

BRINGING THE WORLD TO THE UK



**Factual international programming
on UK public service TV, 2005**

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3WE is a coalition of international charities campaigning for high quality television coverage of 'matters of international significance or interest'. Its members include ActionAid, Amnesty International, CAFOD, Christian Aid, Comic Relief, Friends of the Earth, International Broadcasting Trust, One World Broadcasting Trust, OXFAM, Progressio, Save the Children, Sightsavers International, Skillshare International, UNICEF-UK, VSO, WaterAid, WDM, the World Association for Christian Communication and World Vision.

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1. Executive Summary

Taking the terrestrial and digital public service channels together, the volume of factual international programming was the highest since the study began in 1989-90 – driven primarily by the BBC

Factual international programming

- In 2005, there were just under 1000 hours of **factual international programming** on terrestrial channels. This was significantly higher than our previous analysis in 2003 but slightly lower than 2000-01.
- Including the digital channels BBC3, BBC4 and More 4, the volume of factual international programming was the highest since the study began in 1989-90.
- The rise has been driven primarily by the BBC, which now accounts for just over half of all factual international programming on free-to-air television. Both BBC1 and BBC2 recorded levels well above those for 2000-01 and 1998-99, and almost a third of the total was transmitted by BBC2 alone. For the first time BBC2 broadcast the largest volume of such programming, overtaking Channel 4.
- Channel 4 and Five broadcast an almost identical volume of factual international programming, each accounting for 21% of terrestrial output, although the programme content varied. Five's output rose by almost half on 2003.
- Channel 4 is the only channel to have consistently reduced its factual international programming since 1998-99. In 2005 there was almost a third less factual international programming on Channel 4 than in 2000-01. Despite this decline, Channel 4's output remains second only to BBC2.
- Having shown the third highest level of factual international programming in 2003, ITV1 broadcast the lowest volume on terrestrial television in 2005.
- 15% of factual international programming appeared on digital television, the same proportion as 2003, with the vast majority on BBC4.
- On all channels, except ITV1, more than half of all factual international programming was shown in peak-time, (around 60% on BBC2, Channel 4 and Five.)
- Travel programmes of the “Brits abroad” variety continue to dominate, comprising over a quarter of factual international programming. The other burgeoning area of content is the “miscellaneous” category, consisting mostly of entertainment formats which are difficult to categorise (e.g. life swap or self improvement programmes set abroad or international versions of UK formats). This now comprises 23% of the total, double the figure of two years ago.
- The proportion of ‘harder’ factual international programmes – such as politics, development, environment & human rights – continues at a relatively low level, accounting for just 10% of the total. 90% of ITV1's output was “softer” content, up from 75% five years ago. Equivalent figures for other channels were 72% for BBC1, 66% for Channel 4 and Five, and 47% for BBC2.
- There was a significant increase in factual international programmes featuring religion, culture and the arts, which rose from 8% to 12% of the total compared to 2003. There was a significant decrease in crime-related programmes, which almost halved in the same period.

Developing country factual programming

- Factual programming featuring **developing countries** rose by almost 50% on terrestrial channels compared to 2003, returning to the same level as 2000-01. The total is still considerably lower than total output in 1989-90 despite the addition of a fifth channel. Including the digital channels, the total volume of developing country factual programming is close to the figure of 16 years ago.

- Developing country factual programming on the two main BBC channels more than doubled over the last two years and rose by 60% since 2000-01. The 57 hours broadcast by BBC1 was its highest since this series started. Excluding ITV1's *Celebrity Love Island* (filmed in Fiji), 75% of all developing country factual programming was shown by the BBC.
- Channel 4's level of developing country factual programming has declined consistently over the last five years and is now less than half its output in 2000-01. However, much of Channel 4's developing world coverage is contained in its news and current affairs programmes such as *Unreported World*.
- Although ITV1 registered three times as much developing country programming as in 2003 (and more than Channel 4), three quarters of it consisted of *Celebrity Love Island*. Excluding this series, ITV1's output was a quarter of that in 2000-01 and has been declining more rapidly than its factual international output.
- Five's rise in factual international programming since 2003 is not reflected in its factual coverage of developing countries, which increased by just 6%.
- Travel, wildlife and religion, culture and arts programmes make up two thirds of developing country programming. The biggest increase since 2003 has been in the 'Religion, Culture and the Arts' category while there has been a significant decline in programmes with conflict and disaster themes.
- Five, in particular, has diversified its developing country factual programming since 2000-01 when over 90% of its output featured wildlife, travel or crime. In 2005, while half its output featured wildlife themes, there were no travel or crime programmes from developing countries.
- There was a small decline in current affairs coverage of developing countries from 2003 (partly due to fewer programmes on Iraq), although the total 30 hours was still greater than the two preceding studies. Channel 4 is the only channel to have consistently increased its coverage, and contributed over a third of all developing country current affairs on terrestrial television.

Impact on audiences

- Audience surveys demonstrate significant differences in experience and appreciation of some categories of factual international programmes compared to other programme genres.
- Across all programmes, on average, 49% of respondents strongly agreed that programmes were of "high quality" compared to 67% for international wildlife programmes and 64% for "harder" international programmes.
- Factual international programmes are, on average, seen as more original than other genres. Overall, across all genres of TV output, 35% of respondents 'strongly agreed' that programmes were original, compared to 62% for "harder" international programmes and 55% for RCA international programmes.
- Differences in terms of information gain were even more pronounced. Overall, across all genres, 13% said they had learned a lot from watching a programme compared to 44% who said they learned a lot from international history, wildlife, RCA and "harder" category programmes.

2. Introduction

There is a growing and worrying reliance on the BBC as the bearer of factual international programmes

This is the eighth in a series of reports commissioned over the last 15 years by 3WE, the Third World and Environment Broadcasting Project, on the nature and volume of factual international programming on UK television. It is the second to be carried out by the Communications and Media Research Institute (CAMRI) at the University of Westminster, but the research programme itself stretches back to 1989 and allows us to make some long-term observations about changes to factual international programming on our screens.

As we wrote in our last report¹, television coverage of the world outside Britain is vital in exposing UK viewers to cultures, landscapes and ethnic groups which are not available to the vast majority of viewers in their everyday lives. Television's potential power as providing a "window on the world" which can offer a deeper understanding of the world beyond the UK has long been recognised, and has been an integral part of the UK's public service broadcasting.

This recognition has recently been made explicit both in obligations laid down by the 2003 Communications Act and by the 2006 White Paper on the BBC. The Communications Act details a number of criteria for fulfilling the purposes of public service broadcasting, including programmes which deal with "matters of international significance or interest"². The regulator Ofcom is obliged to monitor and report on whether these purposes are being fulfilled, and we hope that the evidence presented here will provide valuable input.

The government has completed its period of consultation on the future of the BBC, whose Charter runs out at the end of 2006. This lengthy process has concluded with a White Paper which defines, for the first time, six "public purposes" which the BBC will be expected to fulfil over the next ten year Charter³.

The fifth of these public purposes is a specifically international aim of "Bringing the UK to the world and the world to the UK" which the government says received wide support during the consultation on the preceding Green Paper. This purpose will, make "UK audiences aware of international issues and of the different cultures and viewpoints of people living outside the UK"⁴. It covers all forms of output beyond news and current affairs, including drama and documentaries. Fulfilment of all the BBC's purposes is to be scrutinised by the new BBC Trust which replaces the Board of Governors. Again, we hope that the evidence presented here will provide useful scrutiny information.

We have given a full account in Section 3 of the methodology employed, and have again adhered to the coding and analysis methods on which the preceding studies were based. Although the nature of programming has changed over the years, and some genres are less clear-cut than they used to be, we are confident that the categories remain robust and provide an accurate picture of changes in factual international programming over the last 15 years.

We commented in our last report on the changing broadcasting environment, and in particular the rise of multi-channel TV and the significance of digitalisation. Since then, the government has announced that analogue signals will be switched off and the transition to wholly digital TV will be complete by 2012. This means that the free-to-air digital channels will take on greater significance, since they will by 2012 be almost universally available. According to Ofcom, digital television is already in over 70% of UK homes and during 2005 more than 2.7 million additional households began viewing digital television for the first time⁵.

footnotes

¹ *The World on the Box: International Issues in News and Factual programmes on UK television 1975-2003*, University of Westminster for 3WE, 2004

² Communications Act s264 (6) (f)

³ *A Public Service for All: the BBC in the digital age*, p9

⁴ *Ibid*, p20

⁵ "The Communications Market: Digital Progress Report" quarter 4, Ofcom, March 2006.

The proliferation of channels makes a complete census of what is available on television impossible. In terms of what is actually viewed by the vast majority of people, however, figures for 2005 show that over 70% of all viewing is still devoted to the five core terrestrial channels⁶. Moreover, arguments about public service obligations and specifically about access to knowledge of the world outside apply explicitly to the mass audience free-to-air channels. Despite the inroads of additional subscription and free-to-air channels into the audience shares of traditional channels, a “low rating” programme on BBC2 or Channel 4 can still command comparatively very large audiences and therefore availability of programmes on those channels remains crucial.

In anticipation of the switch to digital, and because of their explicit public service remit, we included in the last report an analysis of relevant factual programmes on BBC3 and BBC4. We have repeated that and, for the same reason, have included the new Channel 4 offering More4. Since our first priority was to monitor output on the mass audience channels, programmes originally aired on one of the BBC's digital channels or on More4 but then repeated on BBC1 or BBC2 or Channel 4 have been included in the terrestrial total.

Studies such as these are always susceptible to very specific contemporary events. 2005 was, arguably, a year in which we might have expected more focus on global issues through the continuing war in Iraq, the fallout from the Tsunami, the G8 summit and continuing uncertainties around national security. We have therefore tried to ensure that comparisons are made not just with output of two years ago or even five years ago but, where appropriate, over the full 15 year period. The series of data is now long enough to be able to spot long-term trends.

The same is true of programming decisions, and this year's study spanned the *Africa Lives on the BBC* season which significantly enhanced both the BBC's international output and television's in general. We have pointed out the significance of this one-off initiative and indicated where and how it has influenced the overall data. In the same vein, where any channel or set of data is overly influenced by a particular genre of factual programming, we have tried to make this clear. It is therefore important to look not just at the bare statistics but at the commentaries which accompany them and try to illuminate some of the underlying complexities.

We have also looked at some new audience data to complement the analysis of terrestrial programme output. Section 7 examines BBC data which attempts to gauge audience *experience* of programmes in terms of quality, originality, knowledge and other criteria beyond the normal ratings measurements. They demonstrate some quite stark differences in audience appreciation of factual international programmes compared to other types of programmes, as well as some interesting differences between the categories of factual international programming itself.

On balance, we think that the overall story of factual international programming is a little more positive than might have been predicted, but does suggest a growing and worrying reliance on the BBC as the primary bearer of such programmes. It is also much less positive on the output for programmes which feature developing countries, and this should be cause for some concern. Given the clear messages from the government, from Ofcom and from BBC governors about recognising the importance of using television to bring the world to the UK, we hope this study will have some influence on debates about the future of television.

footnotes

6 BARB Annual % Shares of Viewing (Individuals)

3. Methodology

The same methodology has been followed since 1989-90, to allow for comparisons with previous years and the identification of trends over time. Below we outline the key criteria for gathering and analysing data, and also indicate how problematic areas have been resolved.

Data

Included within the survey is all *new* factual programming:

- **broadcast on BBC1, BBC2 (including programmes originally screened on BBC3 and BBC4), ITV1, Channel 4 (including programmes transferred from More4) and Five, and on BBC3, BBC4 and More4**
- **between 1 January 2005 and 31 December 2005**
- **where a significant proportion of programme time was devoted to footage filmed outside the British Isles**

The data for 2005 was compared with data from the earlier reports published by 3WE, covering the following periods: 1989-90, 1991-92, 1993-94, 1996-97, 1998-99, 2000-01 and 2003.

Programme hours

Most sections of this report use 'programme hours' as the main indicators. Where a programme met the criteria described in this methodology, the entire time of the programme was counted. In some cases we talk about 'programme units' since comparisons between numbers of programmes can also be illuminating. For programmes broadcast on commercial channels, 10% of programme time was deducted to allow for commercial breaks and trailers.

Definitions

Throughout this report the following definitions apply:

- **'Factual international programming'**

All non-news-and-current-affairs factual programming filmed outside the British Isles (the UK and Ireland).

- **'Developing country factual programming'**

Non-news-and-current-affairs factual programming filmed in developing countries.

- **'Developing countries'**

This follows the definitions we used in our last report, based on categories used by the United Nations Development Programme, the pre-eminent world development organisation.

Note 1: Palestine is categorised as a developing country, and where programmes dealt equally with 'Israel and Palestine' or 'Israel and the Occupied Territories' we counted them within the developing country category.

Note 2: Programmes where the exact location was impossible to determine (such as generic ocean wildlife or generic disastrous weather programmes) were counted as 'international' but not 'developing country'.

Inclusions/exclusions

All non-news factual programming was listed and analysed. Open University, school programmes, the Learning Zone, repeats and 'omnibus' collations were not counted.

Programmes consisting solely or mainly of archive material were excluded. However, the genre of programmes collating clips of real life footage from other countries, such as CCTV footage, was counted.

Arts and culture programming was included, but programmes featuring celebrity subjects, where the culture of their home country was not examined, were

excluded. Music shows recorded overseas but consisting of performance only were not included. Those which blended musical performance with other material on the culture or society of the country concerned were included.

Sources

The data was collected from publicly available listings sources such as the *Radio Times*, but was then subject to rigorous cross-checking with the broadcasters, who have co-operated closely in order to verify the information needed for correct classification of individual programmes.

Peak-time

As in previous 3WE research, this research differentiates between programmes shown at peak and non-peak time slots. Peak-time was classified as between 6:30pm and 10:30pm, and a programme is counted as peak when the majority of the programme minutes fall into peak time. Programmes which fell exactly either side were counted as 'peak.' These definitions remain consistent with previous reports in this series.

The Issue categories

Programmes were categorised into the following broad issue bands:

- **Conflict and Disaster:** comprising international and civil war, global security, terrorism, crime and civil unrest within the past ten years, and both historical and contemporary natural and man-made catastrophes.
- **Politics:** comprising elections and political change, political economics, and political analysis within the past 10 years.
- **Development, Environment and Human Rights (DEH)** issues.
- **Religion, Culture and Arts (RCA)**, including anthropology.
- **History:** factual programmes telling stories which took place over ten years ago (in order to distinguish the 'History' category from 'Conflict and Disaster,' in the case of war documentaries). This category also comprised archaeology, and included standard documentaries made up of archival footage and 'talking head' interviews, if the historical subject matter was placed outside the British Isles.
- **Wildlife** and natural history: shows mainly about animals. Purely reconstituted footage of animals was distinguished from animal programmes examining their environmental and human contexts, which would fall into the 'DEH' category.
- **Travel:** all variations on the travel/adventure/holiday programme – including reality game shows with observational footage of overseas locations (such as *I'm a Celebrity Get Me Out Of Here!*).
- **Miscellaneous (Misc):** comprising lightweight human interest topics, observational documentaries or docusoaps, science and medicine. This was expanded considerably this year by the increase in imported factual programmes set in foreign locations but difficult to classify elsewhere (e.g. *Apprentice USA*). It is possible that future studies may need to expand the category list to take account of this kind of acquired programming as well as UK-made and less easily classifiable programmes.
- **Crime:** all aspects of crime, criminal activity and investigation, including CCTV and police video compilations. This category was added in the 2000-01 survey, as the rise in acquired US crime investigation programmes and police video compilations would otherwise have distorted the figures for 'Conflict and Disaster'. We have maintained this category for the 2003 and the current study.

4. FACTUAL INTERNATIONAL PROGRAMMING: DETAILED FINDINGS

‘ this is the third highest level of factual international programming on terrestrial television since 1989-90’

4.i. Total factual international programming

	BBC1, BBC2, ITV1, C4	Five	BBC3, BBC4	More 4	TERRESTRIAL TOTAL	TOTAL INCL BBC3 & 4 More 4
1989-90	1037				1037	
1991-92	627				627	
1993-94	586				586	
1996-97	721	69			790	
1998-99	600.8	127.8			728.6	
2000-01	786.3	240.2			1026.5	
2003	641.4	140.6	131.6		782	913.6
2005	793.4	205.9	159.3	10.9	999.3	1169.5

TABLE 1: TOTAL FACTUAL INTERNATIONAL PROGRAMME HOURS

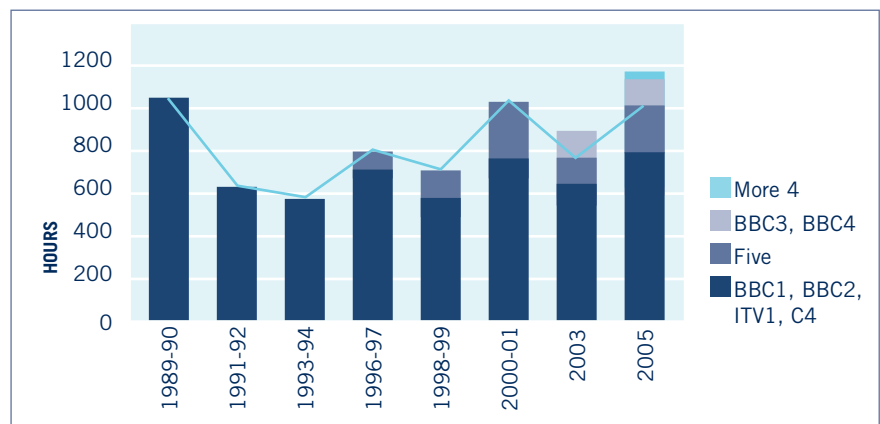


CHART 1: TOTAL FACTUAL INTERNATIONAL PROGRAMMING 1989-90 TO 2005 WITH THE TERRESTRIAL TOTAL HIGHLIGHTED

Key points

- The total number of hours of factual international programming in 2005 on terrestrial channels = 999.3. This is a significant rise since 2003 (782 hours), but a slight decline from 2000-01 levels (1026.5 hours).
- In 2005 on the four main terrestrial channels there were more hours of factual international programming (793.4) than in any year since 1989-90, although this was still well below the amount shown fifteen years ago (1037 hours).
- With the addition of Five, this is the third highest level of international programming on terrestrial television since 1989-90, and is well above figures recorded throughout the 1990s.
- The volume of factual international programming, including the BBC digital channels and More4 (from October 2005) = 1169.5 hours⁷. This is significantly higher than 2003 levels, and reverses the decline noted in our last report, *The World on the Box*⁸.
- Across all eight channels, the total amount of factual international programming exceeded that recorded in every year since the study began, *including* 1989-90.

footnotes

⁷ 1158.6 hours excluding More 4.

⁸ In 2003 there had been a particularly marked decline in factual international programming on the four main terrestrial channels since 1989-90 (40%).

4.ii. Factual international programming by channel

	2005	2003	2000-01	% change 2003 to 2005	% change 2000-01 to 2005
BBC1	157.5	99.4	133.4	59	18
BBC2	297.8	178.4	214.3	67	39
ITV1	130.8	141.3	135.5	-7	-4
Channel 4	207.3	222.3	302.1	-7	-32
Five	205.9	140.6	240.2	46	-14
Terrestrial total	999.3	782	1026.5	28	-3
Digital public service channels	170.2	131.6			

TABLE 2: FACTUAL INTERNATIONAL PROGRAMME HOURS BY CHANNEL, 2000-01 TO 2005

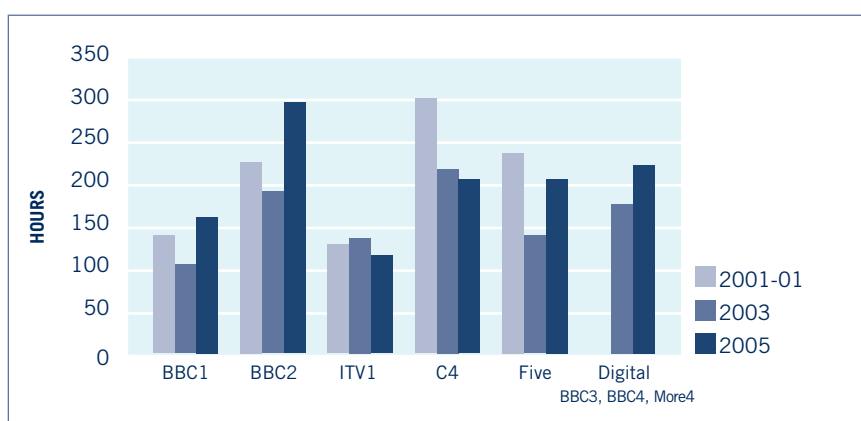


CHART 2: FACTUAL INTERNATIONAL PROGRAMME HOURS BY CHANNEL, 2000-01 TO 2005

Key points

- Compared with 2003, when factual international programming fell on all terrestrial channels except ITV1, output grew on BBC1, BBC2 and Five, but declined slightly on ITV1 and Channel 4.
- Since 2000-01 the amount of factual international programming has fallen particularly on the advertising-funded public service channels. Channel 4 is the only channel to have consistently reduced its factual international programming since 1998-99 – although by less than 10% compared to 1998-99 and 2003 (7% fall from 2003; 4% fall from 1998-99). In 2005 there was almost a third less factual international programming on Channel 4 than in 2000-01. However, after BBC2, Channel 4 continues to show the greatest amount of factual international programming on terrestrial television.
- 53% of all factual international programming was shown on the BBC channels. There has been a particular rise on the BBC channels compared to five years ago. From 2000-01 to 2003 this was due to the addition of the digital channels BBC3 and BBC4, but from 2003 to 2005 the rise is due largely to BBC1 and BBC2. Both these mass audience BBC channels recorded levels well above those for 2000-01 and 1998-99.
- Almost a third of factual international programming was on BBC2. In 2003 *The World on the Box* noted a particular decline in BBC2's factual international output. 2005 reverses this decline. For the first time BBC2 broadcast the largest volume of programming, overtaking Channel 4.
- The amount of factual international programming on BBC1 has risen by 59% since 2003. It is also up by 18% since 2001 and 60% since 1998-99.

BBC2 reversed its decline and now accounts for almost a third of all factual international programmes broadcast on terrestrial television

- Channel 4 and Five broadcast an almost identical volume of factual international programme hours, 21% of terrestrial output, although this does not account for significant variation in content. Five showed the third highest volume of factual international programming, a rise of almost half since 2003, although there were still 35 hours less than in 2000-01.
- Having shown the third highest level of factual international programming in 2003, ITV1 broadcast the lowest volume of programming on terrestrial television in 2005. This represents a small decline on the channel from 2001. The doubling of factual international programming on ITV1 since 1998-99 is perhaps accounted for by the introduction of reality shows such as *I'm a Celebrity Get Me Out Of Here!*
- 15% of factual international programming appeared on digital television, an almost identical proportion to 2003. BBC4 made a significant contribution to factual international output, despite only being on air from 7pm to 4am. It broadcast 12% of all television hours: more than ITV1, 18.7 hours less than BBC1, and half the amount shown on BBC2 (excluding BBC4 repeats on the channel, see Methodology). New channel More4 broadcast 11 hours of factual international television in the 84 days of its existence.
- On all channels, except ITV1, more than half of all factual international programming was shown in peak time, rising to around 60% on BBC2, Channel 4 and Five.

4.iii. Trends in factual international programming

	Programme Units	Hours	Hours as % of total
Conflict and Disaster	55	40.3	4
Politics	17	16.5	2
DEH: Development, Environment and Human Rights	61	43	4
RCA: Religion, Culture & the Arts	163	115.8	12
Wildlife	178	128.5	13
History	143	123.8	12
Travel	398	274.3	27
Crime	33	29.6	3
Miscellaneous	297	227.5	23
TOTAL	1345	999.3	100

TABLE 3: PROGRAMME ISSUES ACROSS THE TERRESTRIAL CHANNELS

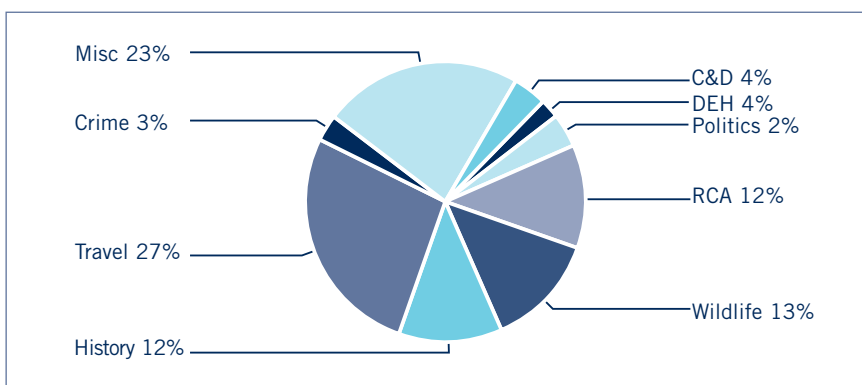


CHART 3: ISSUE SPREAD AS PERCENTAGE OF TOTAL HOURS OF FACTUAL INTERNATIONAL PROGRAMMES ON TERRESTRIAL CHANNELS

Key points

- Significant trends across the channels are:
- The continuing low proportion of 'harder' factual international programmes: Conflict & Disaster; Politics; Development, Environment & Human Rights, together accounted for 10% of total output.
 - The dominance of travel programmes, which continue to comprise more than a quarter of all factual international programming.
 - The growth of RCA (Religion, Culture & the Arts) programming, rising to 12% of terrestrial output in 2005 from 8% in 2003.
 - A significant rise in the amount of Miscellaneous programming, almost double the number of hours in 2003.
 - 75% of factual international programming on terrestrial television comprised Travel, Wildlife, Miscellaneous and RCA programmes, continuing a trend identified in 2000-01.
 - There were interesting trends in the programme mix on the 'mass' channels. BBC1 had 159 'softer' programmes (Travel, Wildlife, Miscellaneous), 72% of the channel's factual international output, representing a decline from 85% in 2000-01. ITV1 had 166 'softer' programmes, 90% of its factual international output, representing a rise from 75% of its factual international output in 2000-01. 66% of both Channel 4 and Five's factual international output in 2005 featured 'softer' subjects; 62% on BBC3; 47% on BBC2 and 13% on BBC4.
 - The focus on 'Brits abroad' continued, including travel, property search and some C&D programmes, following UK citizens travelling to disaster-hit regions for reconstruction projects, such as ITV1's *Rebuilding Paradise*.

'Harder' programmes

- In 2005 there was a slight increase in the amount of 'harder' programming – Conflict and Disaster; Politics; Development, Environment and Human Rights – on terrestrial television, with a rise to 99.8 hours from 91.6 hours in 2003. As a proportion of total output, however, 'harder' programming fell slightly from 2003 to 10%.
- There was a significant rise in DEH (Development, Environment & Human Rights) programming on terrestrial television. There was a slight fall in conflict and disaster programming from 2003. This may be accounted for by a reduction in programming about Iraq since 2003, but is still higher than 2000-01.
- 'Harder' issues were the subject of 13% of BBC2's output, 12.5% on BBC1, 11% on Channel 4, 9% on BBC3, 7% on Five and 4% on ITV1. 25% of BBC4's factual international programming featured 'harder' topics.
- There was a significant increase in the number of Conflict and Disaster programmes broadcast on BBC1 – 13 in 2005 compared with only 1 in 2003, including non-peak series *Soldier*, *Husband*, *Daughter*, *Dad*. There was also a significant increase in DEH programming, which rose from 2 programmes in 2003 to 13 in 2005, although this is slightly less than the 16 broadcast in 2000-01. Programmes included *One Life – fashioned in Africa* and *Serious Arctic*. BBC1 broadcast only 1 factual international political programme, a reduction from 3 in 2003.
- BBC2 and BBC4 showed a higher number of politics and DEH programmes than

other channels. Whereas in 2000-01 BBC2 had shown more DEH programmes than all the remaining terrestrial channels combined, in 2005 the balance had shifted slightly, with a significant contribution made by Channel 4 (19 programmes), including *What Would Jesus Drive* and *Sex Slaves*, compared to 26 programmes on BBC2.

- ITV1 showed no factual international politics or DEH programming in 2005. This is in line with trends since 2000-01. The number of conflict and disaster programmes rose to 8 from 1 in 2003, although this mostly included episodes of *Is this the Worst Weather Ever?* 'Harder' programming on ITV1 has fallen from 23 programmes (18 Conflict and Disaster) in 2000-01 to 8 in 2005.
- Five showed the highest level of Conflict and Disaster programming (14 programmes), including *The Hurricane that drowned New Orleans* and *Raging Planet*.
- Of a total of 137.2 'harder' hours, 27% were shown on the digital channels BBC4, BBC3 and More4. 90% of this was on BBC4, although there were 9 fewer 'harder' programmes on the channel than in 2003, excluding repeats on BBC2. The number of Conflict and Disaster programmes fell by more than half to 7, while the channel also broadcast fewer DEH programmes in 2005 (5) than in 2003 (8).
- Nearly two-thirds of factual international political programming on the BBC appeared on BBC4 (27 programmes), a significant increase in the number of hours from 13.5 in 2003 to 21.5 in 2005, compared to 16.5 hours across the terrestrial channels. There was a particular focus on European politics, including programmes such as *Inside the Orange Revolution* and *Euroblog*.
- From October 2005 More4 showed under 2 hours of 'harder' programming that had not previously been shown on Channel 4: *9/11 Out of Status* and *Paris in Flames*.
- Three-quarters of 'harder' programming on terrestrial television was shown in peak hours, rising to more than 82% on BBC2, 87% on Channel 4 and 88% on Five. BBC1 was the only channel to show a majority of 'harder' programming outside peak hours (59%).

Religion, Culture & the Arts

- The volume of RCA output has risen significantly since 2003, redressing the decline noted in *The World on the Box*, rising from 8% of terrestrial programming in 2003 to 12% in 2005. 75% of terrestrial RCA programming was on the BBC.
- The majority of RCA programmes focused on cultures and communities (47%), although a large proportion also looked at arts, music, and architecture (39%). A smaller number focused on religion (14%).
- In 2003 there was a particular decline in RCA programming on BBC2 and Channel 4. By 2005 RCA output was the second most dominant genre on BBC2, and the channel returned to very similar levels of RCA output (71.3 hours) as in 2000-01 (74.7 hours).
- RCA programming on Channel 4 in 2005 (14.9 hours) is similar to 2003 (11 hours) and 1998-99 (18.5 hours), as opposed to the peak reached in 2000-01 (72.5 hours). In previous years there was an equivalent balance in RCA programming between Channel 4 and BBC2. In 2005 53% of RCA programmes on terrestrial television were on BBC2, and 20% on C4⁹.

footnotes

⁹ The amount of RCA on Channel 4 is deceptive because of the number of *3 Minute Wonder* series within this category. In terms of terrestrial hours of RCA – as opposed to units – 62% were shown on BBC Two, 13% on C4, 13% on BBC1, 9% on Five and 4% on ITV1.

- The amount of RCA programming on the BBC digital channels also rose from 32.3 hours in 2003 to 39.7 hours in 2005, making up 25% of all RCA output, a slight decrease from 2003 (30%). Almost all of this programming was on BBC4. BBC4 series repeated on BBC2 included *Tales from Europe* and *Dickens in America*.
- More than half of More4's factual international programming was RCA, including *Bride Kidnapping in Kyrgyzstan* and *Thirty Days*.
- Five had more than twice the number of RCA hours and more than three times the volume of programmes than ITV1, and almost the same number as BBC1 (9.8 hours; 18 programmes). RCA comprised 7% of Five's factual international programming, including *Tim Marlow on MOMA* and *Brian Sewell's Grand Tour*.
- On terrestrial television as a whole, 74% of RCA programmes were shown in peak time, including more than 85% on BBC2 and Channel 4. However, BBC1 and Five were more likely to show these programmes outside peak hours. ITV1 broadcast five RCA programmes in 2005, all outside peak hours.

Wildlife

- In 2005 Wildlife (with history) was the third most dominant category of factual international programming.
- In *The World on the Box* we noted a "significant and continuing decline in wildlife programming on terrestrial channels" from 189 hours in 1998-99 to 82.3 hours in 2003. In 2005 there was a resurgence in new factual international wildlife programming, rising by 56%, although it did not return to the levels seen in the 1990s. The 128.5 hours of wildlife on terrestrial television was more in line with the 140.6 hours recorded in 2000-01.
- Five broadcast 40% of wildlife programming on terrestrial television. This demonstrates a revival on the channel, rising from 15.5 hours in 2003 to 50.9 hours in 2005. This was also an increase from 44.1 hours in 2000-01, although there were significantly fewer hours than in 1998-99 (94.8 hours). These programmes were usually broadcast between 7pm and 9pm and featured exotic or dangerous animals, such as *Snake Hunter*, *Arctic Giants: Battle of the Beasts*, *Built for the Kill*, *Killer Shark Live* and *Killer Swarms*.
- BBC1 and BBC2 contributed 48% of the terrestrial channels' Wildlife programming (32 hours on BBC1; 28.2 hours on BBC2). Wildlife programming was less prominent as a proportion of factual international output on BBC2 than on BBC1. Programmes included *Natural World* and *Life in the Undergrowth*.
- For the first time there were no international Wildlife programmes on Channel 4, continuing the decline from 1998-99 (25.5 hours) 2000-01 (20.5 hours) and 2003 (3.6 hours).
- Wildlife programming is not particularly significant on the digital channels.

History

- At 12% of factual international programming, History remained an important genre on terrestrial television, although there had been a slight reduction since 2003, a peak year for the subject. In 2005, the 60th anniversary of VE Day, a third of history programming featured the Second World War or the Nazis.
- BBC2 broadcast 43% of the terrestrial channels' international History programming (53 hours), while 29% appeared on Channel 4 (35.7 hours).

However, History had declined as a proportion of both channels' factual international output from 2003, falling by more than half to 11% on Channel 4, and to 17% on BBC2. Series included *Auschwitz, the Nazis and the Final Solution* on BBC2 and *Pioneer House* and *Hitler's Children* on Channel 4.

- Five broadcast 19% of the terrestrial channels' History hours. History programming on the channel declined slightly from a peak of 30 hours in 2003 to 23.2 hours in 2005. This continues the rising trend in this category on Five from 1998-99, when only 3 hours were shown. These were mainly one-off programmes, including *The Great Escape: Revealed* and *Search for the Lost Fighter Bombers*.
- Despite an overall decline in international History programming, BBC1 broadcast 12 programmes, a significant rise from 2 programmes in 2003, and 1 in 2000-01. These included *Grandchild of the Holocaust* and *Road to VE Day*. ITV1 also broadcast more History programming than in 2003 (3 programmes compared to 1 programme in 2003), including *Remembering Auschwitz 60 years on*.
- BBC4 provided the second highest volume of History programming: 38 programmes, compared to 25 in 2003 (excluding BBC2 repeats). Over a quarter of BBC4's factual international programming was historical, including *An Islamic History of Europe* and *In the Footsteps of Alexander the Great*. BBC4's History programming was this category most likely to be repeated on BBC2, including *Days that Shook the World* and several *Storyville* films.
- BBC3 broadcast one international History programme, *The Secret Plot to Kill Hitler*. There were no History programmes on More4.

Travel

- Travel was overwhelmingly the most dominant category on terrestrial television, accounting for 27% of total factual international hours in 2005 (30% of programme units). This is consistent with 2003, when Travel programmes comprised 29% of terrestrial hours.
- The number of Travel hours on television has risen by 19% since 2003, dominated by ITV1 and Channel 4. ITV1 broadcast 34% of Travel programmes (136 programmes), while 33% appeared on Channel 4 (133 programmes), although ITV1 broadcast 13.1 more Travel hours than Channel 4.
- On ITV1 Travel programming made up 73% of factual international output, rising from 64% in 2003. This included *Celebrity Love Island*, *Wish you were here today?* and *I'm a Celebrity Get Me Out of Here!*
- Travel programming made up 43% of Channel 4's factual international output including *Housetrapped in the Sun* and *Coach Trip*. This compares to 42% in 2000-01, half of which were reality shows *Shipwrecked* and *Temptation Island*. In 2005 there were several international property-hunt series on Channel 4, such as *A Place in the Sun*.
- Travel was also the most dominant category on BBC1, comprising 34% of the channel's factual international output (74 programmes), including *Holiday* and *Departure Lounge*.
- The majority of Travel programming (62%) was broadcast in off-peak hours. One-third of the 274.3 hours of Travel programming were property search programmes, one-third were travelogues/adventure and docusoap Travel programmes such as *Grown up Gappers* (BBC2) or *Package Holiday Undercover*

(ITV1), while almost a quarter were reality shows. Generic Travel programmes were a minority of this category (14%).

Crime

- 2005 saw a significant decrease in the amount of factual international Crime programming, from 62.9 hours in 2003 to 37 hours in 2005.
- This reduction was largely due to a decline on Five, which featured more than half of all Crime output. Crime has declined significantly as a proportion of Five's factual international programming, from 28% in 2000-01 and 36% in 2003 to 9% in 2005, including one-offs such as *The Real CSI* and *The World's Most Elusive Serial Killer*.
- In 2003 80% of factual international Crime programming was shown on Five. In 2005 this was much more evenly distributed across the channels. 55% of programming was shown on Five, with the remainder on other channels, including *Arctic Crime and Punishment* (More4), *Who Killed the Pageant Queen?* (ITV1) and *The Real Silence of the Lambs* (Channel 4).

Miscellaneous

- The Miscellaneous category grew significantly in 2005, accounting for 23% of factual international programming on terrestrial television. At 227.5 hours, there was nearly twice as much Miscellaneous programming on terrestrial television in 2005 as in 2003, 25% more than the amount broadcast in 2000-01, and a major increase since 1998-99, when 86.8 hours were broadcast.
- There was an emphasis in Miscellaneous programming on more entertaining formats, such as docusoaps *Nigel's Place in France* (BBC2) and *Tenerife's Eastenders* (BBC3), as well as life swap/lifestyle or self-improvement series, including *Renovate my Family* (Five) and *Euro Family Exchange* (BBC2). There were also several international versions of popular UK formats, including *Wife Swap* (Channel 4), *How Clean is Your House* (Channel 4) and *A Life of Grime New York* (BBC1); or US formats that have proved popular in the UK, including 13 episodes of *Apprentice USA* (BBC2). Miscellaneous also included more sensational programming and late-night series, particularly on Five, including *Going Down in the Valley*, *Burlesque Girls*, *Real Wife Swaps*, and *Naked in New Zealand*.
- A third of terrestrial Miscellaneous programming was broadcast on BBC2 (97 programmes), although 75% of this was broadcast in non-peak hours, and the channel was more likely to feature quirky one-offs including *Taxidermy: stuff the world* and *Martha and Me*. Five broadcast 29% of Miscellaneous programming (84 programmes), while 22% appeared on Channel 4 (70 programmes). BBC1 broadcast 38 Miscellaneous programmes. There were 25 Miscellaneous programmes on BBC3, including *Mind, Body and Kick Ass Moves* and *Trauma Africa on Three*.
- Miscellaneous programming was more likely to be broadcast outside peak (55%), except on Channel 4, which showed 82% of its Miscellaneous programming at peak time.

5. DEVELOPING COUNTRY FACTUAL PROGRAMMING: DETAILED FINDINGS

‘while there may be room for optimism about the BBC’s factual coverage of developing countries, this is not true of the advertising-funded channels, including Channel 4.’

5.i Total factual programming filmed in developing countries

	BBC1, BBC2, ITV1, C4	Five	BBC3, BBC4	More 4	TERRESTRIAL TOTAL	TOTAL INCL BBC3 & 4 More 4
1989-90	387				387	
1991-92	243.5				243.5	
1993-94	239.5				239.5	
1996-97	293.5	40.6			334.1	
1998-99	194.9	53.3			248.2	
2000-01	256.2	41.2			297.4	
2003	167.8	29.5	60.9		197.3	256.8
2005	260.1	34.8	67.1	1.8	291.4	360.3

TABLE 4: TOTAL HOURS DEVELOPING COUNTRY FACTUAL PROGRAMMING

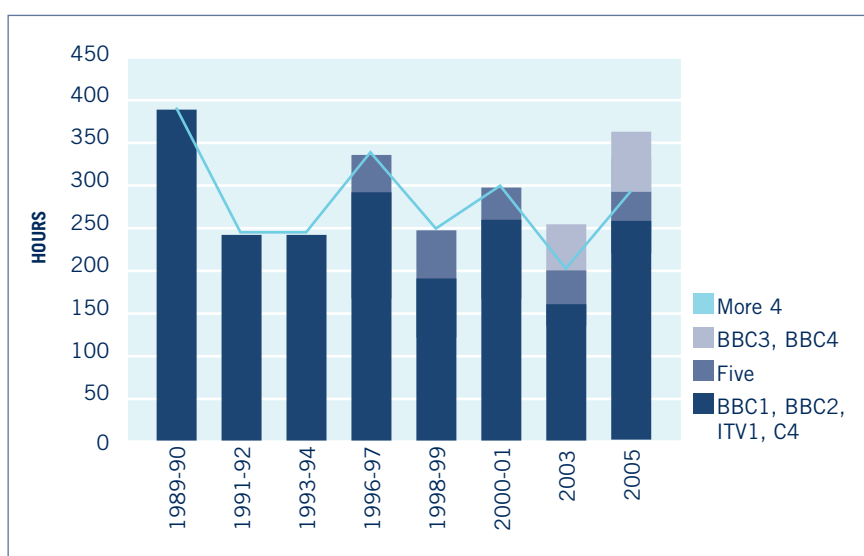


CHART 4: TOTAL HOURS DEVELOPING COUNTRY FACTUAL PROGRAMMING 1989 TO 2005 WITH THE TERRESTRIAL TOTAL HIGHLIGHTED

Key points

- The number of developing country factual programming hours broadcast on terrestrial television = 291.4. This is almost a 50% increase on the amount of developing country factual programming shown in 2003, when the five channels broadcast their lowest ever levels, and is almost identical to 2000-01 levels.
- In 2005 terrestrial television broadcast the fourth highest recorded amount of developing country factual programming in 15 years. However, this is almost 100 hours less than the amount shown in 1989-90, despite the addition of Five.
- A closer look at the terrestrial channels suggests that while there may be room for optimism about the BBC’s factual coverage of developing countries, this is not true of the advertising-funded channels, including Channel 4.
- It is important to note that the terrestrial total of developing country factual programming includes ITV1’s *Celebrity Love Island*, which was filmed in Fiji. If the 37.3 hours of CLI are excluded the terrestrial total becomes 254.1 hours, which is consistent with the levels broadcast in the 1990s, although still 30% higher than in 2003.

- With the addition of the digital channels (and including *Celebrity Love Island*), the total amount of developing country factual programming rises to 360.3 hours, which means 2005 comes much closer to approaching the levels of developing country factual programming in 1989-90 than at any point since this research began. Even without *Celebrity Love Island* this would still be a healthy 323 hours, the third highest volume of developing country factual programming.
- There were 260.1 hours of developing country factual programming on the four main terrestrial channels (this falls to 222.8 without *Celebrity Love Island*). This is almost identical to the amount shown in 2000-01, and is well above the levels for 2003 and 1998-99, but is similar to the amounts shown from 1991-1994. However, it is a third less than the amount of developing country factual programming shown in 1989-90 (41% less if CLI is excluded), which is perhaps surprising in a year which saw the UK hosting the G8, the *Africa Lives* season on the BBC, suicide bombings in London which were linked to international terrorism, and ongoing violence in Iraq.
- 20% of the total developing country factual output was shown on digital channels BBC4, BBC3 and More4.

5.ii Developing country factual programming by channel

	2005	2003	2000-01	% change 2003 to 2005	% change 2000-01 to 2005	% in peak hours
BBC1	56.8	19.8	38.6	187	48	60
BBC2	117.9	63.4	70.3	86	68	66
ITV1	49.6	14.9	52	233	-5	59
Channel 4	35.8	70.6	95.3	-49	-62	74
Five	31.3	29.5	41.2	6	-24	76
Terrestrial total	291.4	197.3	297.4	48	-2	66
Digital public service channels	68.9	64.9				

TABLE 5: DEVELOPING COUNTRY FACTUAL PROGRAMMES BY CHANNEL, 2000-01 TO 2005

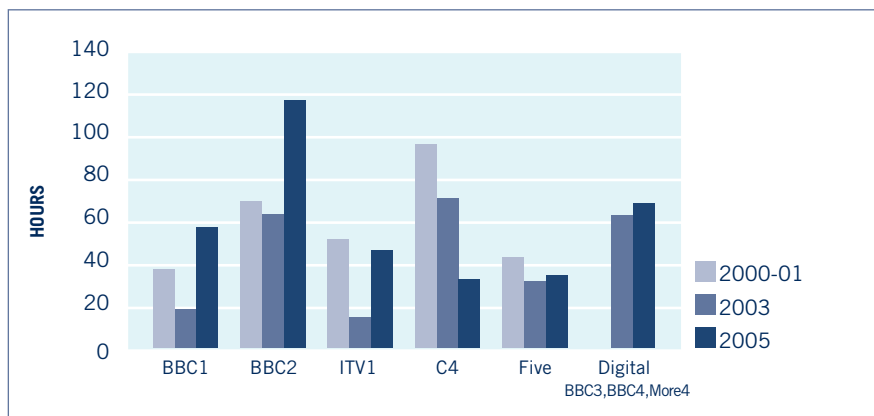


CHART 5: DEVELOPING COUNTRY FACTUAL PROGRAMMING BY CHANNEL, 2000-01 TO 2005

Key points

- In 2005 there was a significant difference between the BBC and the advertising-funded channels in their coverage of the developing world.
- Developing country output on BBC1 and BBC2 has doubled since 2003, and has risen 60% since 2000-01.

‘Developing country output on BBC1 and BBC2 has doubled since 2003, and has risen 60% since 2000-01.’

- Including the digital channels, there was more than twice the amount of factual coverage of developing countries on the BBC in 2005 as in 2000-01. Without *Celebrity Love Island*, in 2005 75% of all developing country factual programming was shown by the BBC, including 69% of terrestrial developing country factual programming.
- Developing country factual output on Channel 4 declined from 70.6 hours in 2003 to 35.8 hours in 2005. This is consistent with a fall in the volume of developing country factual output on Channel 4 in the last five years, representing a reduction by almost half of the channel's developing country factual programming, although figures for 2000-01 included 13 hours of *Shipwrecked* and *Temptation Island*.
- While there was a greater percentage rise in developing country factual programming than in factual international programming on BBC1 and BBC2, on Channel 4 developing country factual programming fell by 49% compared to a 7% fall in factual international programming since 2003. Compared to 2000-01, the decrease in developing country factual output was twice that of factual international coverage on Channel 4.
- Channel 4 is showing a much greater proportion of developing country factual programming in peak-time than in previous years, with the exception of 2003 (74% in peak compared to 42% in peak in 1998-99). More than half of the channel's developing country factual output featured RCA or DEH, including *Cocaine*, *The Real Sex Traffic*, *Going to Extremes: the Silk Routes*, *Sufi Sound* and *Tsunami: where was God?* Channel 4 also made a significant contribution to coverage of the developing world through its *Unreported World* series, which for the purposes of this report is treated as Current Affairs (see Section 6).
- The apparent significant increase in developing country factual programming on ITV1 since 2003 is accounted for by *Celebrity Love Island*. Without CLI there were 12.3 hours of developing country factual programming on the channel, a similar level to 2003. This also means that (without CLI) the decline of developing country factual programming on ITV1 from 2003 to 2005 (14%) is twice that of total factual international output (6%).
- Including *Celebrity Love Island*, ITV1's developing country factual programming hours were in line with 2000-01, which included 22.4 hours of *Survivor*, 43% of ITV1's total developing country factual peak hours. This compares to 75% of ITV1's developing country factual hours made up of *Celebrity Love Island* in 2005.
- In 2005 BBC1 redressed the steep decline in its developing country factual programming noted in 2003, rising from 19.8 hours in 2003 to 56.8 hours in 2005. This is the highest level of output on BBC1 in fifteen years, a significant increase on the 39 hours shown in 1989-90. On BBC1 the percentage change in developing country factual programming is significantly higher than the rise of factual international programming on the channel as a whole, particularly from 2003, but also from 2000-01. BBC2 showed 117.9 hours of developing country factual programming, almost double the number of hours broadcast in 2003, and two-thirds higher than in 2000-01.
- BBC2's rise in developing country factual programming is not specifically related to the *Africa Lives on the BBC* season, which featured mostly on BBC1 and BBC4, and comprised only 2% of BBC2's developing country factual programming.

- Five's rise in factual international programming since 2003 is not reflected in its coverage of developing countries, which increased by a small amount: 6% compared to a 46% rise in factual international programmes. The decline in developing country factual programmes on Five from 2000-01 to 2005 was also greater than in factual international programming: a 24% fall in developing country factual output compared to a 14% fall in factual international programming. Levels of developing country factual programming on Five in 2005 (40 programmes) are below 2000-01 (67 programmes).
- *The World on the Box* suggested a displacement of developing country factual programming from the terrestrial BBC channels to digital. In 2005 although BBC4 made an important contribution to BBC coverage of the developing world (particularly through the *Africa Lives* season), at 56.2 hours this was consistent with 2003 levels, compared to significant rises on BBC1 and BBC2. BBC3's developing country factual output rose from 6 hours in 2003 to 10.9 hours in 2005.

5.iii. Trends in developing country factual programming

	2005	2003	2001	2005 hours as % of total
C& D: Conflict & Disaster	33	55	10	8
DEH: Development, Environment & Human Rights	30	21	27	8
Politics	9	3	4	3
History	34	54	31	11
RCA: Religion, Culture & Arts	73	19	93	17
Wildlife	88	50	131	21
Travel	95	38	158	24
Miscellaneous	8	8	17	8
Crime	0	5	5	0
TOTAL	370	253	476	100

TABLE 6: DEVELOPING COUNTRY FACTUAL PROGRAMME UNITS, TERRESTRIAL CHANNELS

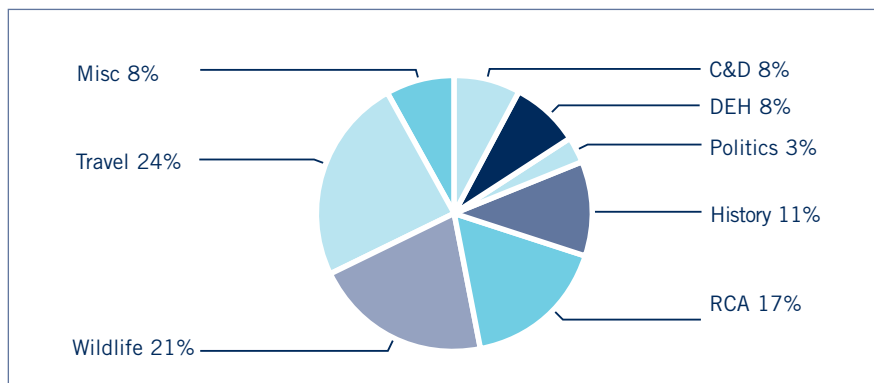


CHART 6: ISSUE SPREAD AS PERCENTAGE OF TOTAL HOURS OF DEVELOPING COUNTRY FACTUAL PROGRAMMES ON TERRESTRIAL CHANNELS

Key points

Significant trends across the channels are:

- A notable increase since 2003 in Religion, Culture & the Arts and Travel as a proportion of total terrestrial hours, a slight rise in Miscellaneous programming and a significant fall in Conflict & Disaster and History programming.

'BBC1 showed its highest ever level of developing country factual output: 56.8 hours, a diverse range of programming'

- As in 2003 and 2000-01, Travel, Wildlife and RCA programming continued to dominate factual coverage of developing countries. These three categories comprised 65% of terrestrial developing country factual programming, compared to 43% in 2003 and 71% in 2000-01.
- Apart from Wildlife programming, which is equally likely to feature developing countries as the rest of the world, the categories which most dominate factual international programming are among the least likely to feature developing countries.
- Five diversified its developing country factual output. In 2000-01 93% of developing country factual programming on Five featured Wildlife, Travel or Crime. In 2005, although Wildlife remained the dominant category at 50% of its output, there were no Travel or Crime programmes from developing countries. There were 8 RCA programmes, 2 C&D, 4 History programmes and 1 DEH programme, *Earthshocks: Mega Volcano*. In 2000-01 Five did not show any History, DEH, Politics or Conflict and Disaster programmes from developing countries.
- BBC1 showed its highest ever level of developing country factual output: 56.8 hours, a diverse range of programming including *The Story of God*, *Animal Crime Scene*, *Comic Relief's Great Big Celebrity Red Nose Job* and *Trauma Africa*.
- The rise in developing country factual programming featuring Politics, RCA and Miscellaneous subjects was particularly boosted by BBC4.

'Harder' programming

- There was a slight decline in 'harder' programming (Conflict & Disaster; Politics; Development, Environment and Human Rights) from 2003 to 2005. 54% of 'harder' factual international programming was filmed in developing countries.
- This fall can be accounted for by a significant decline in Conflict and Disaster programming, from 55 programmes in 2003 to 33 programmes in 2005.
- On terrestrial television BBC2 broadcast the highest volume of 'harder' programming (43% of terrestrial hours, including BBC4 repeats), followed by Channel 4 (27%) and BBC1 (22%).
- BBC4 contributed the largest volume of 'harder' programmes from developing countries, slightly more than BBC2. This included 5 DEH programmes, such as *Made in China* and *Africa Hope for Tomorrow*. BBC3 contributed 3 Conflict and Disaster programmes and 1 DEH programme *Surviving the Wave: a Thailand Story*.
- In 1989-90 DEH (Development, Environment & Human Rights) was the most prominent genre of developing country factual programming (30%). It fell to 11% of terrestrial output in 1998-99, and to 8% in 2000-01 and remained at this level in 2003 and 2005. BBC2 broadcast more than half of these programmes, including *Malaria: Fever Road* and *Battle for the Amazon*, with an additional 26% on Channel 4, including *The Real Sex Traffic* and *Cocaine*. BBC1 broadcast 5 DEH programmes.
- Of 65 factual international Conflict and Disaster programmes on all channels, 63% were from developing countries. This included widespread coverage of the 2004 Tsunami disaster, such as *Tsunami: Asia one month on*, *Tsunami: anatomy of a disaster*, *Tsunami: seven hours on Boxing Day*, and *Unstoppable Wave* (BBC1), and *Tsunami: the day the wave struck* (Five).

- In 2005 the proportion of Conflict and Disaster programmes fell to 8% of developing country factual output from 22% in 2003 (a peak caused by the Iraq conflict), although it remained at a higher level than in 2000-01. These programmes appeared mostly on BBC1 and Channel 4 although there was a noticeable decline of C&D programmes on Channel 4, again perhaps because of a reduced focus on Iraq.
- Political programming concerning developing countries on terrestrial television increased from 3 programmes in 2003 to 9 in 2005. BBC2 broadcast 7 of these programmes, including *Israel and the Arabs: Elusive Peace*. A further 15 political programmes were broadcast on BBC4, including *Beijing Boot Camp* and *India: final solution*. The contribution by BBC4 is particularly emphasised when compared to 2000-01, when there were only 4 political programmes from developing countries on television.

Religion, Culture & the Arts

- There was a significant rise in RCA programmes featuring developing countries from 19 in 2003 to 95 in 2005, reaching similar levels of output to 2000-01.
- The rise in RCA developing country factual programming was higher than the overall rise of factual international RCA programmes. 45% of all RCA factual international programmes featured developing countries.
- BBC2 broadcast the greatest number of RCA programmes (31 programmes, including BBC4 repeats), such as *Tribe* and *World Weddings*. In 2003 more than half the developing country factual RCA programmes were shown by Channel 4.
- RCA comprised 32% of developing country factual programming on Channel 4. At 18 programmes RCA was the most dominant developing country factual category on the channel, returning to similar levels to 1998-99.
- BBC4 continued to make a significant contribution in terms of RCA programming, with an increase of programmes from 17 in 2003 to 21 in 2005, including *Trees of Guns*, *Hindu Nation* and *Tango Maestro*.
- BBC1 broadcast 13 RCA programmes. The majority were part of the *Africa Lives* season, including *Geldof in Africa*, *Songs of Praise* from South Africa and *Africa: Journeys of Hope*. On ITV1 *Rageh Omar's Tsunami Journey* stands out among the channel's international and developing country factual output, as well as religious, programming, although it was broadcast in non-peak hours.
- Five broadcast 8 RCA programmes, including children's series *Rooted* (featuring British children visiting the home countries of their descendants), and *What Makes Me Happy* (featuring the experiences of children from developing countries, including living in a refugee camp).

Wildlife

- Almost half of all factual international Wildlife programming was filmed in developing countries.
- At 21% of programming, the amount of developing country factual Wildlife programming across terrestrial television in 2005 was consistent with 2003, which suggests it may have stabilised since the marked decline from 1998-99, when it fell from 38% to 20% in 2003.
- Wildlife programming was the most dominant developing country factual category on BBC1, Five and (only in terms of the number of programmes by a small margin over RCA) on BBC2.

- BBC1 and BBC2 accounted for three-quarters of the Wildlife programming from developing countries (67 programmes), including *Amazon Abyss*, *Big Cat Week*, and *Elephant Diaries*. There were 17 Wildlife programmes from developing countries on Five, including *Predators at War*. There were 4 programmes on ITV1, including *Deep Jungle* and *Amazon*.

History

- The decline in History programming about developing countries since 2003 is much more marked than the marginal decline in History as a subject of factual international programming. After reaching a peak in 2003, by 2005 the amount of History programming fell back to 2000-01 levels at 9% of programme hours.
- Of the 43 History programmes shown, 34 were on terrestrial television, compared with 54 in 2003 and 31 in 2000-01. The majority appeared on BBC2 (18 programmes) and Channel 4 (8 programmes) including *Egyptian Journeys with Dan Cruickshank* and *Pol Pot – journey to the killing fields* (BBC2) and *Helen of Troy* (Channel 4). BBC4 broadcast 9 History programmes from developing countries.

Travel

- Travel programming comprised 24% of developing country factual programming on terrestrial television in 2005. This is a significant rise from 15% in 2003 largely due to *Celebrity Love Island*. If *CLI* is excluded, the amount of travel programming from developing countries falls from 70.3 hours to 33 hours, consistent with 2003. Even including *CLI*, Travel programming as a proportion of developing country factual output has declined from 32% in 2000-01, when the genre included reality shows *Shipwrecked* and *Temptation Island*.
- Out of 403 factual international Travel programmes, 95 were filmed in developing countries (24%). 55 of these were on ITV1, 24 were on BBC2, 9 were on Channel 4 and 7 were on BBC1. As generic Travel programmes were usually classed as 'international', these were more likely to include property-hunting programmes such as BBC2's *Uncharted Territory*, Channel 4's *A Place in the Sun* and ITV1's *I Want That House*, or challenge programmes such as BBC2's *Beyond Boundaries*.

Miscellaneous

- 14% of Miscellaneous factual international programmes were filmed in developing countries. Of the 30 programmes on terrestrial television more than half were on BBC2, including *Frontline Football*, *Rough Science*, *Horizon*, *Beijing Beauties* and *The Real No.1 Ladies Detective Agency*, and including repeats of BBC4 programming such as *African School*.
- All eight Miscellaneous programmes on Five were part of the channel's 'shock doc' series *Extraordinary People* and *Hidden Lives*, including *It's not easy being a wolf-boy* and *Archie the 6-stone baby*.
- There were 7 Miscellaneous programmes on BBC4 including *Me and My 51 Brothers and Sisters* and *Small Pain for Glory*.

5.iv Developing country factual programming in peak time

	2005	2003	2000-01	% change 2003 to 2005	% change 2000-01 to 05
BBC1	34.3	17.7	24.9	93.8	37.8
BBC2	77.9	43.8	42.5	77.9	83.3
ITV1	28.8	3.6	29.9	700	-3.7
Channel 4	26.4	57.2	40.4	-53.8	-34.7
Five	23.7	22.5	32.3	5.3	-26.6
Terrestrial Total	191.1	144.8	170	32	12.4
Digital public service channels	68.9	64.9	0	6	0

TABLE 7: DEVELOPING COUNTRY FACTUAL PROGRAMMING HOURS IN PEAK TIME

Key points

- Of the 10,556 available peak hours across 8 channels 241.7 hours (2.3%) were devoted to factual programmes filmed in developing countries. This is consistent with 2003 (2%).
- In the context of the 48% rise in output featuring developing countries since 2003, peak-time output on terrestrial television increased by a third. There was a much higher rise in off-peak hours. On BBC1 and Five, however, the peak and off-peak rises were equal.
- There has been a particular rise in peak-time developing country factual output on the BBC channels – from 67.4 hours in 2000-01 to 122 hours in 2003 to 161 hours in 2005. This is a rise of a third since 2003, including the digital channels, and a 140% rise from 2000-01, before the digital channels were surveyed. This represents a significantly higher rise than the general increase in developing country factual programming on the BBC. Compared to 2000-01, peak-time developing country factual hours increased only on the BBC channels, while falling on all other channels.
- On average, while just over half of factual international programming was shown in peak-time, two-thirds of the developing country factual programming was broadcast in peak hours.
- Five showed the greatest proportion of developing country factual programming in peak-time (76%), the majority of which was Wildlife programming.
- 74% of Channel 4's developing country factual programming was shown in peak hours, although the number of hours has fallen significantly in the past five years. 45% of Channel 4's developing country factual output in peak-time was 'harder' programming, 30% was RCA.
- However, the 49% fall in developing country factual output on Channel 4 was disproportionately reflected in peak-time.
- More than half of BBC1's peak-time developing country factual output was Wildlife programming and 20% RCA. On BBC2 28% of peak-time output was 'harder' programming and 34% RCA. 84% of ITV1's peak-time developing country factual output was Travel programming.

6. CURRENT AFFAIRS COVERAGE OF DEVELOPING COUNTRIES

Channel 4 has consistently and significantly increased its current affairs coverage of developing countries since 1998-99

	2005	2003	2000-01	1998-99
BBC1	4.9	8	2.8	2.5
BBC2	11.6	13.8	14.7	15.5
ITV1	3	3.2	5.8	1.4
Channel 4	11	9.6	3.6	0.5
Five	0	0	0.9	0
Total	30.5	34.6	27.8	19.9

TABLE 8: HOURS OF CURRENT AFFAIRS COVERAGE OF DEVELOPING COUNTRIES

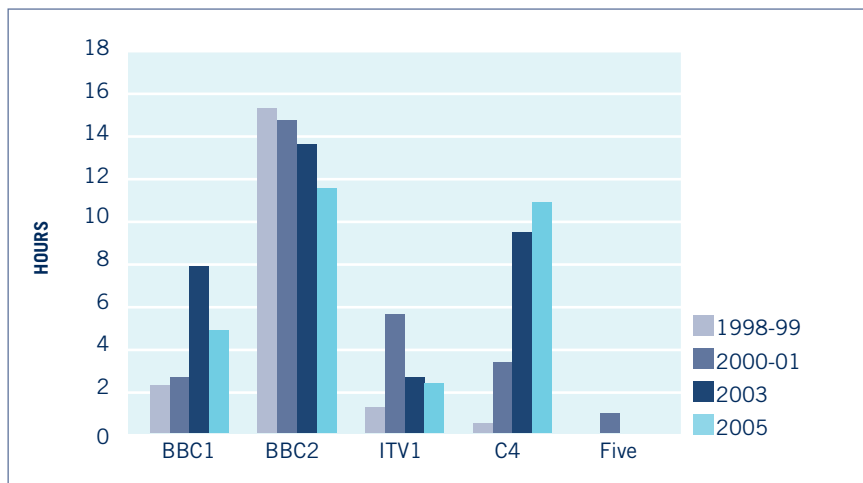


CHART 7: CURRENT AFFAIRS COVERAGE OF DEVELOPING COUNTRIES, TERRESTRIAL CHANNELS

Note 1: In 2005 the main terrestrial current affairs strands were: *Panorama* and *The Real Story with Fiona Bruce* (BBC1), *This World* (BBC2), *Tonight with Trevor MacDonald* (ITV1), *Dispatches* and *Unreported World* (Channel 4).

Note 2: Channel 4 and Five count as 'current affairs' other programmes that have been commissioned by their Current Affairs Departments. They are one-off programmes and series that have been counted within the factual categories surveyed in earlier sections and so are not counted here.

- Current affairs coverage of developing countries on terrestrial television declined in 2005 to 30.5 hours from 34.6 hours in 2003. This was more consistent with 2000-01 levels, and remained significantly higher than in 1998-99.
- This recent decline may be accounted for in part by coverage of the Iraq conflict in 2003. There were four current affairs programmes from Iraq in 2005, including an Iraq special on *Tonight with Trevor McDonald*, *Panorama*, *Dispatches*, and *Unreported World*.
- On BBC1 current affairs coverage of developing countries fell from 8 hours in 2003 to 4.9 hours in 2005, although it remained at a higher level than in 2000-01 and 1998-99. The peak levels reached in 2003 were due to coverage of the Iraq conflict. In 2005 issues covered included free-trade and the developing world, the Darfur conflict, maternal mortality in Africa, and the aftermath of the Asian Tsunami and Pakistan earthquake.
- There was a small decline in BBC2's current affairs coverage of developing countries, continuing the trend from 1998-99. BBC2 again contributed the greatest volume of output, although only slightly more than Channel 4. The difference between the two channels continued to narrow. All programmes within

the *This World* strand were broadcast in peak-time. Countries covered included Brazil, Nigeria, China, Russia, Iran and Israel.

- ITV1's current affairs coverage of developing countries was consistent with 2003. The 2005 season of *Tonight with Trevor McDonald* included programmes on tourism in Thailand after the Tsunami, suicide bombers in Pakistan, medical tourism in India, and rape allegations against the British army in Kenya.
- Channel 4 continued to increase its current affairs coverage of developing countries, to 11 hours in 2005 – a significant increase over the last five years. While all *Dispatches* programmes were shown in peak hours, *Unreported World* was largely broadcast from 6pm, which according to the methodology of this study is outside peak-time. Every programme in the *Unreported World* strand covered the developing world, including India, Papua New Guinea, Somalia, Pakistan and Colombia.
- All of the programmes commissioned by Five's Current Affairs and Factual Department were counted in sections 4 and 5. There were no current affairs strands featuring developing countries.
- BBC3 broadcast 2.5 hours of current affairs coverage. *The Conflicts* strand looked entirely at developing countries: Zimbabwe, Colombia, Iran, Afghanistan and Sudan. Two out of the five programmes were shown in peak-time. BBC4 does not air a current affairs strand.

7. IMPACT ON THE VIEWER: a qualitative assessment of factual international TV programmes

The 'harder', more demanding programme categories produced stronger approval from audiences, and were more likely to be seen as original and different

Introduction

As with all content analysis, there are limitations to what the *quantitative* data presented so far can tell us about the audience experience. Because this series of measurements has been going for some time, we have an excellent picture of how trends in factual international programming have changed over time, and therefore what is *available* to viewers. Ratings figures give us some indication of how popular these programmes are, but often are affected by what is available on other channels. Moreover, because these are programmes which tend to attract lower ratings compared to, say, big budget dramas or soaps, they are likely to become more vulnerable as audiences fragment.

There have been various attempts to find a more *qualitative* measure of the audience experience beyond a simple head-count. In particular, measures of audience appreciation have been developed for internal use by broadcasters. As audiences become smaller, however, and as emphasis on measuring the performance of public service programming has grown, greater effort has been invested in finding and refining more sophisticated indicators.

The BBC, in particular, has since April 2005 been developing a new system of audience measurement. 'Pulse' looks at what sort of impact programmes make on viewers. The Pulse survey goes beyond simple 'appreciation' to try to establish audience perceptions of programme quality and originality, as well as to what extent programmes have provided greater knowledge or understanding of issues; have stimulated conversations with others; or have generated an enthusiasm for finding out more.

The methods involved (described below) are still evolving, and many low rating programmes cannot be included because of limitations in sample size. The data do, however, offer another dimension to analysing the viewing experience.

We are grateful to the BBC for giving us sight of these data and allowing us to make some early – and necessarily tentative – conclusions about the qualitative impact of factual international programmes.

Methods

As with all audience research methods, Pulse uses a representative sample of the population. A base panel of 15,000 viewers has been recruited of which around 5,000 respond to questions, via computer, each day. Data can be regarded as reasonably robust for programmes which command audiences of over half a million viewers, but the smaller the audience the less reliable are the qualitative data.

The sample is asked a series of questions about the programmes they watch. As in previous studies, they are asked to give an appreciation score which is then calculated across all respondents as a percentage score. They are then asked a number of attitude and impact questions including:

- whether they felt the programme was high quality;
- whether it felt original and different from other programmes;
- whether it was the kind of programme they would talk to other people about;
- whether they felt they learnt anything from watching it;
- how entertaining they thought it was; and
- whether the programme inspired them to find out more about the subject covered.

Responses to these questions are on a sliding scale from "agree strongly" to "disagree strongly".

Below, we give an overview of how some of the factual international output fared on these measures, concluding with a brief look at data for a few non-factual programmes for comparison purposes. Responses of agreement and disagreement have been averaged across the different genres, although in many cases the degree of agreement or disagreement is also examined.

As the scoring of programmes is dependent on a minimum audience size many factual international programmes were excluded from the survey. For this sample, 34 programmes were selected, from a range of channels, with the selection proportionate to the subject matter which emerged out of the content analysis – for example 25% travel, 12% history and so on. A full list of the programmes is on p31.

Where possible, there is a combination of factual international and developing country programmes. The vast majority of programmes selected are from peak-time, since it is those programmes which attract higher ratings and therefore sufficiently large sub-sample sizes for analysis.

Findings

Within factual international programming, these indicative results show overall more positive responses to and stronger approval of ‘harder’ (Conflict and Disaster; Politics; Development, Environment and Human Rights), Wildlife and History programming. These are shown to engage and inform viewers more than ‘softer’ subjects within the Travel and Miscellaneous categories. There is a greater diversity of opinion about RCA (Religion, Culture & the Arts) programming, although many of these programmes engage, inform and entertain audiences. A brief analysis of non-factual international, high-rating output demonstrates some interesting similarities to and differences from factual international programmes.

Audience appreciation

- The overall appreciation index for this sample of factual international programming was 74-83%. As responses to the strategy questions below suggest, audience appreciation varied between programming categories. It was highest for Wildlife, History and ‘harder’ programming, slightly lower for RCA, and lowest for Travel and Miscellaneous output.
- Wildlife had the greatest impact on viewers, followed by ‘harder’ genres and history. Travel and Miscellaneous programming received almost identical appreciation ratings, and scored on average 10-20% below ‘harder’, Wildlife and History programming at the high impact end of the scale (7-10).

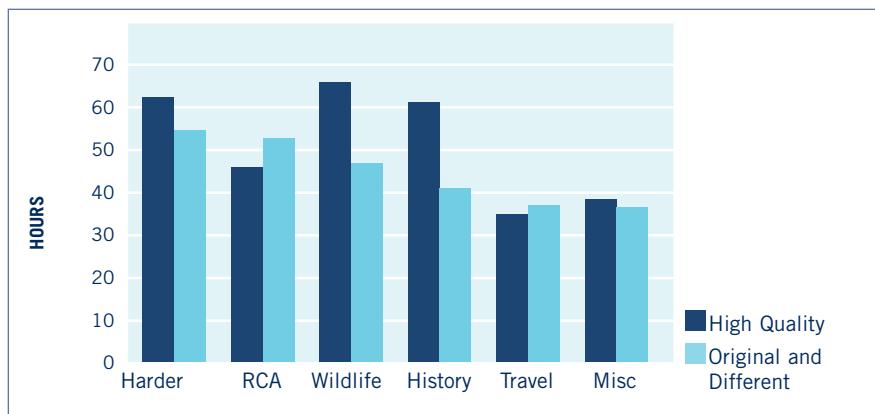


TABLE 9: “THIS PROGRAMME IS HIGH QUALITY, ORIGINAL AND DIFFERENT” PERCENTAGE RESPONDING THAT THEY ‘AGREE STRONGLY’

Wildlife had the highest audience appreciation for quality, but viewers were less likely to find it original and different

High Quality

- Appreciation scores for the quality of factual international programming were high: on average 94% agreed that international Wildlife and History programmes were high quality; more than 90% agreed that 'harder' programmes were high quality; 85% for international RCA; falling slightly to 79% and 78% respectively for Travel and Miscellaneous programming, although there was some divergence between programmes in these categories. An analysis of how strongly viewers felt about the programmes provides greater clarity about their impact.
- The quality of **Wildlife** programming gained the highest appreciation score, with 67% strongly agreeing that the output was high quality. 62% of respondents strongly agreed that the international **History** output was high quality. In comparison, across all genres of programming measured by the Pulse survey (comedy, entertainment, soap, drama, documentary, news and current affairs) an average 49% agreed strongly that programmes were high quality.
- 64% of respondents strongly agreed that the **'harder' programmes** were high quality, while 27% slightly agreed.
- There was a greater disparity of views about **RCA** programming. On average viewers felt less positive about RCA programming than the 'harder' categories, with 48% on average strongly agreeing. However, the respondents felt strongly about the high quality of BBC1's *Geldof in Africa* (75%) and *Rolf on Art: Africa Special* (62%), as well as Five's *Brian Sewell's Grand Tour* (55%).
- Viewers were less positive about the quality of **Travel** programming. With the exception of adventure or challenge programmes *Beyond Boundaries* (BBC Two) and *Escape to the Legion* (Channel 4) and reality show *I'm a Celebrity Get Me Out of Here!* (ITV1), respondents were more likely to agree only slightly that the programme was high quality, with 37% agreeing strongly. Levels of disagreement were much higher than for other genres, particularly for programmes such as *Living in the Sun* (BBC2), *A Place in Greece* (Channel 4) and *A Place in the Sun Revisited* (Channel 4), *Package Holiday Undercover* (ITV1) and *Departure Lounge* (BBC1).
- There was also some divergence in views of Miscellaneous programming, but viewers were more likely to consider this category as lower quality, with the exception of a few programmes such as *Trauma Africa* (BBC1), *Rick Stein's French Odyssey* (BBC2) and *Jamie's Great Escape* (Channel 4). On average 39% agreed strongly. Many more respondents were also likely to disagree that programmes such as *Real Wife Swaps* (Five) and *Hidden Lives: Super Size She* (Five) were high quality. 30% of viewers disagreed that BBC2's *Sun, Sea and Bargain Spotting* was high quality.

Originality

- When asked if the programme felt original and different from most other television output, respondents were more likely to agree strongly on the originality of 'harder' and RCA programming than Wildlife, History, Travel or Miscellaneous programming.
- On average 92% agreed that **'harder' programming** was original and different, and were more likely to feel strongly about these categories. 62% of viewers agreed strongly that BBC1's *Tsunami: Seven Hours on Boxing Day* and BBC2's *Israel and the Arabs: Elusive Peace* were original. Most people felt that RCA output was original, although there was a greater divergence in the degree to which respondents agreed strongly or slightly, with 55% strongly agreeing overall. For example, 72% agreed strongly that *Geldof in Africa* (BBC1) was original, compared to 34% for *Dubai Dreams* (BBC2).

- Viewers were much more likely to disagree or to only slightly agree that wildlife and history programmes were original and different, with 49% and 41% respectively agreeing strongly. *Elephant Diaries* (BBC2), *Big Cat Predators* (Five) and *Khubilai Khan's Lost Fleet* (Five) stand out for originality.
- The number of those who disagreed that international Travel output was original were much higher. This is particularly true for 'Brits abroad' programming. 20% on average disagreed, although this would have been 30% without *Beyond Boundaries* and *Escape to the Legion*, which viewers strongly agreed were original and different. 38% strongly agreed that Travel and Miscellaneous output was original and different.
- There was also a greater divergence in views about the originality of Miscellaneous programmes, and a higher level of disagreement. While the more sensational programmes were seen to lack originality, respondents also felt that cookery programmes were less original. Even in the case of a more unusual Miscellaneous programme, *Trauma Africa* (BBC One), less than half of viewers felt strongly that this was original.

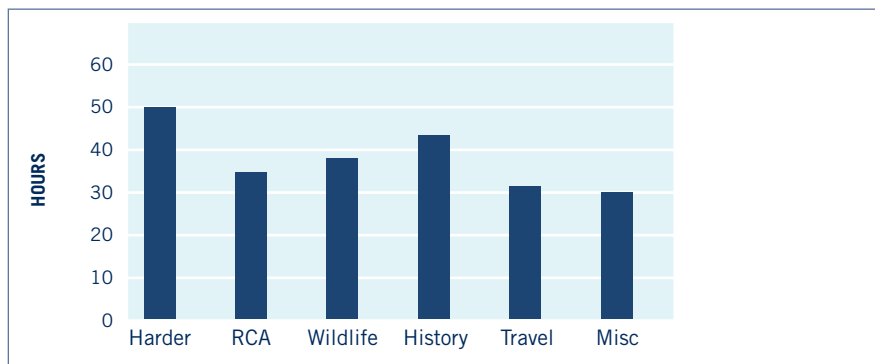


TABLE 10: "IT IS THE KIND OF PROGRAMME I WOULD TALK TO OTHER PEOPLE ABOUT" PERCENTAGE RESPONDING THAT THEY 'STRONGLY AGREE'

Talking to other people about the programme

- **More than 75%** of respondents agreed that they would talk to others about the factual international programmes in the sample, with an emphasis on 'harder' programming, Wildlife, History and RCA output. Overall, there were quite significant differences between the likelihood that respondents would talk to others about 'harder' categories and all other genres.
- 50% of viewers of '**harder**' programming strongly agreed that they would talk to others about what they had seen. This compares to an average of 36% across all television genres for international and non-international programming.
- In the case of **RCA** programmes, respondents were more likely to agree slightly than strongly, with the exception of *Geldof in Africa*, where 70% strongly agreed, compared to 36% overall.
- Respondents were much less likely to talk to others about Travel programming, although again there were exceptions, such as *I'm a Celebrity Get Me Out of Here!*, *Beyond Boundaries*, and *Escape to the Legion*. On average 33% strongly agreed, compared to 61% who strongly agreed that they would talk to others about *Beyond Boundaries*, and 47% for *I'm a Celebrity*...
- Viewers were also less interested in talking about Miscellaneous programming, with a greater tendency to only slightly agree, or to disagree, while 31% strongly agreed.

Viewers of factual international programmes were much more likely to say they learnt something and would talk to others about the programmes than viewers of other categories of TV programmes

Learning from the programme

- There was a significant difference between whether respondents said they felt they had learnt something from 'harder', History, Wildlife and RCA programming (92-97% agreement) in contrast to 'softer' Miscellaneous (73%) and Travel (61%) output. Again, it is important to look at variations, particularly within these last two categories, as well as to examine how strongly respondents agreed with the statement.
- For the purposes of comparison, across all television genres measured by the Pulse survey, including international and non-international, entertainment, drama and factual, 13% said they learnt a lot from programming.
- 56% strongly agreed that they had learnt a lot from '**harder**' programming.
- Respondents were more divided over how much they had learnt from the **RCA** programmes. They were much more likely to feel they had learnt a little than a lot. There were also differences between programmes: on average 38% said they had learnt a lot, but 69% felt they had learnt a lot from *Geldof in Africa*, compared to 12% who learnt a lot from *The Grail Trail: In Pursuit of the Da Vinci Code* (ITV1).
- Almost everyone felt they learnt something from international **History** programming, although the subject matter was significant. 42% of respondents said they had learnt a lot from *Auschwitz: the Nazis and the Final Solution*, while 62% of respondents said they had learnt a lot from Five's *Khubilai Khan's Lost Fleet*.
- Respondents also felt they learnt something from most **Wildlife** programming, although again the nature of the programme was important. For example, 58% felt they learnt a lot from *Elephant Diaries*, compared to 37% who felt they learnt a lot from *Big Cat Predators*, and 2% who felt they learnt a lot from ITV1's *Sharks on Trial*, while 50% felt they learnt nothing from the programme.
- In contrast respondents were much less likely to feel they learnt something from **Travel** programming. A significant proportion of respondents either did not expect to learn anything, or learnt nothing, particularly from generic travel, reality and docusoap shows. 18% said they learnt a lot, although many more said they had learnt nothing from this programming.
- Viewers were much more likely to feel they had learnt a little rather than a lot from Miscellaneous programming. Significant numbers felt they had learnt nothing from the programmes compared to other genres. As with Travel programming, the numbers of those who did not expect to learn anything were relatively high, with the exception of *Trauma Africa* and cookery programmes.

Being inspired by the programme

- There were no categories of factual international programming which overwhelmingly inspired respondents to find out more about the subject covered. In every genre respondents were more likely to say they had not been inspired to find out anything further about the subject covered by the programme. It seems 'harder' programming did not inspire viewers any more than 'softer' categories.
- However, this strategy question is generally useful to measure the degree of a programme's impact, and particularly to see if any programmes were exceptional.

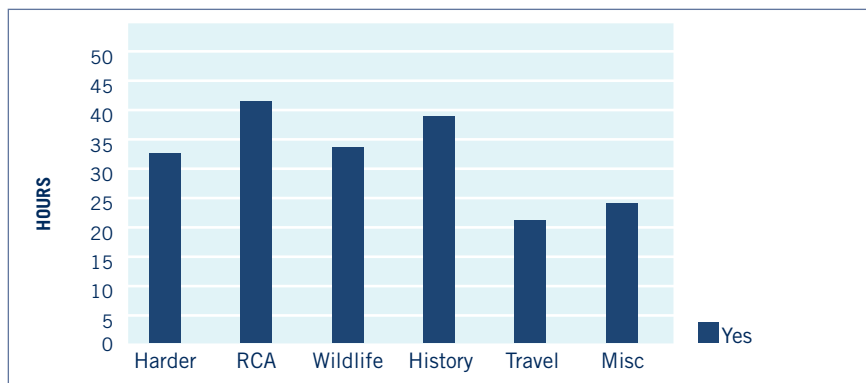


TABLE 11: "HAS THIS PROGRAMME INSPIRED YOU TO FIND OUT MORE ABOUT THE SUBJECT?" PERCENTAGE RESPONDING 'YES'

- On average viewers were most inspired by **RCA** programming (42%), particularly by *Geldof in Africa* and *Brian Sewell's Grand Tour*. The subject matter in History programming is again relevant: while 57% of respondents were inspired to find out more after watching *Egyptian Journeys with Dan Cruickshank*, only 27% felt the same about *Auschwitz: the Nazis and the Final Solution*, compared to an average of 39%. 34% of respondents were inspired by 'harder' programming.
- A higher proportion of respondents were *not* inspired to find out more about the content of **Travel** shows. This is particularly high for docusoap/property programmes. Viewers were more likely to be prompted to find out more by generic Travel programmes: 31% compared to an average of 21%. Respondents were similarly uninspired by Miscellaneous programming, although as might be expected, significantly more (45%) were inspired by cookery programmes.

Entertainment value

- Respondents were much less likely to find '**harder**' programming entertaining. While 16% found programmes very entertaining, 58% said they would not expect entertainment to apply to this output. Viewers clearly expected RCA programming to be more entertaining. They were more than twice as likely to find **RCA** very entertaining than 'harder' programmes (35%). 56% found *Rolf On Art: Africa Special* and 62% found *Brian Sewell's Grand Tour* very entertaining.
- 55% found **Wildlife** programming very entertaining. Wildlife was the only factual international genre where a greater proportion of respondents found programming to be very entertaining. This is particularly true of *Elephant Diaries* (67%).
- In the case of **History** programming, as with 'harder' output, respondents were much less likely to expect to be entertained. There was some divergence between the type of history programme. For example, 16% found *Hitler's Children* very entertaining, compared to 46% for *Egyptian Journeys with Dan Cruickshank* and 37% for *Khubilai Khan's Lost Fleet*.
- In contrast, the majority of respondents *expected* Travel and Miscellaneous programmes to be entertaining. On average 33% found this programming very entertaining. On the whole, Travel programmes were more likely to be found quite entertaining than very entertaining. In the Miscellaneous category cookery programmes were most likely to be found very entertaining, while *Hidden Lives* and *Real Wife Swaps* were found to be the least entertaining programmes.

TITLE - LIST OF PROGRAMMES

Conflict and Disaster:

Tsunami: Seven Hours on Boxing Day (BBC One)
 The Cult of the Suicide Bomber (Channel 4)

Politics:

Israel and the Arabs: Elusive Peace (BBC Two)

DEH:

The Real Sex Traffic (Channel 4)

RCA:

Geldof in Africa (BBC One)
 Rolf on Art: Africa Special (BBC One)
 Dubai Dreams (BBC Two)
 Dickes in America (BBC Two)
 The Grail Trail: in pursuit of the Da Vinci Code (ITV1)
 Brian Sewell's Grand Tour (Five)

Wildlife:

Elephant Diaries (BBC One)
 Big Cat Predators (Five)
 Natural World (BBC Two)
 Sharks on Trial (ITV1)

History:

Auschwitz: The Nazis and the Final Solution (BBC Two)
 Egyptian Journeys with Dan Cruickshank (BBC Two)
 Hitler's Children (Channel 4)
 Khubilai Khan's Lost Fleet (Five)

Travel:

Departure Lounge (BBC One)
 Beyond Boundaries (BBC Two)
 Living in the Sun (BBC Two)
 I'm a Celebrity, Get Me Out of Here! (ITV1)
 Package Holiday Undercover (ITV1)
 A Place in Greece (Channel 4)
 A Place in the Sun Revisited (Channel 4)

Miscellaneous:

Trauma Africa (BBC One)
 Rick Stein's French Odyssey (BBC Two)
 Sun, Sea and Bargain Spotting (BBC Two)
 The Apprentice USA (BBC Two)
 Celebrity Shark Bait (ITV1)
 Jamie's Great Escape (Channel 4)
 Real Wife Swaps (Five)
 Hidden Lives: Super Size She (Five)

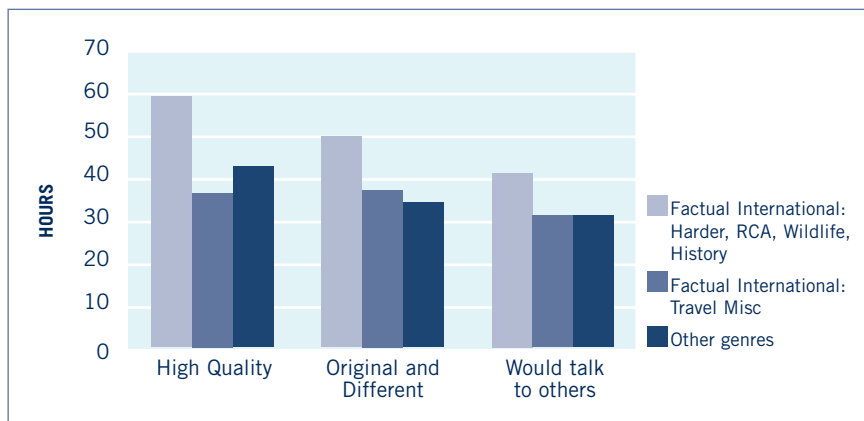


TABLE 12: COMPARATIVE IMPACT OF FACTUAL INTERNATIONAL PROGRAMMING VERSUS OTHER GENRES
 PERCENTAGE SAYING THAT THEY 'AGREE STRONGLY' WITH EACH STATEMENT

Other genres

- For this brief assessment the responses to five mainstream popular programmes were examined for comparative purposes with reactions to factual international output. The programmes in this sample were BBC1's *Holby City* and *My Family*, Channel 4's *Wife Swap*, ITV1's *Ant & Dec's Gameshow Marathon* and *The X Factor*. With only a few exceptions, there were many similarities in the scores given to the five different types of programmes.
- Overall levels of audience appreciation were very similar to factual international programmes, from 76-80%. 'Harder' programmes were seen to be of higher quality to the more popular formats. In comparison with factual international output significantly fewer respondents agreed strongly that programming in the other categories was high quality (47%). However, with the exception of *Wife Swap*, the respondents agreed generally that the programmes were high quality.
- Overall, respondents found the more popular programming to be less original and different. While they were more likely to agree slightly than strongly that these programmes were original, the reverse is true of 'harder' and RCA factual international programmes in particular. For example, 35% strongly agreed that the other categories of programmes were original compared to 62% for 'harder' factual international programming, and 55% for RCA. Three times as many respondents disagreed that the other genre output was original, although *Ant and Dec's Gameshow Marathon* received higher originality approval scores.
- On average a lower proportion of respondents agreed that they would talk to others about programmes in the other genres than for every category of factual international programming. For example, 50% of respondents agreed strongly that they would talk about 'harder' factual international programmes, compared to 32% in the case of other genre output.
- An average 72% of viewers of mass audience shows thought they had learnt nothing. 66% did not expect to learn anything from these programmes, although 45% of viewers said they had learnt a little from *Holby City*. This is in sharp contrast to the response to factual international programming, where the vast majority expected to learn something. On average 44% said they learnt a lot from 'harder', RCA, Wildlife and History programmes.

8. THE BBC'S FACTUAL INTERNATIONAL PROGRAMMES IN 2005

This report has outlined a significant contribution by the BBC to factual international and developing country programming in 2005. A closer look at the nature of that coverage may provide more background for this trend, including in particular the impact of the *Africa Lives* season.

More than half of all factual international programming was shown on the BBC channels, a significant increase compared to five years ago. From 2000 to 2003 this was due to the new digital channels BBC3 and BBC4; but since 2003 the rise has been due largely to BBC1 and BBC2. In 2005, both of them recorded levels well above those for 2000-01 and 1998-99.

While the developing country factual programming on all terrestrial television has fallen slightly since 2000-01, it has more than doubled on the BBC channels. It rose by 48% on BBC1 and 68% on BBC2. This was BBC1's highest level of developing country factual programming in the 15 years of this study; and BBC2 came close to its highest figure, recorded in 1989-90.

While the *Africa Lives on the BBC* season played a part in this resurgence, at least for BBC1, it was by no means the only factor involved.

Africa Lives on the BBC, July 2005

The *Africa Lives* season included around 47 hours of non-news and current affairs factual programming. This was:

- 13% of total developing countries output;
- 20% of the BBC's developing countries output; and
- 8% of the BBC's total factual international programming.

Africa Lives was intended as a "celebration of Africa", to bring African lives into UK homes, "a more varied view of Africa and a deeper understanding of the stories and lives behind the issues it faces in the near future." With its factual programming the BBC sought to present a *cultural* view of Africa, as "a land of art, music, dance, drama, amazing sights and unique sounds".

43% of the season's factual programming appeared on BBC1, including *Geldof in Africa*, *Animal Park: Wild in Africa*, *Smart Africa*, *Rolf on Art Africa Special* and *Africa – journeys of hope*. *Africa Lives* made up 35% of the channel's developing country factual output and 13% of its total factual international programming. The majority of BBC1's 13 programmes in our 'Religion, Culture and the Arts' [RCA] category were part of the *Africa Lives* season.

BBC2 broadcast 6% of *Africa Lives* factual output, including *Out of Africa: the many faces of the black icon*, and *The Real No. 1 Ladies' Detective Agency*. This was only 2% of BBC2's developing country factual programming; and less than 1% of its total factual international programming.

The BBC's digital channels BBC3 and BBC4 broadcast 52% of the season's factual programming. *Trauma Africa on Three* made up 17% of the season's output, 73% of BBC3's developing country factual output and 30% of its total factual international output. Programming on BBC4, including *Building Africa*, *African Rock n' Roll years*, *Africa: hope for tomorrow* and *Africa: who is to blame?*, made up more than a third of the season's factual programming, 27% of BBC4's developing country output and 11% of BBC4's total factual international output.

A third of programmes featured 'Religion, Culture and the Arts'; another third were in our 'Miscellaneous' category. 17% of programming was Wildlife; 6% 'Development, Environment and Human Rights' (DEH). The season included 1 history and 1 political programme (BBC4's *Africa: Who is to Blame?*).

BBC1

The amount of factual international programming on BBC1 has risen by 59% since 2003, 18% since 2001 and 60% since 1998-99. Almost three-quarters of this output was Travel, Wildlife or Miscellaneous programming, although this is a smaller proportion than five years ago. Travel was the most dominant factual international programming category on BBC1.

RCA was the fourth highest category, comprising 10% of BBC1's factual international output. 'Harder' programming made up 13% of total output. Compared to 2003 there was a significant increase in Conflict and Disaster, DEH, and History programming, and a decline in the number of political programmes.

BBC1 broadcast its highest level of developing country factual programmes in 15 years. There was almost three times the amount of developing country factual programming on BBC1 in 2005 compared to 2003, an increase that occurred equally inside and outside peak hours.

40% of BBC1's developing country factual programmes were wildlife; 17% were RCA; 16% were Conflict and Disaster programmes; 9% were Travel programmes. 22% of BBC1's developing country factual output covered 'harder' issues, although the majority of this was Conflict and Disaster programming.

BBC2

For the first time, BBC2 broadcast the largest volume of factual international programming, a third of total output across the public service channels. 13% of BBC2's factual international output was 'harder' programming, most of which was shown in peak-time. It broadcast the greatest number of Politics and DEH programmes on terrestrial television. The proportion of 'softer' category programmes (Travel, Wildlife and Miscellaneous) was, at 47%, much less than the proportion on other terrestrial channels.

The largest category of BBC2's factual international programming (25%) was 'Miscellaneous', three-quarters of which appeared in off-peak hours. RCA was the second largest. BBC2 broadcast 43% of the international history programming on the terrestrial channels, although History declined as a proportion of the channel's factual international output compared to 2003.

BBC2 broadcast 117.9 hours of developing country factual programming, just three hours less than were broadcast in 1989-90, but double the number of hours shown in 2003, and a significant increase on 2000-01.

The channel broadcast the greatest volume of developing country RCA programmes, overtaking Channel 4. RCA made up the largest proportion of developing country programming hours on BBC2 (23%).

17% of developing country factual hours was Wildlife programming, 16% was Travel, 11% Miscellaneous. BBC2 broadcast more than half of all Miscellaneous programming featuring developing countries, although this tended to include more unusual perspectives on serious subject matter, such as *African School* or *Frontline Football*.

BBC2 broadcast the highest volume of 'harder' developing country factual output on terrestrial television. 28% of its peak-time output was 'harder' programming. BBC2 was responsible for more than half of DEH programmes, comprising 11% of its developing country factual output. Developing country political programming also increased on the channel.

9. CONCLUSIONS

On the face of it, there has been a resurgence in factual international programming on UK television, following the 14 years of steady decline chronicled in our last report. The figures for factual international programming in 2005 were healthy, and compare well with even the previous high years of 1989-90 and 2000-01.

On the main five traditional terrestrial channels, the 1000 hours of factual international output recorded last year, though still below the 1037 recorded 15 years ago, is well above most of the studies undertaken in this series.

If we then also include additional hours on the BBC digital channels and More4, the 2005 total of 1170 hours across all free-to-air public service channels is the highest recorded.

This broadly positive conclusion should be tempered by two significant qualifications which may be indicative of emerging trends. First, the resurgence was almost entirely driven by the BBC – it was not a ‘trend’ followed by all the channels. Second, factual programming which features developing countries did not recover as strongly as factual international programming overall, in spite of the unusual focus on Africa and continuing coverage of Iraq.

It is also worth remembering that although the number of channels being systematically measured has doubled from four to eight since the beginning of these studies, output devoted to international programming has risen by just 15%.

Our most important finding, however, is of the very significant variations in individual channel performance. In fact, the volume of factual international programming has declined everywhere over the last five years *except* for the BBC. Compared to **2000-01**, a year with a similar overall total, it has fallen 2% on ITV1, 32% on Channel Four and 14% on Five. In the same time period, it has increased by 18% on BBC1 and 39% on BBC2. Compared to 2003, a very low year historically, the BBC increases have been remarkable: 59% on BBC1 and 67% on BBC2.

A more recent rise has also been apparent on Five, whose factual international output went up by almost 50% compared to 2003. This is due in large part to its wildlife programming, and series such as *Big Cat Predators*, and also to some less easily classifiable series such as *Hidden Lives* and *Extraordinary People* which make up the Miscellaneous category.

In the 2000-01 study, *Losing Reality*, 3WE argued that the gap between commercial television and the public service channels was widening. This trend now appears to be accelerating. It certainly mirrors the widespread sense within government and the industry that the BBC is expected to bear more of the public service burden and devote more of its time to distinctive and less populist areas of programming.

It is, arguably, also in line with the more relaxed regulatory regime of Ofcom which is less insistent on imposing public service obligations on ITV1 or Five beyond news, current affairs and, for ITV1, certain regional programmes. It is therefore interesting that in the very period during which Ofcom was relaxing its public service obligations, Five appears to have undergone something of a revival in this area, albeit within a narrower range of programmes than the BBC.

It is reassuring that, as we found in the last report, factual international programming has not been relegated to the margins of the schedule. On the two mass audience channels, BBC1 and ITV1, the split between peak and non-peak

was roughly 50-50, with a similar division on Channel Four. On BBC2 and Five, it was closer to 60-40 in favour of peak. This is a two-edged sword, in that there is greater pressure (particularly on commercial channels) to popularise their international programming in order to shore up ratings, and may encourage them to lean closer towards the *Celebrity Love Island* model. There are, however, still some very good examples of such programmes transmitted in peak time which have somewhat greater cultural and informational value.

As in our last report, it is the Travel category which tops the list of factual international output, and it is again the now well established formulae of “Brits abroad” themes which dominate in this area. Travel, combined with the Miscellaneous category – which tends to include softer and sometimes more sensationalist coverage - together make up half the total of factual international coverage.

In other areas, though, there are more encouraging signs of a shift towards more varied and less formulaic themes. The Crime and Police category, added five years ago in recognition of growing number of programmes from abroad using CCTV and police video compilations, was down this time by 52%; while the Conflict and Disaster category was down by 20%. By contrast, there were hefty increases in Religion, Culture and the Arts (up 76%), and in Wildlife (up 56%) to the point that these two categories now command as much screen time as History. Those three categories between them now account for nearly 40% of factual international programming, which demonstrates some evidence of a wider and perhaps more adventurous programme agenda. There was also a 50% jump in coverage of Development, Environment and Human Rights issues, but these still constitute less than 5% of total international output.

Factual programming involving developing countries has seen a significant rise on terrestrial television since 2003 (when it had fallen to an all-time low on the four main channels), up 50% to 292 hours and bringing it closer to the figures for 2000-01.

This still, however, represents a drop of 25% from 1989-90 when the studies began. This figure contrasts with the relatively small decline of 3% in all factual international programming over the 15 year period, and shows that the comparative rise in international factual output in 2005 was not fully carried through to coverage of developing countries – despite the BBC’s *Africa Lives* season. These figures are even worse if ITV1’s main contribution, *Celebrity Love Island*, is excluded from the developing country total, which takes the total volume of developing country factual programmes down 41% over the 15 years, and to less than any other year except 2003.

In terms of individual channel performance, there are three noticeable patterns. First, although ITV1’s output of 50 hours looks relatively healthy, 75% of it consists of *Celebrity Love Island*. If those programmes are excluded, ITV’s total falls to an all time low of under 13 hours and suggests that it is well on the way to evacuating this area altogether. By contrast, developing country factual programming on the BBC has seen a revival. With *CLI* excluded, the BBC broadcast 75% of all factual programming on developing countries.

Perhaps the most intriguing is the reduction in Channel 4’s developing country factual programmes. From a peak of 95 hours in 2000-01 when the volume of developing country factual programmes exceeded that of any other channel, it reduced to 70 hours in 2003 and declined again to 36 hours in 2005 – around a quarter of the volume transmitted on BBC2. It is, to some extent, a reflection of the increased emphasis in this area by the BBC – particularly through its *Africa*

Lives season – but is still a marked contrast to Channel 4’s own performance in previous years.

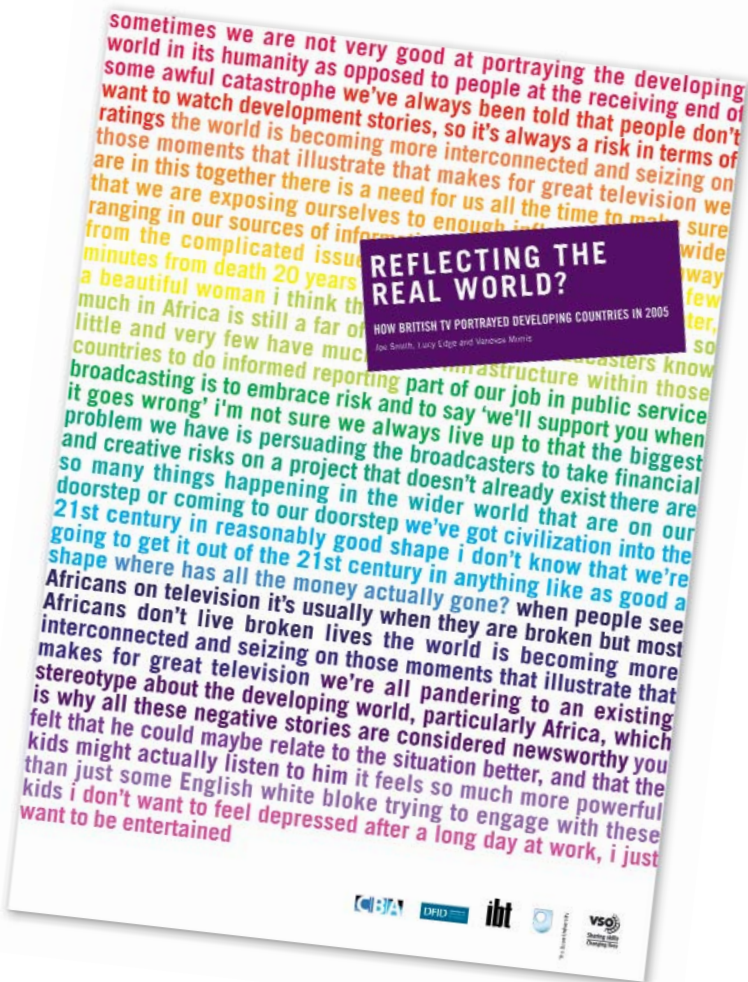
It is also fair to point out that Channel 4’s news and current affairs strategy has tended to emphasise international stories and analysis more than other channels. Its current affairs strand *Dispatches* includes developing country stories and *Unreported World* – which also counts as current affairs – is devoted to coverage of developing country stories.

It is therefore arguable that the channel has deliberately diverted some of its resources for factual international programming to current affairs strands. As Channel Four’s funding and more ambiguous public service remit comes under heavier pressure over the next few years, its ability to provide strong factual programming on international subjects outside of news and current affairs may be an indicator of how well it can fulfil all its public service commitments.

The overall picture appears to be more optimistic in terms of the performance of the BBC. These figures show that it has significantly improved its efforts to deliver the new public purpose of ‘bringing the world to the UK’. But there is increasing evidence of a gathering trend in all areas of what Ofcom calls ‘serious factual programming’: that new initiatives will increasingly lie in the hands of the BBC; while the ad-funded public service channels, and ITV1 in particular, pay little or no attention to factual international programmes. The recent output of Five in this area, together with Channel Four’s current affairs programmes, may seem to buck this trend, but it is not clear how far these investments can continue to be relied upon.

There is one – perhaps remote – straw in the wind in terms of factual international output on advertiser-funded channels. Our analysis of the audience experience of these programmes through the Pulse data suggests that there is, amongst viewers, a much greater appreciation of and engagement with factual international output than with average TV shows. If this is translated into greater impact for the accompanying advertising (a big “if”), then such programmes may attract an advertising premium and therefore become more profitable in the commercial market place. In pure ratings terms, however, they will very rarely challenge the mass audience entertainment-based shows.

As we move closer to a fully digital era in which multi-channel television will become the norm for every household and the landscape becomes even more competitive for the wholly commercial channels, the BBC is likely to play a pivotal role in keeping British citizens informed and aware of other countries and other cultures.



Reflecting the Real World?

How British TV Portrayed Developing Countries in 2005

The International Broadcasting Trust, April 2006
[in collaboration with VSO, CBA, DFID and the
Open University]

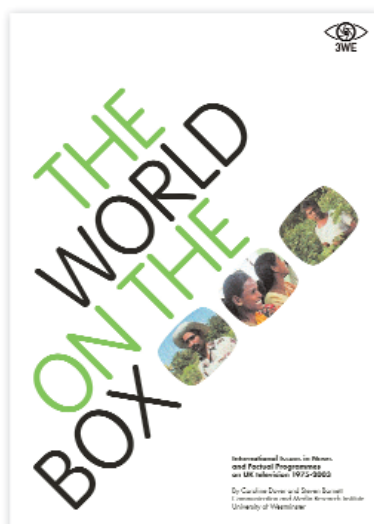
An essential companion to this 3WE quantitative study, *Reflecting the Real World?* takes a qualitative look at how UK television portrayed developing countries in 2005.

The report presents two pieces of work:

- a focus group study: viewers were shown a range of international programmes to see which had most impact. It revealed that one substantial audience is already engaged with developing world issues but seeking content which is richer and more authentic; while another group resists international content unless it has familiar faces and formats. Both groups want programmes which are positive and transforming, contain human interest stories and tell them something new
- an analysis of interviews with leading broadcasters and developing world specialists. Both groups feel that recent experiments have broken new ground with both engaged and disengaged audiences.

The report includes recommendations for broadcasters, NGOs, academia and policy makers.

Copies of the report are available online at www.ibt.org.uk or from the IBT office: 2nd floor, 143-5 Farringdon Road, London EC1R 3AB T: 020 7239 1441 Price £5.00 or free to IBT members



Also available:

The World on the Box

International issues in news and factual programmes on UK television, 1975 to 2003

Caroline Dover and Steven Barnett
University of Westminster for 3WE, 2004

This is the previous report in the series of 3WE research studies. In addition to monitoring factual international programming, it includes a news study which examines the international content of the main TV bulletins over a period from 1975 to 2003.

Available from the IBT office, as above, price £5.00; or online at www.ibt.org.uk/3WE

Bringing the World to the UK

This is the eighth in a series of TV monitoring reports published by 3WE, a coalition of the UK's leading international charities working for development, the environment and human rights.

The report examines the level and nature of non-news-and-current-affairs factual international programming during the calendar year 2005. It covers the five terrestrial free-to-air public service TV channels, and also the three digital public service channels BBC3, BBC4 and More4. The report finds that there has been a resurgence in such programming, including that which covers developing countries, apparently reversing trends of decline from 1989-90 to 2003, as noted in the previous report, *The World on the Box*.

However, there is a notable divergence between the public service channels. The revival of factual international programming, and especially that part which covers developing countries, was almost entirely due to the BBC. Levels on the advertising-funded channels have either remained the same or have declined further. A special section of the report summarises the nature of the BBC's contributions.

A further special section uses unique access to a new system of 'impact' monitoring to discuss how audiences appreciate and value factual international programming, as provided by the various channels, and in comparison with other genres of programmes. This is the first public examination of such data, drawn from the BBC's 'Pulse' monitoring system.

This research comes at a time when concern is rising, in the wake of Ofcom's review of public service television broadcasting, about the sustainability of public service programming on channels other than the BBC; and in the context of the renewal of the BBC's Charter for another ten years, whereby the BBC is given a core 'public purpose' to 'bring the world to the UK'. It follows a year in which the UK was uniquely placed to create global and international action on the world stage, with public campaigning at a height.

It is therefore an important time for all those concerned with or about public service broadcasting to assess the current and future capacity of the television broadcasting system to deliver factual programming about the wider world in which we live.

The report will be of interest to government, parliamentarians, regulators and broadcasters; programme makers; university departments of media and cultural studies and of development studies, and to all engaged with the need for greater public awareness of international issues.

The report was co-funded by the International Broadcasting Trust (3WE's parent charity) and by the Department for International Development.

