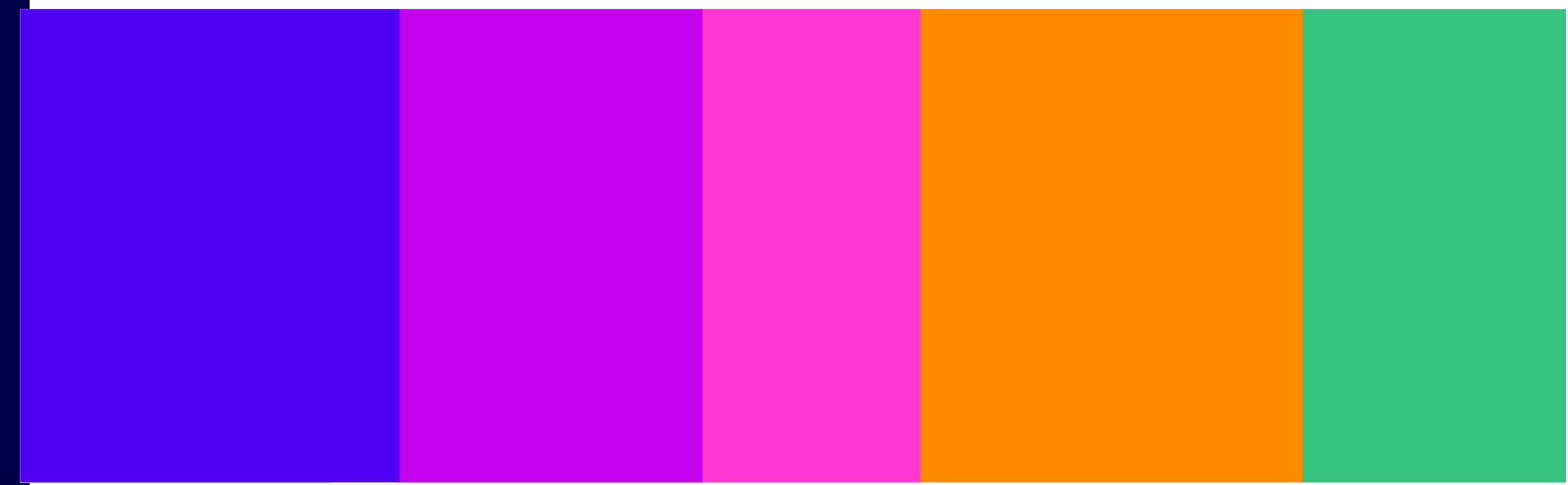


# Review of Public Service Media (2019–23)

---

Annex 2: Methodologies and sources of  
information

Published: 17 December 2024



# Contents

---

## Section

Ofcom research methodologies .....	3
Other research methodologies .....	7
TV output, spend, and other industry analysis .....	8
Audience analysis .....	16
Other third-party sources .....	19

# Ofcom research methodologies

## Ofcom Audio Survey

---

The Audio Survey is a quantitative survey exploring behaviours and attitudes to different audio platforms and providers. Firstly, an online survey among a sample of 2,301 UK nationally representative people aged 16+ (with a boost to reach a minimum of 150 respondents per nation) was conducted via Yonder's online omnibus. Fieldwork took place from 19 to 20 February 2024.

One question (Q1) was then placed on Yonder's telephone omnibus. This reached a 1,032 nationally representative sample in the UK aged 16+ with a 50% landline, 50% mobile approach. The data was then merged with the results of the online omnibus to provide a comprehensive picture of the audio landscape, inclusive of a non-online audience. Computer Assisted Telephone Interviewing (CATI) fieldwork took place from 21 February to 5 March 2024.

The aim of the Audio Survey is to help us understand:

- Use of radio and online audio providers
- Online audio content preferences
- Use of BBC services
- Awareness of BBC Sounds
- Impact of BBC Sounds on other audio listening
- Perceptions of audio services and importance of certain features

Please see the [Ofcom Statistical Release Calendar 2024](#) for the Audio Survey 2024 [technical report](#), [published data tables](#) and [questionnaire](#). Key findings from the survey are written up in our April 2024 on [Audio Listening in the UK](#).

## Ofcom News Consumption Survey

---

The News Consumption Survey (NCS) is a bi-annual survey with fieldwork for 2024 taking place across two waves: from 6 November – 3 December 2023 and 26 February – 23 March 2024, reaching a sample of 5,466 nationally representative UK individuals aged 16+.

The NCS uses a combination of online and face-to-face research. In 2021 Covid-19 prevented us from running the face-to-face research. We were able to return to face-to-face research in 2022 and 2023. We therefore make comparisons between 2018-2020 and 2022-2024, but we cannot make direct comparisons between those years and 2021.

The aim of the News Consumption Survey is to help us understand:

- News consumption across the UK and within each UK nation
- The sources and platforms used for news
- The perceived importance of different outlets for news
- The attitudes towards individual news sources, and local news use

Please see the [Ofcom Statistical Release Calendar 2024](#) for the News Consumption Survey 2024 [technical report](#), [published data tables](#) and [questionnaire](#).

## Ofcom Podcast Survey

---

The Podcast Survey is a quantitative survey exploring behaviours and attitudes to podcasts, specifically among those who listen to podcasts regularly, with a view to obtaining a better understanding of in-the-moment needs, behaviours, and use.

The survey was conducted using Yonder's online panel, reaching a 1,857 nationally representative sample which consisted of 501 non podcast users, 1,006 regular users and 350 occasional users. Regular podcast users were targeted via boost interviews (300 boost interviews) in order to reach a minimum of 1,000 regular users overall. Invitations to complete the survey were sent out on a nationally representative basis aligned to age, gender, region and socio-economic group, to ensure that we achieved a good demographic spread of respondents.

Please see the [Ofcom Statistical Release Calendar 2024](#) for the Podcast Survey 2024 [technical report](#), [published data tables](#) and [questionnaire](#). Key findings from the survey are written up in our report [Audio Listening in the UK](#) (April 2024).

## Ofcom Public Service Media (PSM) Tracker

---

The Public Service Media (PSM) Tracker is a continuous annual survey with about 3,000 UK individuals aged 16+. In 2023, fieldwork was conducted from 7 March to 22 December. It used a combination of push-to-web, push-to-telephone, online panel and river sampling methodologies. We surveyed 3,060 UK individuals aged 16+ in total, including 2,180 in England, 318 in Scotland, 310 in Wales and 252 in Northern Ireland. The data is weighted to be nationally representative of the UK using mid-2020 population estimates, the 2011 census and the 2017 annual population survey.

The aim of the PSM Tracker is to help us understand:

- Audience satisfaction with PSB services
- Delivery of PSB attributes
- The reasons why audiences do not use certain PSB services
- Satisfaction and delivery for PSB video-on-demand (VoD) services
- PSB in the context of the media marketplace, including an assessment of satisfaction with, and delivery of, selected online streaming services

The PSM Tracker uses questions asking respondents to say how 'well' or 'badly' different elements are being provided, using a 1-10 scale where 1 means extremely badly and 10 means extremely well. When referring to 'well' throughout the Media Nations reports, it is a NET of scores 7 to 10.

Please see the [Ofcom Statistical Release Calendar 2024](#) for the Public Service Media Tracker 2023 [technical report](#), [published data tables](#) and [questionnaire](#).

## Ofcom Video on Demand Survey

---

The VoD survey is an annual survey exploring the use of and attitudes towards video-on-demand services. Firstly, an online survey among a sample of 2,203 UK nationally representative people aged

13+ (with a boost to reach at least 150 respondents per nation) was conducted via Yonder's online omnibus. Fieldwork took place from 26 to 29 February 2024.

This was followed by supplementary questions on Yonder's telephone omnibus (consumption questions Q1a, Q1b, Q2a & Q2b) among a sample of 1,032 UK nationally representative individuals aged 18+, with a 50% landline, 50% mobile approach. Computer Assisted Telephone Interviewing (CATI) fieldwork took place from 21 February to 5 March 2023. Data from questions collected via CATI were then combined with the online omnibus data.

The aim of the VoD survey is to help us understand:

- Consumption of video-on-demand and streaming services
- How services are used
- Attitudes to video-on-demand and streaming services
- Perception of the services subscribed to
- Subscription and types of payment for Netflix, Amazon Prime Video and Disney+
- Reasons for subscribing/unsubscribing
- Watching online content on TVs
- Audiovisual translation

Please see the [Ofcom Statistical Release Calendar 2024](#) for the VoD Survey 2024 [technical report](#), [published data tables](#) and [questionnaire](#).

## Children's Media Lives

---

The Children's Media Lives project follows, as far as possible, the same group of 21 children aged 8 to 17, conducting filmed interviews each year to learn about their media habits and attitudes. This research began in 2014 as a way of providing a small-scale, rich and detailed qualitative complement to Ofcom's quantitative surveys of media literacy.

It provides evidence about the motivations and the context for media use, and how media is a part of their daily life and domestic circumstances. The project also provides rich details of how children's media habits and attitudes change over time, particularly in the context of their emotional and cognitive development.

## Adults' Media Use and Attitudes

---

Ofcom's Adults' Media Use and Attitudes report draws on both the quantitative Adults' Media Literacy Tracker and qualitative Adults' Media Lives study.

The Adults' Media Literacy Tracker is an annual survey providing evidence on media use, attitudes and understanding among UK people aged 16 and over. This year, the Tracker comprised three surveys:

- Core survey: One wave a year, conducted face-to-face in-home/on the doorstep with additional online interviews conducted through a research panel, with a total sample of 3,645 aged 16+ (2,121 face-to-face and 1,522 online). The fieldwork was conducted in September-November 2023. This survey explored the topics of breadth of internet use, device use and attitudes, and gaming.

- Online Behaviours and Attitudes: Two waves a year, delivered via online panel, with a total sample of 6,182 aged 16+ (3,083 in wave 1 and 3,099 in wave 2). The fieldwork for wave 1 was conducted in May 2023, and for wave 2 in October-November 2023. This survey explored the topics of social media, online attitudes and wellbeing.
- Online Knowledge and Understanding: One wave a year, delivered via online panel, with a sample of 3,093 aged 16+. The fieldwork was conducted in October-November 2023. This survey explored the topics of critical understanding, personal data, trust and online advertising.

The Adults' Media Lives study was set up in 2005 to provide a small-scale, rich and detailed qualitative complement to Ofcom's quantitative surveys of media literacy. The project follows the same 20 individuals over time and interviews them on camera each year about their media habits and attitudes.

# Other research methodologies

## Ampere Analysis

---

[Ampere Analysis](#) is a data and analytics firm specialising in the media, games and sports sectors. Its research includes financial and KPI analysis, consumer profiling, and title-level coverage of licensing and commissioning. We reference various data points from its research, including financial metrics within the online video sector, and content hours in on-demand catalogues, segmented in various ways.

## IPA TouchPoints

---

TouchPoints is an ongoing survey commissioned by the Institute of Practitioners in Advertising (IPA). TouchPoints uses a seven-day diary to capture media consumption and other daily activities every half-hour, as well as a self-completion questionnaire which includes attitudinal statements and claimed behaviours.

From 2021 onwards, the survey has been split into two waves a year. Wave 1 takes place between January and March and wave 2 between September and November. Wave 2 2023 and wave 1 2024 together form the 2024 Superhub, which is the dataset that we have referred to most in this report. Altogether, the sample comprised approximately 6,000 individuals (aged 15+) across Great Britain. Further details on fieldwork dates, sampling and methodology can be [downloaded as a factsheet from the IPA website](#). TouchPoints refers to adults as people aged 15+, so this labelling has sometimes been used in our reporting.

# TV output, spend, and other industry analysis

## PSB channels

---

Wherever possible, historical data has been provided for BBC One, BBC Two, ITV, ITV Breakfast, Channel 4, Channel 5, STV, S4C and the BBC's portfolio channels: BBC Three, BBC Four, CBBC, CBeebies, BBC News and BBC Parliament. BBC HD and BBC One HD have been excluded from the analysis in the report, as much of their output is simulcast from the core BBC channels and therefore would represent a disproportionate amount of duplicated broadcast hours and spend. Please refer to individual footnotes and chart details indicating when a smaller group of these channels is being reported on.

ITV includes ITV Breakfast unless otherwise stated. Note: GMTV became Daybreak during 2010 and then Good Morning Britain in 2014; the data relating to both services are labelled ITV Breakfast in the output and spend analysis. Data for the PSB channels are provided to Ofcom by the PSBs as part of their annual returns.

BBC portfolio figures include BBC Three, except from 16 February 2016 until 31 January 2022, when it did not broadcast as a linear channel.

## Commercial PSB portfolio channels and online services

---

Despite not being designated PSB channels, we also provide information on content broadcast across the commercial PSB portfolio channels and their online services: The commercial PSB channels in 2023 were:

- **ITV:** ITV2, ITV3, ITV4, ITVBe and CITV (in operation until 1 September 2023)
- **Channel 4:** E4, E4 Extra, More4, Film4, 4Seven, 4Music, Box, Kerrang!, Kiss and Magic
- **Channel 5:** 5USA, 5Action, 5Select and 5STAR

We have also included first-run UK-originated content made available exclusively on BBC iPlayer, ITVX (formerly ITV Hub), Channel 4 streaming (formerly All 4) and My5.

4Music, The Box channels, Kerrang!, Kiss and Magic have been included as part of Channel 4's portfolio, following its full acquisition of The Box Plus Network in 2019.

## Multichannel broadcasters and SVoD providers

---

We have also provided information on first-run UK-originated programming from non-PSBs – specifically, multichannel broadcasters and SVoD providers.

We collected data on first-run output and spend from multichannel broadcasters operating at least one channel with over 0.2% of UK audience share in 2023, in addition to any broadcaster operating a news channel or at least one channel aimed at children. We requested data for both linear channels and on-demand services. Our request to multichannels encompassed the following channel groups, channels and VoD services:

- **Bloomberg Television**



- **CBS AMC Networks:** Legend, Legend Xtra, True Crime, True Crime Xtra, WATCH FREE UK (formerly CBS Catchup Channels UK)
- **GB News**
- **Graft Ventures:** Moochi TV
- **Hearst Networks EMEA (formerly AETN):** Blaze, Crime + Investigation, Sky History, Sky History2/H2, History Channel, Crime + Investigation Play, History Play.
- **Narrative Entertainment:** GREAT! Action, GREAT! Movies, GREAT! Romance, GREAT! TV, Pop, Pop Max, Tiny Pop, Pop Player, Great Player.
- **Paramount Global:** Comedy Central, Comedy Central Extra, MTV, MTV 80s, MTV 90s, MTV Live, MTV Hits, MTV Music, Nick Jr, Nick Jr 2, Nickelodeon, NickToons, Paramount+.
- **Sky:** Challenge, Sky Active, Sky Arts, Sky Atlantic, all Sky Cinema channels, Sky News, all Sky Sports channels, Sky Sports News, Sky Witness, Movies 24, Sky Comedy, Sky Crime, Sky Documentaries, Sky Kids, Sky Max, Sky Mix, Sky Nature, Sky Replay, Sky Sci-Fi, Sky Showcase, NOW, Sky on-demand / Sky Go.
- **Talk TV**
- **Talking Pictures TV**
- **UKTV:** Alibi, Dave/U&Dave, Drama/U&Drama, Eden, GOLD, W/U&W, Yesterday/U&Yesterday, U / UKTV Play
- **Warner Bros. Discovery, including CNN, Turner Broadcasting, and TNT Sports:** CNN International, TCM, Cartoon Network, Cartoonito, Boomerang, Animal Planet, Discovery Channel, Discovery History, Discovery Science, Discovery Turbo, DMAX, Food Network, HGTV, ID Investigation Discovery, Quest, Quest Red, Really, TLC, Discovery+/Dplay.

We made informal data requests for information – including first-run UK-originated programming spend – to the largest SVoD providers based on the number of UK subscribers they have (according to market data sourced from Ampere Analysis). In addition to the SVoD services identified in requests made to multichannel broadcasters above (**Paramount+**, **NOW**, **Discovery+**, **Crime + Investigation Play** and **History Play**), we received data for the following services:

- **Netflix**
- **BritBox**

## Spend data

---

Programme spend represents the total cost of production or acquisition, including rights costs but excluding third-party investment. In the case of commissions, it represents the price paid to the independent producer (and therefore includes a mark-up on production costs).

The data and information expressed in this report have been adjusted for inflation. It is important to adjust for inflation when comparing nominal data at different points in time because with inflation, increases in nominal figures may simply reflect higher prices rather than increased production or purchasing power. For example, if a book cost £5 ten years ago, but £10 today, we would say its price has risen 100% in nominal terms. But had inflation risen by 100% at the same time, halving the value of money, we would say that the price had not moved in real terms.

Trend data showing programme costs over a number of years are given in 2023 prices (i.e. taking account of inflation, using the Consumer Price Index, as provided by the National Statistics Office).

All spend and output data are based on programmes broadcast in each calendar year, e.g. 2023 data reflect programmes broadcast during 2023.

## Third-party spend data

---

We also refer to third-party investment, which represents the total financial contribution to first-run UK originated programming by third-parties. There are various sources of third-party funding, some of which have evolved over the last ten years, including:

- Co-productions: the PSBs can partner with an international broadcaster or SVoD to fund a programme in exchange for a share of the distribution rights. UK broadcasters typically acquire a licence to the primary rights in the UK and the partner may acquire rights to other countries or to exploit the content at a later date.
- Tax credits: These reduce the costs of qualifying high-end television (“HETV”) and children’s and animation productions, through a combination of reduction in corporation tax and cash payments from Government. HETV credits were first introduced in 2013/2014 and were recently updated with a new audiovisual expenditure credit system. To qualify, productions require a minimum spend and must pass a British cultural test.
- Deficit funding, where the commissioner does not pay the full cost of the production.

## Output hours

---

### Definition of peak time

The standard definition of peak time is from 6pm to 10.30pm. However, for BBC Three (during periods in which it was broadcasting as a linear channel) and BBC Four, peak time runs from 7pm (when broadcasting starts on these channels) to midnight, except where otherwise stated.

### Definition of slot time versus running time

Output hours are either based on slot time or running time. Slot time includes advertisements, sponsorship breaks and promos whereas running time excludes these minutes from programme output hours analysis. The PSB channels provide their data in slot times with the exception of nations’ and regions’ output, where running times are provided.

## VoD catalogue hours

---

VoD catalogue data from [Ampere Analysis](#) was used to measure the volume of newly released UK-produced original titles added to the UK content catalogues of SVoD platforms. Ampere tracks monthly updates to VoD catalogues, tracking titles that are newly added or removed. Using Ampere’s metadata tagging, the analysis focused on isolating the volume of newly premiered titles produced in the UK within the review period.

The analysis examined the total content hours of new UK-produced original titles added to the UK catalogues of the following platforms: Amazon Prime Video, Apple TV+, Discovery+, Disney+, Netflix, and Paramount+. Sports content was excluded.

Ampere's data was also used to analyse the PSBs' BVoD catalogues, measuring the number of UK-produced titles offered, as well as the genre mix of each service.

## Additional VoD data

---

### On-demand revenue

PSBs provided data on revenues generated directly by their respective on-demand programme services. They also provided data on any revenue generated by viewing of their content on social platforms – we have included this in PSBs' total VoD revenue in our reporting.

Multichannels and SVoD providers were requested to provide data on revenue generated by advertising on their respective on-demand services. This includes pre-roll, mid-roll and post-roll spot advertising attributed to programmes and films (not attributable to any other parts of the service).

### On-demand costs

PSBs provided data on costs incurred directly from providing on-demand programme services. This includes:

- Distribution costs: Expenses for transmitting streams or downloads to viewers, including bandwidth and CDN costs attributable to on-demand services.
- Development costs: Costs of building, updating, supporting, and maintaining websites, apps, and technologies necessary for delivering on-demand programme services.
- Play-Out/operation costs: Costs associated with delivering on-demand content from the service provider's content management system to the distribution network.
- Underlying rights payaways: Payments to rightsholders not included in content acquisition, such as royalties to PRS for music usage.

### On-demand programme requests

PSBs, multichannel broadcasters and SVoD providers were asked for on-demand 'programme requests' data – this refers to the number of instances in which a viewer has clicked on and started playing an on-demand title. We requested data covering the following scenarios:

- Requests from all devices. This includes set top boxes, smart TVs, games consoles, smartphones, tablets, and laptop and desktop computers.
- Requests from all TV platforms. These include Sky, Virgin Media, EE TV (BT TV) and others.
- Requests from catch-up and library/archive content (if applicable).
- Requests from broadcast and non-broadcast content which is long-form professional content of a television-like nature.
- Requests for short-form non-broadcast on-demand content.

### Social views

PSBs were asked to provide, for YouTube and other social media platforms, 'views' for their content – this refers to the number of instances in which a viewer has clicked on and started playing a video, according to the measurement provided to the content owner by YouTube or the other social media platform.

## Non-content costs

---

PSBs and some multichannel broadcasters were asked to provide non-content costs – this refers to all major operating cost types excluding programme spend. These are:

- Transmission costs: Expenses for distributing channels across platforms (DTT, Satellite, Cable, IPTV). IPTV refers to channels delivered via managed IP networks and accessed through traditional EPGs (e.g., EE TV, formerly BT TV).
- Sales and marketing: Direct advertising and promotional expenses, as well as in-direct marketing costs from promotional activities including public relations and corporate social responsibility.
- Other operating costs: Administration, Ofcom licence fees, depreciation, and miscellaneous costs.

## Genre definitions

---

The output data provided by the broadcasters follow a set of programme genre definitions, as outlined below and agreed with broadcasters in 2006.<sup>1</sup> Please note that these genres are defined for our monitoring and reporting purposes, and do not necessarily correspond to definitions used in broadcasting legislation, such as the Audiovisual Media Services Directive.

Outlined below are the definitions used for the output and spend data in this report:

### News

- Newscast or news bulletin providing national, international or regional news coverage.
- News magazines which may contain a range of items related to news stories, with comment and elements of general interest.
- Coverage of parliamentary proceedings and political coverage.
- Weather forecasts and bulletins, including reports on air quality, tide times etc.

### Current affairs

- A programme that contains explanation and analysis of current events and issues, including material dealing with political or industrial controversy or with public policy.
- Topical programmes about business matters and financial issues of current interest.
- Political debates, ministerial statements, party conferences.

### Arts and classical music

- A programme displaying or presenting a cultural or artistic performance or event.
- Programmes providing information, comment or critical appraisal of the arts.
- The subject matter can cover theatre, opera, music, dance, cinema, visual arts, photography, architecture or literature.

---

<sup>1</sup> Before 2006 'drama and soaps' and 'entertainment and comedy' were combined.

## Religion and ethics

- All forms of programming whose focus is religious belief, for example: programmes intended to provide religious inspiration through words and/or music, and informational programmes explaining doctrine, belief, faith, tenets, religious experiences or topics providing a religious world view.
- Coverage of religious acts of worship of all faiths.
- Life experience: moral, ethical, spiritual – exploring one or more of the following issues at some point in the programme: (i) a recognisable religious perspective forming a significant part of the overall narrative; (ii) an exploration of people's daily lives whose attitudes could be said to be informed by a religious background or tradition; (iii) an exploration of people's perception of, and attitudes to, philosophies which address the big questions of life that affect them. These must demonstrate an approach that bears in mind a religious faith/belief context.

## Education

- Programmes with a clear educational purpose, usually backed by specially prepared literature publicised on screen and in other appropriate ways. Includes programmes for Schools, BBC Learning Zone and Open University programmes.
- Programmes reflecting social needs and promoting individual or community action. Also includes Campaign weeks on particular subjects, e.g. bullying, drugs.

## Factual

All types of factual programmes, included in the genres listed below.

### Specialist factual

- History – programmes about historical times or events, including programmes about archaeology.
- Nature and wildlife – natural history and programmes about environmental issues.
- Science and technology – programmes about scientific issues, new discoveries, medical matters and new technological developments.
- Business and finance – programmes about business/financial issues and developments.

### General factual

- General factual programmes, including consumer affairs.
- Lifestyle programmes, hobbies and leisure interests, including makeover shows.
- Daytime magazine programmes and talk shows.
- Coverage of special events, not generated by the broadcaster, including commemorative events, royal events.

## Factual entertainment

- Popular factual material, including reality shows, docu-soaps and other factual entertainment.

## Drama

- All drama including comedy drama and TV movies but excluding soaps which are classified separately.
- Docu-drama – based on reality, telling the story of actual events.

## Soaps

- Drama programmes with a continuous storyline and fixed cast, normally with more than one episode each week and shown every week of the year and usually (but not necessarily) of 30 minutes' duration.

## Films

- All feature films that have had a previous theatrical release, including films commissioned by the broadcaster.

## Entertainment

- All forms of entertainment programme, including panel games, chat and variety shows, talent contests.
- Quiz and game shows.
- Pop music video shows.
- Contemporary music – coverage of popular music events and performances, such as OB concerts or as-live studio-based shows.

## Comedy

- All forms of scripted comedy, satire, stand-up, and sketch shows.
- Situation comedy – dramatised entertainment in a humorous style, usually with a fixed cast and generally of 30 minutes' duration.

## Sport

- All forms of sports programming, including coverage of sporting events.

## Children's

- All types of programmes designed for a children's audience, including:
  - Drama
  - Entertainment shows, including weekend magazines and animations and cartoons including puppets which are designed for a children's audience
  - General information programmes and news for children
  - Education and factual programmes for pre-school children.

## Definitions

---

- **First-run UK originations** – Programmes commissioned by or for a licensed public service channel with a view to their first showing on television in the United Kingdom in the reference year.
- **Network/non-network programming** – Network programming is shown by the PSB channels across the UK, whereas non-network programming is nations' and regions' programming that is shown only in specific areas of the UK.
- **Daytime** – 6.00am-6.00pm.

# Audience analysis

## Video viewing figures – Barb

---

The data are provided by Barb Audiences Ltd ([Barb](#)), the industry's standard for measuring broadcast TV, as well as understanding what video people watch on online services in the home. Barb uses a hybrid approach, integrating people-based panel data with census-level online viewing data to provide the official broadcast TV measurement for the industry. Barb's panel consists of a nationally representative panel that has recently completed an expansion to approximately 7,000 homes (approximately 16,000 individuals). The data that Barb collects includes viewing of broadcast TV through TV sets and via any devices attached to TV sets and device-based 'big data' whenever anyone in the UK watches a broadcaster's video-on-demand (BVoD) service on a connected device. Barb also captures some viewing data for online streaming services (VSPs and SVoDs/AVoDs) on TV sets and for devices being watched at home via WiFi. Barb does not capture out-of-home viewing for VSPs or SVoDs/AVoDs.

Some of the analysis in the report is based on viewing to scheduled/broadcast TV, such as programmes listed in TV listings magazines or on electronic programme guides (EPG), on TV sets. This includes viewing of these programmes at the time of broadcast (live) and from recordings such as on DVRs and through catch-up player services (e.g. apps on smart TVs) up to 28 days after first broadcast (known as time-shifted viewing). This Barb analysis focuses on the changes to viewing of broadcast TV overall and the performance of the PSB's channels. Other analysis in the report includes figures for non-broadcast video viewing, such as non-linear BVoD (archive content and BVoD exclusives), VSPs and SVoDs.

Our total in-home video viewing includes a category labelled as 'Other TV set usage'. This includes viewing of some SVoD/AVoD/VSP services that cannot be definitively identified by Barb. This category also includes some EPG/menu browsing, viewing when the audio is muted, some unmeasured broadcast channels, piracy, unmeasured box-sets/pay-per-view content, and non-video internet activity through a PC or other device connected to the TV. SVoD excludes viewing of NOW, which is captured within BVoD along with Sky Go/Sky On Demand (these two services stream the same content, meaning that measured viewing cannot be separated).

Most figures show viewing averages for all viewers aged 4+, the standard universe for the Barb currency. It is clearly stated in the report when other age breakdowns have been used. Barb refers to adults as people aged 16+, so this labelling may sometimes be used in the report.

Barb analysis has been taken from the AdvantEdge TV analysis software. Data presented in our other historical reports before 2018, such as the PSB Annual Research Report and the Communications Market Report 2017, was extracted from a different TV analysis tool, InfoSys+. There may be minor differences compared to previously presented analysis.

## Definitions

**Average daily minutes** – average viewing time spent watching TV per person, per day.

**Audience share/share of viewing** – the percentage of the total TV audience watching a channel, time slot or programme across an analysis period. For example, a share of 22% for a given channel would mean that of all viewers watching TV across the period, 22% watched the channel and the remaining 78% were watching other channels. On a programme basis, a 48% share would mean that



of all the viewers watching television in the slot when the programme was being transmitted, 48% were watching the programme.

**Average weekly reach** – the percentage of the total TV population who watched any TV or a channel in a typical week. Data can also be expressed in 000s. There are various ways of defining the amount of viewing an individual must have done in order to be counted as having been reached. The amount of time used to define reach in this report has been given in the relevant source notes. It is either a minimum of 15 consecutive minutes or a minimum of three consecutive minutes.

**Audience profile** – the audience profile shows how a main audience category is divided into its subcategories (such as age or socio-economic group) in percentage terms. For example, if a programme achieves a 16-34 profile of 10%, this means that 10% of viewers aged 16+ were aged 16-34, while the other 90% were aged 35+.

**Average audience** – a programme audience is calculated by adding together the audience for each minute of a programme and dividing it by the programme's total duration. It excludes any commercial breaks and promotions.

## Barb Establishment Survey

---

To ensure that the Barb panel properly represents the UK population, a range of data on the characteristics of television households are needed. These are derived from the establishment survey, a continuous survey involving approximately 53,000 household interviews a year, carried out, on behalf of Barb, by Ipsos MORI. The survey enables changes in the structure of the population to be reflected in the data that Barb produces. Results from this survey have been used to report the number of households with SVoD services.

## Comscore

---

Comscore data has been used to estimate the amount of news viewing on YouTube. Figures have been compiled from their CTV (TV set) and VMX (smartphone, PC and tablet) YouTube partners reports. YouTube channels from the PSB broadcasters have been included to produce the estimation.

## RAJAR

---

[RAJAR](#) is the official body responsible for measuring radio audiences in the UK. Fieldwork for the listening survey was suspended in March 2020 and resumed from Q3 2021 with a modified methodology, meaning that comparisons with pre-Covid data should be treated with caution. The RAJAR definition of adults is those aged 15+ and this labelling has been used in the reports when referring to RAJAR data.

## Ipsos Iris

---

[Ipsos Iris](#) is the [UKOM](#) endorsed data for measuring online audiences in the UK. Launched in early 2021, Ipsos iris is the accredited source for measurement of audiences of online content of UK adults aged 15+ who use the internet at least once a month.

Ipsos iris uses a hybrid methodology with several data sources including:

- A passive single-source panel of over 10,000 adults who use the internet. Panellists install passive tracking software onto personally used digital devices (smartphones, computers, and

tablets) which access the internet, with data collected continuously. The panel is recruited to be representative of the internet population demographically, geographically and by device type use.

- Census measurement of publisher websites and apps to collect visit measures for time spent and page views at a total level.
- An [Establishment Survey](#), to produce universe targets. The Ipsos iris panel is then weighted to the internet population of UK adults and demographic subgroups.
- External first-party data from accredited and approved sources with additional website or app level targets.

Reporting on daily and monthly data, all sources are fused together to create a synthetic dataset with more than one million records to represent the UK online infrastructure of websites and apps. These can be analysed and reported at many demographic and geographic levels. As this is a synthetic dataset, it is not possible to provide confidence intervals/ranges for extrapolated population estimates. However, all extrapolated population figures provided are estimates that will have some margin of error.

Due to a methodology enhancement of the Ipsos iris data set average total time spent data for the YouTube brand, total app and website cannot be compared to previous years.

Many news publishers have implemented Ipsos iris tagging methodology to measure where their articles are viewed on third-party platforms including Google and Facebook. We have used this data to estimate the time spent consuming news both on news publishers' own services and on third parties. In this report we have used it to estimate the amount of time spent consuming news directly from news publisher sources.

More detail on the Ipsos Iris methodology can be found at [here](#).

# Other third-party sources

[Advertising Association \(AA\) / WARC Expenditure Report](#)

[ERA](#)

[Pact](#)

[NAO](#)

[OBR](#)

[Enders Analysis](#)