

- *6 new talent initiatives each year, including new writers, film makers, presenters, animation, comedy and R&B*
- *An annual project (social documentary) looking at the next generation of artists, thinkers and culture makers*
- *A commitment to finding new faces, voices and writers*
- *Off-screen training and development initiatives/courses, particularly for underserved or underrepresented groups.*
- *Utilising the "guidance and involvement of established stars" to support new talent and where these stars can try new things*

Developing new talent is at the heart of the BBC Three proposition; the ambition is to make the channel renowned as the place where new stars first cut their teeth and were given the opportunity to shine, as well as a channel where off-screen roles are filled with young, new employees. Many examples of new talent have already been cited above, but in summary and to highlight successes so far:

²⁵ Talent commitments are also made explicitly elsewhere (e.g. New programming, Entertainment, Drama, and News). Performance against these commitments is covered both here and in those sections.

We have fulfilled the commitment to 6 new talent initiatives by setting up, managing and covering the following:

1. New Comedy Awards: Looking for the best new stand-up comedians
2. New Animation Awards: Soliciting 1 minute pieces from new animators
3. Urban Music Awards: Integrated into music series *Trevor Nelson's Lowdown*
4. New Filmmakers Awards: Leading to a development grant for the winner
5. New Sitcom Awards: Included a residential course and the winner was awarded a pilot (*The Bunk bed Boys*)
6. New Presenters Initiative: Looking for at least 6 new presenters, we delivered many more (see below)

- Our annual project looking at the next generation of talent for 2003 was *The Powerlist*, a 60 minute documentary looking at a range of new artists from photographers to contemporary artists.
- Over 10 new presenters across all genres have made national TV debuts on BBC Three. E.g. Libby Potter (*Celebdaq*), Tazeen Ahmad (*7 O'clock news*),
- Many new directors, writers, and producers have also made their debuts on UK television. E.g. Rob Ryan (*The Human Race*), Jane Hilton (*Love for Sale*), Adam Smith (*Towerblock Dreams*), Harwant Bains (*Grease Monkeys*), Matt Greenhalgh, Chris Loghill (*Burn it*)
- New artists and actors have included the *3 Non-Blondes* (Ninia Benjamin, Tameka Empson, Jocelyn Jee Esien), animators from *Monkey Dust* (David Whyte, Jimeno Farfen, Steven Lenton) and *Angry Kid* (Mike Booth), social responsibility superman Colin Brewer (*Sortitoutman*), and kung-fu master Chris Crudelli (*Spirit of the Masters*)

The channel has also followed through in its commitment to develop new and promising talent, awarding them new commissions which can give them the opportunity to expand or deepen their skills:

- Ninia Benjamin has moved from comedy to factual, presenting two new history programmes in 2004
- Trevor Nelson has gone on from presenting music programme *Lowdown* to interactive entertainment programme *Fightbox*
- Director Richard Macer has now made a documentary on Shaun Ryder following the success of his three pieces on Jordan.

As a result, the channel has found a name for itself as a place for developing new talent in the eyes of production companies and the audience:

"BBC3 is great at promoting new talent. We've just made an arts series for them and it was a bit of a risk putting James Gooding on as a virgin presenter, but we wanted an art lover rather than an expert so as to introduce a new audience to art. Fortunately the plan didn't back-fire at all, as the reviews were amazing. Also with BBC3 you get much more creative freedom than with other channels, so you can really work on a look for a programme that sets it apart from other shows." Sue Hills, Swing Productions (Makers of Art and the City)

"...Tiger Aspect Productions has been delighted by the arrival of BBC 3 on the UK Television market - it has given the industry a welcome boost and has seriously encouraged new talent both on and off the screen. We have made both scripted and non-scripted programmes for BBC Three and in each case have been able to develop both ideas and people that would have been impossible on a terrestrial channel or indeed on a commercial channel." Clive Tulloh, Tiger Aspect Productions

"they do have new talent and new programmes – they try stuff out before it goes onto BBC One or Two"

"It's good that they let new people have a go, no-one else does it"²⁶

²⁶ Qualitative research, Vegas, December 2003

Section 5: Key Challenges

BBC Three is now facing up to the challenges which emerged out of the launch period of clarity, consistency and quality, and the channel is now regularly reaching a quarter of its core audience of 25-34 year olds each week with innovative new programming across all genres. We intend to build on success in current affairs, comedy, animation, and science, learn from progress made in entertainment and seek to increase the profile of arts and drama, which we believe are new and distinctive.

Challenges remain in changing audience perceptions of the channel as a place to catch up on programming first shown on BBC One and Two. The channel will over time reduce the prominence of such output and will measure its success by its new titles – how regularly BBC Three programmes and talent develop onto the flagship terrestrial channels for example.

A key programming challenge remains BBC Three's news output, particularly with an audience that is often news-avoiding and has access to rolling news channels. The one-minute hourly bulletins remain successful, but the main news programme may develop into a longer, more analysis and discussion based format, a *Newsnight* for younger audiences.

Young adults are a genuinely multi-platform audience and BBC Three must reflect this; we will continue to explore the capabilities of offering fully interactive programming experiences, to continue to push the boundaries of cross platform content, and to look at ways of developing the channel into a multi-stream experience, to give the audience new ways of experiencing BBC Three output and to drive digital take-up.