



BBC Trust Review of Network Music Radio, Submission by BBC Audience Council Northern Ireland, September 2014

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BBC Trust Review of Network Music Radio
Submission by BBC Audience Council Northern Ireland
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1. Summary

The Audience Council Northern Ireland has closely engaged with different sections of the audience in Northern Ireland to understand the range of views about BBC's network (ie broadcasting UK-wide) music radio services, specifically Radio 1 and 1xtra, Radio 2, Radio 3 and Radio 6 Music¹. The Audience Council has provided advice to the Trust on behalf of licence fee payers in Northern Ireland. This advice, along with a wide range of other audience evidence, will inform the Trust's major review of BBC network music radio this year. You can read more about the Trust's review at:

https://consultations.external.bbc.co.uk/bbc/music_radio

The main themes identified by the Audience Council are summarised in this section, with further context and detail in Section 2. Section 3 describes the evidence base, including direct engagement with different groups of BBC radio listeners in Northern Ireland.

The music portfolio

- BBC Network music radio is valued by its wide audience for quality and distinctiveness. The Council considers that the stations deliver their service remits.
- The three pillars of music – UK, live and new – are well served by the portfolio of stations; events have a particularly positive impact
- Some audiences consider that the BBC is too focused on achieving high audiences, at the expense of being even more distinctive. In a crowded marketplace the BBC has even more opportunity and obligation to be as distinctive as possible.
- We do not think that age targets for stations are particularly relevant from an audience perspective. However, we make a clear exception for the under 30s, who are a priority audience because they consume less BBC content and will not necessarily gravitate to the BBC as they get older.
- We are mindful that the BBC does not specifically target 30 – 50 year olds with music radio, to leave space for the commercial sector. However, some listeners in this age group consider that BBC music radio, beyond 6 Music, could do more for them. We ask the Trust to consider this in light of the needs and interests of the commercial sector.
- We found that the BBC's online services – websites, the iPlayer radio app, Playlister and so on – are less well used by audiences. We suggest that the Trust considers whether more value should be derived from these services.

- Audiences believe there could be better promotion and easier ways to find content of interest to them. Digital curation and personalisation will be important – audiences – especially younger groups - expect to be able to find content in more sophisticated ways, such as by searching for artists rather than programme. They also have high expectations of the archive and the availability of content post-transmission.

Radio 1

- Radio 1 plays a vital role within the radio portfolio because it serves a young audience with public service content, free from commercial influence. The station should continue to focus on listeners under 30, and especially the youngest group of 15+. This audience cannot be taken for granted – many prefer to listen to local commercial radio stations or use digital services like YouTube, iTunes and Spotify .
- We noted distinct differences between sections of the audience who like a mainstream music offer, along with humour and chat, and those who would prefer a broader range of music along with discussion that is focused more on the music, and demonstrates the knowledge and passion of presenters. We are interested to understand more about the diverging tastes of this age group and how Radio 1 can continue to deliver for these different audiences.
- Radio 1 provides a significant level of new music, and the *BBC Introducing* strand is particularly highly valued. We are interested to understand what proportion of this new music is played in daytime as one theme of feedback was that the peak time schedule is too mainstream and repetitive. We think it is important to understand if the daytime mix of music can be expanded without losing the youngest audiences.
- Live music and events are highly valued. *One Big Weekend* in Northern Ireland contributed strongly to the Public Purposes. We noted that a number of people said that they now prefer to watch music events – eg on iPlayer and You Tube - rather than listen to them on radio.
- The digital offer for Radio 1 has developed significantly, but feedback suggests that it doesn't achieve as much use or impact as we might expect. We wonder if the digital offer needs further investment as an integral part of the station rather than a secondary platform, and taking account of the strategies for BBC Music and for young people.
- Newsbeat and social action content continue to be vital parts of the station's offer.

Radio 2

- Radio 2's audience is appreciative and loyal and there is little appetite for significant change.
- The station is perceived as comfortable rather than edgy but audiences are largely content with this.
- Although Radio 2 has wide appeal it also offers a range of content that other stations do not eg documentaries, current affairs, family content, weeks and seasons. There are excellent examples of how it levers its large audience to better serve the Public Purposes. This focus should continue and develop, and inform the whole schedule: perhaps some afternoon programmes are less distinctive than they might be.

- Radio 2's reach in Northern Ireland is considerably below the UK average. Whilst we understand that this is related to Radio Ulster/Foyle's strong performance, we also think that there is value in some joint projects and initiatives to encourage local audiences to discover network stations such as Radio 2.
- Audiences also tell us that Radio 2 continues to sound very focused on the South East of England; whilst this has improved in recent years we believe there is more to be done, to the benefit of all listeners.

Radio 3

- Radio 3 is highly valued by its relatively small audience of regular listeners. Perceptions of quality and distinctiveness are high. Main points of distinction include the lack of adverts and the wide range of music, including contemporary and more challenging pieces, live concerts, seasons and full pieces.
- The jazz offer is generally well received and distinct from the approach on Radio 2. We would like to understand if Radio 3's jazz and world music bring in their potential audiences, including people who do not listen to other Radio 3 content.
- We consider that the station has done well to create some more accessible points in the schedule, without losing its core audience and distinctive offer.
- We wonder if the station is attracting enough new listeners in the younger age bracket ie below 50.
- *The Late Junction* was praised for its mix of older and contemporary music, but a number of people said they would prefer gentler fare at this time of night
- Radio 3 plays a vital role in bringing Ulster Orchestra concerts to a UK audience, helping to sustain the only full orchestra in Northern Ireland and providing a UK-wide platform for local musical talent.

Radio 6 Music

- Radio 6 Music is highly valued by its small audience in NI who appreciate the range of music, the expertise of presenters and the alternative and bold approach that is different to any other station.
- There is a low level of awareness of the station in Northern Ireland among people who are likely to be interested in the station, and we think there should be better promotion.

2. Key Themes

i. BBC radio listening in Northern Ireland

Overall, radio listening in the UK – whether BBC or commercial – is strong. UK radio reaches over 90 % of the adult population, which equates to one billion live hours listened to every week. In Quarter 2 2014 BBC radio (network and local) reached 66 % of adults each week, and commercial radio reached 64 %. Whilst the proportion of listeners remains high, time spent listening across the week is on a downward trend across the industry.

That said, radio is still an important element of media consumption for audiences in Northern Ireland, as elsewhere in the UK. Northern Ireland listeners consume about 19.6 hours of radio per week, although this is less than the UK average of 21.4 hours. They have access to 53 UK based stations, 31 of which are digital. Stations from the Republic of Ireland are also available, including for instance RTE and Lyric FM.

Local commercial radio accounts for the highest proportion of listening hours in Northern Ireland. Share of listening for Radio Ulster/Foyle is much higher than the BBC nations or local services in any other nation – it is still the most listened to individual station in Northern Ireland, accounting for a fifth of all listening in and reaching 36 % of adults. In contrast, there is a significantly lower share of listening to the BBC's networks overall in Northern Ireland. Reach for Radio 1 and Radio 5 Live tends to be on a par with the UK average but Radio 2 and Radio 4 reach significantly lower audiences proportionately than the UK as a whole. This is at least partly due to the success of BBC Radio Ulster/Foyle among the target audiences for these stations.

In Northern Ireland digital listening, although growing, is significantly lower than the UK average, which in part reflects relatively low coverage and fewer digital stations as well as low take up of DAB sets.

The Audience Council has considered the media landscape and consumption patterns in Northern Ireland in considering its advice to the BBC Trust review.

ii. The Music Radio Portfolio

Overall performance: Generally BBC network music radio is recognised and valued by its wide audience for quality and distinctiveness. Each station has a different offer, which tends to be well understood by its listeners. The Council considers that the services all deliver their remits, as outlined in their [service licences](#). Audiences we spoke with generally thought that new, UK and live music are well served across the portfolio, particularly through events, concerts and initiatives like the *Live Lounge* and *BBC Introducing*.

The market is very competitive, especially among younger listeners, but there is clearly still a place for live listening. Some audiences have expressed concern that, in this context, the BBC is too focused on audience ratings and traditional performance measures, at the expense of being even more distinctive. In a crowded marketplace the BBC has even more opportunity and obligation to be as distinctive as possible. We think it would be helpful for the Trust to understand the range of ways in which network music radio can provide deeper value that may not be reflected in audience figures alone. We are aware that time spent with BBC radio, as with the commercial sector, is reducing and we would value the Trust's evaluation of this.

Age targets: Overall, we consider that age targets are not especially relevant or helpful in defining music radio services from an audience perspective. Audiences should be attracted by the station's offer and choice of music, whatever their age. Sometimes the station's target age can become a barrier to other listeners who think it is too old or too young for

them. However, we make a clear exception for services directed at the youngest audiences, from 15 – 29, who consume less BBC content as a whole and who may not gravitate to the BBC as they get older, in the way that former generations have. We believe that these audiences need a carefully targeted offer from Radio 1, particularly if the Trust considers that they are less likely to consume more BBC content as they get older.

We are mindful that the BBC does not specifically target 30 – 50 year olds with music radio, to leave space for the commercial sector. However, some listeners in this age group consider that BBC music radio could do more for them, beyond 6 Music. We ask the Trust to consider this in light of the needs and interests of the commercial sector.

Digital offer: The BBC has made significant progress in developing its digital offer, especially on Radio 1 and through Playlister and the iPlayer Radio app. However, audiences we spoke with were not particularly aware of or making use of, these services. We heard from music listeners who want an even more developed digital offer, with sophisticated curation and personalisation. In particular, they want to be able to search for music by artist, title etc rather than just the name of the show, and they want better access and ways into a more complete archive. Other digital music services, such as YouTube, set the bar high for younger listeners in particular.

"There is a lot of rich content there, but you can't find it if you don't know where to look. You should be able to search by the artist and music rather than just the show, and find whatever the BBC has to offer across its services."

Discussion with media trainees, Belfast

Promotion: Audiences we spoke to thought that there could be more effective promotion of BBC music radio content, including cross promotion by the various stations. However, we are also aware that there is limited appetite for more on air promotion slots, in place of original content. We therefore think that significantly enhanced digital curation and personalisation is crucial. We also think that the new BBC Music brand is potentially a very important way of curating and promoting content across services, as well as developing the music offer in innovative and distinctive ways. Consideration should also be given to audiences who do not have good broadband or mobile access, or for whom costs are prohibitive.

i. Radio 1

Focus on younger audiences: Radio 1 plays a vital role within the radio portfolio because it serves a young audience public service content, free from commercial influence. We believe that the station should continue to focus on serving the under 30s, and especially the youngest 15 + age group, given that this younger group tends to consume less from other BBC services, and may not gravitate to the BBC over time. We believe that these audiences need a carefully targeted offer from Radio 1, particularly if the Trust considers that they are less likely to consume more BBC content as they get older

Radio 1 has a strong audience in Northern Ireland, with a higher reach than the UK as a whole. This is a very positive outcome in what is undoubtedly a crowded marketplace. However, in talking to a wide range of young people, it is clear that we cannot take this audience for granted. Many of those who spoke to us described themselves as music lovers but listened to very little Radio 1 or none at all, preferring to access local commercial radio stations like Cool FM and digital services such as YouTube, Spotify, iTunes and iRadio.

Divergent audience needs: The target audience, between 15 and 29 years, is a wide age bracket representing many divergent interests and tastes. We were struck by an apparent division between one group – often, but not always, younger – who enjoyed the mix of mainstream music, humour and chat from well know presenters, and another – often older – who disliked the banter, and would prefer a broader range of music and more serious discussion about it, from knowledgeable presenters.

"When you are 15 you want chart music and banter, but when you are 22 you know what music you are into and seek it out, perhaps through downloads or YouTube."

"The presenters on Radio 1 are more like celebrities ... they are already known from TV usually and are not selected for their knowledge of music."

"Radio 1 doesn't do it for people with particular music tastes and a much more eclectic mix of music."

There was much less focus in feedback on different genres of music than may have been the case in previous years – and this in itself can present new challenges for targeting different audiences. We are interested to understand more about the diverging tastes of this age range, and how Radio 1 can deliver for different groups.

Quality and distinctiveness: Audience views on quality were influenced largely by their preferences for content – for instance, whether they enjoyed the humour and chat or would prefer more in depth discussion of music. Aside from that, views were generally positive – from the professionalism of presentation and technical standards to the journalism and the scale and impact of large events.

We believe that the station has much to offer in the way of distinctive content, including its commitment to high quality but succinct news, social action, events, live, UK and new and specialist music, and initiatives to develop talent. The distinctiveness of the offer becomes more important as the marketplace becomes increasingly crowded, especially as the commercial radio offering seems ever more homogenous. The BBC also needs to find creative ways to introduce new young audiences to this offer, and ensure it evolves to fit with the way they use media.

New music: *BBC Introducing* is highly valued and makes a significant contribution to new music by discovering and nurturing new production and performing talent and making it widely available. Overall, Radio 1 provides a significant level of new music, with a high

volume of its tracks not played by commercial stations. We are interested to understand what proportion of this less widely broadcast music is played in peak time, outside the specialist evening and weekend shows, as one of the key themes of feedback was that daytime music is too mainstream and repetitive.

That said, we also heard that some sections of the Radio 1 audience – often the youngest listeners – appreciate a more mainstream offer, and that may be the deciding factor in them selecting this station and being in a position to accessing its public value in other ways (eg speech content, news, social action, events). If this audience disengages with Radio 1 it will be very difficult to win them back at a later stage, whereas if they are brought in with a more mainstream offer when they are younger there is an opportunity to introduce them to a wider range of content over time. With this in mind, we would like the Trust to consider whether there is an opportunity to expand the mix of music in daytime to provide a more distinctive offer, without losing key sections of the audience.

Live music and events: Audiences we spoke with were generally very positive about Radio 1's commitment to live music, particularly through events and the highly valued *Live Lounge*. Radio 1 events, and coverage of other music events, are very highly regarded and recognised as a distinct part of the station's offer. *One Big Weekend* in Derry-Londonderry UK City of Culture 2013 had an impact far beyond the concerts and the Radio 1 audience, with initiatives like Radio Academy, as well as a focus on local performers and a broader and more positive portrayal of the city. Most of the young people we spoke to were very positive about *One Big Weekend* coming to Northern Ireland, in the context that generally they feel quite on the margins of BBC events, outside some BBC Northern Ireland initiatives. It was, however, a stark reminder of the challenges of reaching new audiences that we heard from a group of teenagers in the city who were not Radio 1 listeners and whose listening habits were unchanged after *One Big Weekend*.

Broadcast coverage of events around the UK – from T in the Park to Glastonbury – is also highly valued although, interestingly, a number of people said they now tended to watch events (eg on the iPlayer) that they would once have sought out on the radio.

The digital offer: Changing technology and consumption patterns means the target audience has different expectations of music radio. For many, YouTube, iTunes, Spotify, iRadio etc are the main way they and their friends listen. They like the personalised and searchable services, the visual content, sharing features, and the fit with consumption preferences, eg to listen on the go and alongside other media usage. We welcome the developments in Radio 1's digital offer in recent years – including YouTube, Twitter and especially Playlister – an excellent example of responding to changing consumption patterns and working with partners. However, the digital offering, including the website, IPlayer Radio app and Playlister, had a low profile among audiences we spoke with. We wonder if there needs to be further investment (including promotion) in Radio 1's digital offer, as a more integral part of the station's offer rather than a secondary platform and in line with the BBC's strategies for BBC Music and for serving young people. Third party partnerships would be essential to success.

Newsbeat: We consider that Newsbeat is a very important part of the offer for young audiences. Feedback that we received suggests it hits the mark in offering very succinct but impartial, reliable and accurate bulletins that go beyond the agenda of some competitors.

Social action: There was some awareness and appreciation of *The Surgery*, but otherwise audiences we spoke with tended not to be very aware of the social action content, at least until prompted. This may mean that it is not achieving the impact or credit it deserves, or perhaps it is just successfully woven into the wider offer. Some less engaged groups were fairly ambivalent about it, but most of the young people we spoke to thought that it was in principle an important public service, not readily available through their other media choices. We believe that social action content is a vital part of Radio 1's offer, and will be interested in the Trust's evaluation of how well it serves audiences.

"It's an easy way to get advice from people your own age about issues that affect you."

ii. Radio 2

Quality and distinctiveness: Radio 2's audience is appreciative and loyal to the station, and there is little appetite for significant change to the station. Its audiences consider that it has a very good fit within the portfolio and it is well established as the station that Radio 1 listeners will move on to:

"It's somewhere between Radio 1 and Radio 4, but neither of these. It's a good hybrid."

Audiences described the station as comfortable rather than edgy, but they are more than content with that. They are loyal to presenters and seek out certain shows that interest them, from specialist music to events and documentaries.

Although Radio 2 has a wide appeal, it also offers content that other stations do not, with a good balance of music and speech, and it provides significant public service value to a wide audience. Some examples include:

500 Words: Radio 2 contributes to family listening through some of its daytime shows, and initiatives like *500 Words*. This competition has levered Chris Evans' large audience to make a really significant contribution to nurturing creativity and promoting education, as well as entertainment.

Documentaries: Radio 2's documentaries provide information and insights on music, current affairs, comedy and the arts, in a way that appeals to a wide audience. Further value might be derived by making this content available for longer and promoted more widely.

"What other music station would also have a serious documentary series on the American Civil War?"

News and Current Affairs: News is considered an integral part of the offer. The *Jeremy Vine* programme drew particular praise for its distinctive approach to current affairs issues through discussion, interaction and a wide range of contributors.

Seasons and topics: Radio 2 introduces its audiences to a wide range of topics through special programmes and seasons eg D-Day and World War One.

We think that Radio 2 should continue to develop this more distinctive content, and make sure it is available across the schedule to a wide audience.

Serving all audiences: Listening to Radio 2 (and Radio 4) in Northern Ireland is well below the UK average. This is at least partly informed by the success of BBC Radio Ulster/Foyle for this target age group, and we are largely content that audiences are served from within the BBC portfolio of services. However, we do think that there should be opportunities for some joint projects and initiatives to encourage Radio Ulster/Foyle listeners to discover these network stations and broaden their choices. Audiences also tell us that the station sounds much focused on the South East of England and less culturally relevant. We consider that this has improved in recent years but there is more to be done, to the benefit of all listeners.

iii. Radio 3

A high quality and distinctive service: Radio 3 is highly valued by its relatively small audience of regular listeners. Perceptions of quality and distinctiveness are high. Main points of distinction include the lack of adverts, the wide range of music, including contemporary and more challenging pieces, live concerts, seasons and full pieces. Presenters are considered to be authoritative and the station helps to extend listeners' knowledge and appreciation of music. A number of people we spoke with highlighted the role that the station had played in introducing them and educating them in classical music and the arts.

"The series on Beethoven was amazing."

"I like the Christian music coming up to Christmas. No other station provides this."

Jazz and World Music : Feedback suggests that the jazz offer on Radio 3 is distinct from that on Radio 2, and audiences can therefore choose :

"Radio 3's jazz output is exceptional. It reflects what is going on in America now, the birthplace of jazz."

"It's very far out ... stretches the imagination too far. It doesn't do it for me. I prefer easy-listening and jazz standards on Jamie Cullum's show on Radio 2."

However, we also heard from some sections of the audience who were interested in hearing world music and more challenging jazz, but who were unaware of the offer, or discovered it by accident. We would be interested to understand if jazz and world music bring in their potential audience, including new listeners to the station, or whether there needs to be more work to realise the potential value of this content for its audiences.

Speech content: The vast majority of people we spoke to listen primarily to music rather than speech content, and that is undoubtedly the main draw of the station. However, we agree that speech programmes – such as drama, news and current affairs, religion, arts and culture and ideas – add value and distinctiveness to the offer. Although some listeners we spoke with would prefer to go to Radio 4 for speech content, most recognised that Radio 3 generally extends the range of programmes available, for instance longer form and more challenging drama and more religious content. The very occasional overlap was noted eg gardening advice on Radio 3 that seemed more appropriate to Radio 4.

Accessibility: We support the station's aim in recent years to widen its appeal, to fulfil its service licence remit to appeal to "listeners of any age seeking to expand their cultural horizons through engagement with the world of music and the arts". We spoke to quite a range of people who are not core listeners of Radio 3 but like to tune in occasionally for what they may describe as 'mellow' music, often in the car. Whilst this audience may not always distinguish between Radio 3 and Classic FM or Lyric FM, it is important that they have ways in to a distinctive schedule.

The *Breakfast* programme is recognised as an entry point to the station, along with some other programmes eg *Sean Rafferty* is considered to have wide appeal because of the quality of interviews and range of subject matters and guests, including young people.

"The station has become less austere and is doing a great job of breaking down barriers with live performances and some interaction."

"There is an increasingly eclectic mix of music on Radio 3 now and that brings a greater range of music to a wider audience."

We are aware that some core listeners would prefer more of the schedule to be dedicated to the more challenging content. However, this tends to be accompanied with wider sympathy with the aim of providing some ways in for a new audience, even when that content does not appeal personally. It is important that this core audience is also satisfied within the schedule, albeit with some points that will be of less interest to them. Furthermore, more accessible programmes should still be distinctive and offer something new and stretching, albeit in an introductory way, such as the suggestion of a three minute slot within one of the more accessible programme formats for something a little bit different each day. Overall, we think the station has done well to create clear access points without losing sections of the core audience, or unduly diluting its distinctive offer.

We wonder if the late night slot is a good opportunity for a more accessible programme. Whilst *The Late Junction* is recognised for quality and its mix of older and contemporary music, it is also considered by some as too edgy or contemporary for a time when many people are winding down to sleep.

"I would like to go to bed at night and listen to Radio 3 but I can't because it is always left of centre with some really out-there stuff ..."

We noted that no one wanted the station to become more accessible by losing its distinctive qualities.

"I am interested in the health of music as an art form. If phone-ins bring listeners in that's fine, so long as there are niches in the schedule that are more content driven. Using celebrities to increase the number of listeners? I am not sure Radio 3 would do a great job of this."

Audiences also reminded us that other classical stations do provide some points of interest and difference, so Radio 3 needs to set its bar high for distinctiveness, though not exclusivity.

"I listen to things I wouldn't have thought I would listen to on the John Kelly Show (Lyric FM) ..."

We are, however, aware that the station's reach has not grown significantly as a result of this strategy and wonder if it is attracting enough new listeners in the younger (ie 30s – 50s) age bracket. We heard from quite a few people who spoke of the unique value of Radio 3 in educating them in classical music at an earlier age, and we wonder if this is likely to be the case to the same extent with young audiences today. We think it would be useful for the Trust to consider the extent to which Radio 3 is replenishing its audience.

Ulster Orchestra: We believe that Radio 3 plays a vital and unique role in bringing Ulster Orchestra concerts to a UK-wide audience, helping to sustain the only orchestra in Northern Ireland and providing a UK-wide platform for local musical talent. This also helps draw in audiences in Northern Ireland, where listening is relatively low compared with the rest of the UK.

iv. Radio 6 Music

A distinctive service: The station received very high praise from its loyal audience who thought that it provided a very distinctive service that is not available elsewhere. They appreciated the range and choice of music and the expertise of presenters, which helped them to extend and deepen their knowledge and appreciation of music. The station was described as "bold", "curious", "alternative" and very much on the button with its service remit to celebrate the alternative spirit in music. Its loyal audience could easily identify a

range of programmes and presenters that represented high quality and a very different offer from more mainstream stations. We are pleased that the Trust decided to keep the station open as part of the Delivering Quality First strategy; and that this has been recognised by increased listening and high quality scores.

On a particular point, it was observed that a special season on Irish music had been less well informed than other special features, and the station could do more to draw on expertise from around the UK.

Relatively low levels of listening and awareness: 6 Music has a relatively low level of listening in Northern Ireland compared with the UK as a whole. A key factor is low DAB take up, partly because of coverage issues and the fact that fewer stations are carried on DAB compared with other parts of the UK. However, we also found that awareness of the station was particularly low – many people had not heard of it, even amongst groups that had access to DAB and were interested in the offer once they were told about it. Interestingly, those that had discovered the station were often enthusiastic enough to seek it out on other platforms if they did not have DAB access. We think that the station needs to be better promoted to potential audiences here in Northern Ireland, taking account of different listening preferences (for instance cross promotion from Radio 2 will have a lower reach here, whereas some specialist music shows on Radio Ulster/Foyle may attract a potential audience).

3. Evidence Base

This year the Audience Council engaged with a range of different audience groups to understand their views about BBC Network Music Radio. It hosted a discussion with representatives of local organisations as well as members of the public in Armagh. Members also engaged with a group of media trainees based in Belfast, students at further education colleges in Derry, Magherafelt and Newtownabbey; two Probus groups in Ballymoney; visitors to the BBC Experience event in Dungannon and a large class of nursing students from across Northern Ireland at the University of Ulster. We also hosted a discussion with people who are involved professionally or in a voluntary capacity with music – representing a wider range of interests and tastes including academia and education, performing groups, specialist genres such as world music and jazz and the community sector.

We have also drawn on feedback from our programme of engagement throughout Northern Ireland in recent years, and through members' own networks. We have carefully assessed this feedback in light of our understanding of the various services' strategies and performance, and the BBC's Public Purposes.

We are grateful to everyone who has provided us with views and insights into audience expectations of BBC News, and how well these are met.

BBC Audience Council Northern Ireland, September 2014

ⁱ The Audience Council decided not to provide advice on the Asian Network, which is also part of the Trust review, because of the relatively low listening and interest in NI compared with other parts of the UK.