



Popular choice

BBC One is Britain's most popular channel with the widest range of programmes of any broadcaster.

This has been a pivotal year for BBC Television as it aimed to extend the depth, range and impact of its programmes while establishing new free-to-air channels as part of the BBC's portfolio for the digital age.

With more than half the UK population now able to view multichannel broadcasts, BBC Television competes in a rapidly changing broadcasting world. This year the BBC aimed to improve range and distinctiveness with a stronger focus on arts across all the channels, the refreshment of politics and current affairs, a new strategy for religion and more ambitious content on BBC One. The public responded positively with share of viewing and reach for the channel portfolio improving in both analogue and digital homes.

The launch of the digital terrestrial service Freeview in November enabled the BBC's new television services to be received by those who previously did not consider digital to be for them. The new digital channels can also be sampled by analogue viewers on dedicated programme zones on BBC One and BBC Two.

Delivering its ambitions means working with the widest possible range of creative talent and developing better relations with the UK's independent producers, which BBC Television is actively undertaking.

BBC One

Overall it was a strong year for BBC One. According to the ITC/BSC survey *The Public's View 2002*, BBC One is now the channel most people would choose if they could have only one. Its share of viewing was less than 0.1% lower than last year despite the continuing growth of viewer choice and it remained the UK's most watched channel.

The second year of a three-year strategy to refresh BBC One, with the benefit of a £90million increase in budget,

focused on the channel's unique role in covering major events in UK life and on improving popular drama.

BBC One's drama repertoire spanned period productions like *Daniel Deronda* and *The Lost Prince*, modern political intrigues such as *The Project* and satire like *Jeffrey Archer – The Truth*. Other highlights included the award-winning social drama *Out of Control*, shown as part of the *Cracking Crime* day, and the successful debut of contemporary thriller *Spooks* and the modern, Manchester-based drama *Cutting It*.

Returning series that performed well included *Born and Bred*, *Judge John Deed*, *Red Cap*, *Murphy's Law*, *Messiah* and *The Inspector Lynley Mysteries*. Long-running drama serial *EastEnders* consistently provoked debate about subjects rarely aired before the watershed. *Casualty* and *Holby City* maintained a substantial following as did *Doctors* in daytime. Drama also played a key role as part of a wider initiative to improve BBC appreciation among Northern audiences. The exploits of the Geordie builders in a new series of *Auf Wiedersehen, Pet* attracted audiences of over 10 million viewers. *Merseybeat* brought in a well above average share in the North West and attracted an average 6 million viewers with a 25% audience share across the UK.

Opening doors to new subjects that viewers might not ordinarily watch is the cornerstone of the BBC One arts strategy. Landmark arts programming included a documentary on the painter Turner, while the drama *Daniel Deronda* and film *Mansfield Park* were supported by documentaries on the authors George Eliot and Jane Austen on whose work they were based. *Rolf on Art* attracted an average audience of 5.7 million for its second series.

BBC One's popularity stems in part from its commitment to provide unique live broadcasts of great moments of national and international life. The past year saw coverage ranging

Facing, left: Stephen Poliakoff's first period drama for BBC One, *The Lost Prince*, revealed the touching story of Prince John, the epileptic younger son of King George V and Queen Mary.



Left: Robert Lindsay and Zoë Wanamaker returned as Ben and Susan Harper in the much loved comedy *My Family*.

Review of services: Television

Anne Robinson and Phillip Schofield's annual test of the nation's IQ exploited the possibilities of both interactive television and the website to involve viewers.



from the solemnity of the Queen Mother's funeral and the memorial service for the British victims of the 11 September New York terrorist attacks, to the joyous atmosphere of The Queen's Golden Jubilee concerts, with the *Party at the Palace* attracting 15 million viewers at its peak.

2002 was the summer of sport on BBC One. A fresh approach to coverage won new fans and ground-breaking interactive technology led 4 million viewers to click their remote control red button during the World Cup football and Wimbledon tennis. Helped by the BBC's presentation team, audiences peaked at over 13 million for five of England's World Cup games, making BBC One the overall popular winner with viewers. The memorable summer concluded with the Commonwealth Games from Manchester, for which the BBC Sports team won a BAFTA award.

Strengthening current affairs with high impact analysis programmes has been a priority. *Panorama* made headlines with major exclusives on horse racing corruption, the dangers of Seroxat and investigations into global terrorism. *Inside Out* (see English Regions, page 38) was launched when regional current affairs moved from BBC Two to BBC One, doubling the average audience to 3.4 million viewers a week. Westminster coverage moved from BBC Two to BBC One with the new programme *This Week*.

BBC One broadcast around 25 major peaktime factual series and single programmes. Landmark natural history and science programmes were enhanced by interactive television. David Attenborough's *The Life of Mammals*, along with Robert Winston's *Human Instinct* and the innovative day-long event *The Abyss Live*, combined quality with impact. A new strategy for religious programmes based around scrutiny, celebration, diversity and surprise was reflected in *Moses* and *The Virgin Mary*, which combined state-of-the-art computer graphics and

dramatic reconstructions to produce high-impact peaktime films. These complemented scheduled faith services and series such as *Songs of Praise* and *The Heaven and Earth Show*.

BBC One remains firm in its commitment to making serious issues accessible to everyone. Factual event days on crime and Iraq sparked national debate and both reached around 7 million viewers. The *Hitting Home* season engaged audiences with the difficult subject of domestic violence through a creative mix of documentary, current affairs and drama.

Creating events, as well as broadcasting them, is central to BBC One and the fully interactive and entertaining *Test the Nation* – the annual national IQ challenge – provoked debate and perplexity in equal measure among millions of viewers.

The CBBC zones alongside daily children's programmes on BBC One and BBC Two have proved to be a success with young audiences. *The Saturday Show* on BBC One took the lead from ITV for the first time in three years.

Fame Academy gave budding performers the chance of a lifetime to be trained by the best in the music business while raising nearly £1 million for musical bursaries for young people. The final was the top-rated entertainment programme on BBC One for the 16 to 34 year old age group in 2002 (excluding Christmas week).

Daytime television continued to win new audiences and develop programmes like *Bargain Hunt*, *Escape to the Country* and *Flog It!* that can transfer to peak time. Creating original daytime single drama is a risk, but BBC One took it on successfully with the launch of *The Afternoon Play*.

While Friday night with *My Family*, *Alistair McGowan's Big Impression*, *All About Me*, *Friday Night with Jonathan Ross* and *Have I Got News for You* – which made the news itself –



Left: Goal! David Beckham's penalty beats Argentina in the 2002 World Cup.

Right: Professor Robert Winston explored why we behave the way we do in *Human Instinct*.

Below right: *This Week* brought a fresh approach to late night political discussion on BBC One.



Summer of sport

Four of the year's top-rated television programmes featured England's World Cup football matches.

struck a rich seam, Saturday night entertainment is still one of the most challenging areas for BBC One. No single compelling format has broken through in the year although *The National Lottery Jet Set*, *The Weakest Link Celebrity Special*, *Comic Relief Does Fame Academy* and one-off specials such as *Elton John at the Albert Hall* have been more successful. The return of *Parkinson* bolstered the late evening schedule.

BBC One is the only UK channel to invest substantially in providing a family Christmas schedule and that commitment was rewarded. BBC One was once again the most popular channel during the festive season, with the special edition of *Only Fools and Horses* winning a 67% share of the audience.

Over the year, intense competition led to a decline among younger audiences in the South East. However, new presenters and more ethnic minority casting on popular mainstream programmes have led to a substantial rise in approval. Nonetheless, the share of viewing amongst minority audiences dropped. These are challenges for the year ahead.

BBC Two

BBC Two's continued strategy of bringing intelligence, sophistication, innovation and pleasure to a diverse audience has delivered considerable success over the past year. The quality of the channel's output has been consistently high, winning it 30 awards.

Channel-defining strands like *Newsnight*, *Correspondent*, *Horizon*, *Timewatch* and *The Money Programme* provided a strong core for BBC Two's mixed-genre schedule. BBC Two's ability to address factual subjects with conviction produced *The Hunt for Britain's Paedophiles* which was three years in the making and *El Alamein* won critical and ratings success. There were large audiences for the second series of *A History of Britain*, the religious documentary *Country Parish* and the revitalised motoring classic, *Top Gear*. The channel's reputation



Above right: Manchester hairdressers in love and war in BBC One's drama, *Cutting It*.

Right: *Tipping the Velvet*, BBC Two's colourful Victorian lesbian love story.

Left: Charles Darwin, Andrew Marr's natural selection for *Great Britons*, came fourth with viewers.



Review of services: Television



as the home for breakthrough comedy grew with *Double Take* and *Dead Ringers* and the multi-award-winning comedy *The Office*, while *Marion and Geoff*, *I'm Alan Partridge*, and *The League of Gentlemen* returned to great success.

Drama on BBC Two included *Tipping the Velvet*; *Murder*; *Real Men*; *Flesh and Blood*, the centrepiece of a BBC Two disability season; *This Little Life*, a powerful one-off drama that won the Dennis Potter award for new screenwriting; and Albert Finney's award-winning portrayal of Sir Winston Churchill in *The Gathering Storm*.

The wartime leader was the eventual winner of *Great Britons*. With nominees spanning 400 years of British culture from Queen Elizabeth I to Princess Diana, the series set the country talking. The critical and popular success of *Great Britons* made it one of the ten most memorable BBC programmes in late 2002. Building on that success, *The Big Read* has now set out to find the UK's best-loved book and extend the BBC's commitment to promoting literacy.

BBC Two uses a range of genres to reflect the experiences of diverse audiences. A major success has been the continued commitment to higher impact programmes such as the *Jamaica 40* season, *Babyfather* and *The Kumars at No.42*, along with *What's Your Problem?*, which dealt with issues of disability in a series of dramas, documentaries and short films.

BBC Two's success in leisure-based programming such as gardening, cookery and house makeovers, has been widely adopted by the rest of the industry. A new strategy, set out in the *BBC Statements of Programme Policy 2003/2004*, will aim for a reduction in makeover programming and the introduction of more arts and current affairs output into the peaktime evening schedule, while continuing the channel's drive to reinvent and reinvigorate contemporary factual output from *What Not to Wear* to *Life Laundry*. The challenge



Top left: Albert Finney won a US Golden Globe as Sir Winston Churchill in *The Gathering Storm*.

Left: *3 Non-Blondes*, the first all-girl hidden camera comedy show, on BBC Three.

Above left: BBC Two's *The Hunt for Britain's Paedophiles*.

Above: Successful new drama *Burn It*, on BBC Three.

Digital futures

From February 2002 to February 2003 the BBC launched four new digital television services.

over the next year will be to refocus key areas of the evening schedule to deliver that objective.

BBC Three

The launch of BBC Three to replace BBC Choice in February 2003 completed the BBC's television channel portfolio and equipped it to reach the 25 to 34 year old audience who were being underserved by the BBC. The richness and breadth of the opening few weeks' programming mix surprised many and enabled it to reach 25% of the target audience. While it is still early days, the channel's weekly reach of 15.1% is significantly higher than the audience for BBC Choice.

BBC Three's ambition is to reach discerning, media-savvy young viewers who have high and varied expectations from modern television. Unusually for a digital channel, BBC Three offers a mixed schedule, with at least 90% home-grown programmes, more than 80% of which are first-time commissions. This commitment to original British production has led to experimental and radically different programmes such as the animations *Angry Kid*, from the Oscar-winning team that created *Wallace and Gromit*, and the surreal comedy *Monkeydust*.

BBC Three has a strong commitment to providing its audience with relevant news, documentaries and current affairs. Original investigations such as *Blood Diamonds* and *Jailed by the State* were screened and new formats such as *The War This Week* were taken up by BBC One. *The News Show* won recognition for its fresh approach to the day's events in a peaktime strand while *The Third Degree* is gaining recognition as an innovative and authoritative current affairs programme. The channel explored difficult issues with bold series like *Body Hits*, looking at the biological impact of an excessive lifestyle on the human body.

BBC Three has already succeeded in transforming traditional genres and pushing the boundaries of cross-genre collaboration. *Celebdaq* is the first television programme

to be commissioned from a web format on BBCi and brings to life the workings of stock markets in an accessible and hugely popular way, gaining 5 million page impressions on the BBCi website each week.

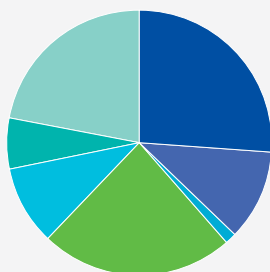
Original comedy and entertainment are important genres for younger audiences. *3 Non-Blondes* and former *Fast Show* regular *Swiss Toni* have become hits while *Two Pints of Lager and a Packet of Crisps* attracted good ratings for a digital channel. Well known entertainment talents Dom Joly and Johnny Vaughan have become established faces on the channel. Other successes included the new drama serial *Burnt It*, *Grease Monkeys*, featuring young Asian talent, and the hip architecture series *Dream Spaces*.

After a good launch, BBC Three now has the difficult task of converting a strong brand identity into greater audience share over the next 12 months.

BBC Four

It has been a very successful first year for BBC Four, which has established itself critically, winning RTS, BAFTA and Grierson documentary awards, and won a vociferously loyal core audience. BBC Four's other unique output has brought intellectual innovation to what had been a sparsely served section of multichannel broadcasting.

The Pinter at the BBC season, in collaboration with BBC Two, presented the greatest television tribute to a living playwright by broadcasting all his works, and enriched both channels. BBC Four offered context and depth to BBC seasons and extra programming such as the Billy Elliot documentary at Christmas, which followed the film's premiere on BBC One and was watched by 400,000 viewers. Other collaborative benefits included increasing the number of episodes of *Storyville* from eight to 52 and provocative documentary series like *Holidays in the Axis of Evil*



Total television share (%) all homes 2002/2003

- BBC One 26.5% (18.8%*)
- BBC Two 11.2% (6.0%*)
- BBC digital channels 1.4% (3.3%*)
- ITV1 23.9% (18.2%*)
- Channel 4 9.8% (6.2%*)
- Five 6.3% (4.1%*)
- Other channels 20.9% (43.3%*)

* Share in digital homes for 2002/2003 shown in brackets

Source: BARB, TNS/Infosys, age 4+ Differences due to rounding

Total BBC Television share 39.1% (2001/2002 38.6%)

Right: Aardman Animation's *Angry Kid* on BBC Three.



Review of services: Television

Storyville on BBC Four and BBC Two showed documentaries from internationally-respected film makers. Here, *More than a Life* by Luke Holland.



which brought new talent and programming to both BBC Two and BBC Four.

BBC Four has enabled the BBC to offer a degree and depth of originated contemporary arts coverage not previously available on subscription in multichannel households. As the sponsor and broadcaster of the Samuel Johnson Prize, the channel has helped to bring a higher profile to non-fiction publishing. It offered two extra weeks of *BBC Proms* coverage and pioneered simple, interactive programme notes for each concert. The channel's role in supporting the arts led to BBC Four sessions at the Barbican and a growing involvement with global music, showcased in coverage of the BBC Radio 3 Awards for World Music. The *Readers and Writers Roadshow* toured the UK to enable well known authors to talk directly to audiences.

BBC Four has brought some challenging and controversial material to the screen including *The Situation Room* and *Strange New World*. Such programmes are part of its remit to encourage programme and film makers to take risks. Documentaries such as *Ceausescu – King of Communism*, *In Love with Terror* and a profile of the controversial fashion photographer Corinne Day, who originated the 'heroin chic' look in the 1990s and discovered British supermodel Kate Moss, showed the rewards of this dynamic approach.

Single drama and world cinema have been distinctive elements in the channel's diverse programming. BBC Four has taken bold steps towards becoming the home of world cinema on British television and broadcast the premiere screening of a number of significant films including François Dupeyron's controversial anti-war drama *The Officers' Ward*.

Collaboration with the theatre world brought productions to the screen, including *Vincent in Brixton* which was nominated for three Olivier awards, Michael Frayn's intellectually

absorbing *Copenhagen* and Peter Nichols' *A Day in the Death of Joe Egg*.

BBC Four has also brought a global perspective to reporting news and current affairs which allows it to span the gap between these genres in its mid-evening *BBC Four News*.

Although low audience figures for individual programmes attracted adverse press comment, the channel was watched by more than 12 million people in its first year. While it was never envisaged as a mainstream channel, the challenge for BBC Four is to broaden its audience in its second year.

CBBC

The CBBC channel offers new, mainly UK programming, in a mixed-genre schedule for the six to 12 age range. After a slow start, by the end of the year it had risen from 16th to fifth place for share of children's viewing. Its average weekly reach amongst children was 6.5%. Unlike many other children's channels, CBBC offers an alternative platform for those who want British content. Despite encouraging signs of growth, improving its audience performance further is a priority for the coming year.

Bold new series such as *Stitch Up*, *Kerching!*, *Serious Jungle* and the original drama premiere of *My Dad's The Prime Minister*, augmented with familiar series *Byker Grove* and *Grange Hill*, have helped create the distinctive appeal of CBBC. BBC Scotland has been an important provider of channel exclusives such as the fantasy series *Raven*, a blend of game show, intrigue and suspense. More than three-quarters of the CBBC budget is spent commissioning new and original programmes, accounting for a quarter of all airtime.

The number of daily bulletins produced by *Newsround* increased to seven a day and included a week of live broadcasts from Africa and war bulletins from Iraq.



Left: 17 years after it was commissioned, the BBC screened *The Falklands Play*, Ian Curteis' dramatisation of Margaret Thatcher's war preparations, on BBC Four.

Right: Darcey Bussell and Jonathan Cope perform *Tryst* filmed in France and shown on BBC Four.



Music in the night

The Queen's Jubilee *Prom at the Palace* achieved one of the highest ever audiences for a classical concert on television.

Class TV, blocks of curriculum-based programming for teachers and school-age children, has been an important part of the schedule with programmes across English, history, geography and languages.

The new children's digital channels make extensive use of interactive content. CBBC monthly page impressions passed the 16 million mark in December 2002 and the website became the eighth most popular destination on BBCi.

CBeebies

CBeebies, which offers a range of educational and entertainment programmes to children under the age of six, has built on its success since its launch in 2002 and is now the most popular children's channel in digital homes with an average weekly 15.2% reach and 6.9% share of all children's viewing.

It is a safe, dedicated space for pre-school children to watch, play and learn, and reinforces the trust between parents, their children and the BBC. It has met its remit of offering 80% originally-produced programmes with a strong interactive learning through play element.

Outstanding programmes over the year included the premiere of the first preschool drama, *Balamory*, made by BBC Scotland; the new magazine show *Tikkabilla*, and flagship shows, *Fimbles*, *Teletubbies* and *Tweenies*.

CBeebies included more educational programming throughout the day than any other channel aimed at this age group. The CBeebies website achieved between 7 million and 8 million page impressions per week providing further learning opportunities through games and stories, and advice for parents to help their children develop their full potential.



Above right: BBC Scotland produced *Balamory* for CBeebies.

Right: Bold new series *Stitch Up* launched on CBBC.

Left: *Serious Jungle* gave eight children the chance to help endangered orang-utans.