



# Industries and audiences factsheet:

## *The Radio 1 Breakfast Show with Nick Grimshaw*

### Industries

#### Production and distribution

- The Radio 1 Breakfast Show with Nick Grimshaw is broadcast weekdays from 06.30-10.00 am.
- The Breakfast Show has been running since 1967, but Nick Grimshaw took over as the 15th presenter in 2012.
- BBC Radio 1 is broadcast on FM, DAB, Freeview, Freesat, Virgin, Sky, or online via BBC Radio Player (including via the phone or tablet app) where it can be heard live or streamed for 30 days.
- It is produced by the BBC from its own studios at Broadcasting House in London.
- There's a useful BBC Academy podcast (with transcript) about how the programme is produced <http://www.bbc.co.uk/academy/articles/art20170619095219011>
- You can also hear what one of the producers (Fiona Hanlon) thinks when she talks about what it's like to work on the programme: <https://www.shu.ac.uk/learn-more/radio-1-breakfast-show>
- The music is largely playlisted – what is going to be played on daytime Radio 1 is decided by a committee; they choose around 40 records each week for repeated daytime play (A-list records get 25 plays a week, B-list 15, and C-list eight to 10). It's explained here: <http://www.bbc.co.uk/programmes/articles/SYYQz3WNpBJFs6MrRcs0B5/how-do-i-get-my-music-played-on-radio-1> . Choices are partly guided by what's already popular with young people online; many older artists are not included as the network is trying to keep an under-30 audience. <https://www.theguardian.com/media/2014/may/25/radio-1-playlist-secrets-uncovered-battle-of-brands> The current Head of Music has been trying to get away from the data-driven approach to choosing what will get played, in order to make the playlist less globally homogenous and more distinctive <https://www.ft.com/content/d2adad80-f709-11e5-9afe-dd2472ea263d> The playlist also appears on the website each week - <https://www.bbc.co.uk/radio1/playlist> . There is also a Brit List which helps push featured new British artists – again to make the output less globally homogenous and to make it more distinctive: <http://www.bbc.co.uk/blogs/aboutthebbc/entries/fb61c07d-d5e5-41c1-a47c-bc6f4d7b36bf> . Both of these lists affect what the Breakfast Show plays.

*Try comparing your own list of tracks from the edition you have studied with the playlist for that week (although the coincidence of tracks might be a little lower on Throwback Thursday, when a lot of older tracks are also played).*



## Ownership and funding

- The Radio 1 Breakfast Show is produced by the British Broadcasting Corporation (BBC) and broadcast on BBC Radio 1.
- The BBC has 10 radio stations covering the whole of the UK (including Radio 1), 6 stations in the so-called national regions of Wales, Scotland, and Northern Ireland, and 40 local radio stations serving defined areas of England. Each station has a different remit, content, style and target audience.
- The BBC Radio 1 service licence states Radio 1's remit is **'to entertain and engage a broad range of young listeners with a distinctive mix of contemporary music and speech. Its target audience is 15-29 year olds and it should also provide some programming for younger teenagers. It should offer a range of new music, support emerging artists - especially those from the UK - and provide a platform for live music. News, documentaries and advice campaigns should cover areas of relevance to young adults.'**<sup>1</sup>
- Radio is funded by the Television licence fee. In 2016/17 Radio 1 had a budget of £34.7 million (over £6m less than it had been in 2013/14). Radio 1 costs 1.2p per user hour (about the same as Radio 4 and less than a quarter of Radio 3).
- The BBC is a Public Service Broadcaster, producing programmes for the benefit of the public, funded by the public, not owned by the state and not driven by commercial interests. The BBC's first director general, Lord Reith introduced many of the concepts that would later define PSB in the UK when he adopted the mission to **'inform, educate and entertain'**. This

<sup>1</sup> [http://www.bbc.co.uk/bbctrust/our\\_work/services/radio/service\\_licences/bbc\\_radio\\_1.html](http://www.bbc.co.uk/bbctrust/our_work/services/radio/service_licences/bbc_radio_1.html)

is still seen in the BBC's Public Service justification for Radio 1, when it says:

- Radio 1's programmes should exhibit some or all of the following characteristics: high quality, original, challenging, innovative and engaging, and it should nurture UK talent.
- The service should deliver its remit by producing a wide range of programmes that expose listeners to new and sometimes challenging material they may not otherwise experience. It should reflect a diverse range of new and UK music.
- Radio 1's daytime programmes should offer a mix of music, information and entertainment and use an extensive playlist to introduce unfamiliar and innovative songs alongside more established tracks. In the evening specialist presenters, covering a broad range of musical genres, should support artists at the forefront of new music, assisting their growth and development. A wide range of live events should be covered from around the UK and beyond and live music should be featured throughout the schedule, with sessions and concerts from both established acts and experimental new bands. Radio 1 should encourage its listeners to take part in music events and activities.
- Specially made speech output including documentaries and social action campaigns should form an integral part of the schedule and accurate, impartial and independent news should be placed at the heart of daytime output.<sup>2</sup>

<sup>2</sup> [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory\\_framework/service\\_licences/radio/2016/radio1\\_dec16.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio1_dec16.pdf)



The Annual Report 2016 says that BBC Radio 1 continued to champion UK music to a young audience, with 61% of all additions to its playlist coming from UK artists in 2016. Radio 1 and 1Xtra's listeners volunteered their time to UK charities through the hashtag #1MillionHours. Radio 1's videos have received 1.4 billion views on YouTube and the station's four inspirational Teen Heroes were welcomed to Kensington Palace by the Duke and Duchess of Cambridge. 1Xtra Live outreach sessions enabled young people in Liverpool to learn about the music industry from the stations' DJs, and BBC Asian Network Live represented the best in Asian music championed by the station.

- The (now defunct) BBC Trust said that Radio 1 should contribute to the Public Purpose<sup>3</sup> by:
  1. *Stimulating creativity and cultural excellence* (Radio 1 should make a very important contribution to this purpose amongst its audience, primarily through its contribution to musical creativity in the UK. It should provide a significant platform for new music and emerging UK artists across a wide range of musical genres. It may simulcast some late-night content with Radio 1 Xtra. It should seek to support and increase the appreciation of live music through its emphasis on live performance. In addition to music, there should be coverage of other significant aspects of cultural life, for example film, comedy and entertainment.)
  2. *Sustaining citizenship and civil society* (BBC Radio 1 should make an important contribution to this purpose amongst its audience, primarily through its news and current affairs, and through its social action output).

<sup>3</sup> [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory\\_framework/service\\_licences/radio/2013/radio\\_1.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2013/radio_1.pdf)

3. *Promoting education and learning* (BBC Radio 1 should make a significant contribution to this purpose amongst its audience, primarily through its social action output, a regular advice programme, its documentaries and its vocational initiatives. Radio 1's documentaries should provide in-depth examinations of a range of issues significant to its audiences. The station should offer regular social action campaigns covering topics relevant to teenagers and young adults. These should usually feature in daytime output and aim to create real impact with their target audience. The broadcast output should be complemented by interactive coverage. Music should be scheduled in a way that builds listeners' repertoires and knowledge, with new, sometimes challenging tracks alongside more familiar ones. Radio 1 should provide practical vocational advice to those wishing to pursue a career in the music industry via its broadcast and interactive output.
4. *Reflecting the UK's nations, regions and communities* (BBC Radio 1 should play a part in this purpose amongst its audience. An extensive live events schedule should aim to connect the station directly with its listeners and reflect the diverse range of music enjoyed around the UK. Interactive forums should allow listeners to share experiences and discuss areas of common interest, including music. Radio 1 should contribute to BBC Radio's commitment that at least one third of relevant expenditure is incurred outside the M25 area.
5. *Bringing the UK to the world and the world to the UK* (BBC Radio 1 should play its part in contributing to this purpose amongst its audience, primarily by bringing the world to the UK, by offering UK audiences the best global musical talent and coverage of significant international music events. It should also provide an important platform for British talent, helping it build the foundations for international exposure. Its news and current affairs output should regularly cover international issues and events.)
6. *Emerging communications* (The BBC's sixth public purpose is defined in the Charter as 'in promoting its other purposes, helping to deliver to the public the benefit of emerging communications technologies and services and, in addition, taking a leading role in the switchover to digital television'.)

([http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory\\_framework/service\\_licences/radio/2016/radio1\\_apr16.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/regulatory_framework/service_licences/radio/2016/radio1_apr16.pdf))

**Test** Compare your chosen edition of the *BBC Radio 1 Breakfast Show* with these 6 Public Purpose features; should you expect to see all of these in one day's programme?

## Regulation

From 3 April 2017 Ofcom became the BBC's first external regulator. See how this works: [https://www.ofcom.org.uk/data/assets/pdf\\_file/0030/99408/bbc-framework.pdf](https://www.ofcom.org.uk/data/assets/pdf_file/0030/99408/bbc-framework.pdf) Ofcom holds the BBC to account, ensuring it keeps to its Charter and Agreement (which were renewed in December 2017).

The Royal Charter is the constitutional basis for the BBC. It sets out the public purposes of the BBC, guarantees its independence, and outlines the duties of the BBC Board. The Agreement with the Secretary of State sits alongside the Charter. It provides detail on many of the topics outlined in the Charter and also covers the BBC's funding and its regulatory duties. The Agreement is an important constitutional document because together with the Charter, it establishes the BBC's independence from the Government. The Charter sets out how the BBC should work and states its mission, which underpins all its regulation: 'The Mission of the BBC is to act in the public interest, serving all audiences through the provision of impartial, high quality and distinctive output and services which inform, educate and entertain'. <http://www.bbc.co.uk/corporate2/insidethebbc/managementstructure/bbccharterandagreement#heading-the-charter>

## Technology

- BBC says that Radio 1 should encourage the take-up of DAB and other digital technologies, in particular by promoting 1Xtra and making high quality content available on digital platforms. The broadcast output should be complemented by an online presence with interactive features, including some use of visual enhancements, which enable and encourage the audience to engage with the output and share their views with both the station and other listeners. Radio 1 should experiment with new technologies as they become available to ensure its young audiences have the maximum opportunity to access programmes as and when they want.
- This podcast demonstrates a radio studio similar to the one used on the Breakfast Show: <http://www.bbc.co.uk/academy/production/radio/recording-audio/article/art20130702112135562>
- This podcast features Laura-May Coope who was a social media producer at BBC Radio 1 and 1Xtra. After relaunching Radio 1's @R1Breakfast, she was 'the digital power behind Nick Grimshaw's throne': <http://www.bbc.co.uk/academy/production/article/art20130702112135611>
- The show uses digital media for production, distribution and promotion. Social media accounts aid interactive relationship with their audience: their Twitter is highly active <https://twitter.com/R1Breakfast>, Facebook a bit less so <https://www.facebook.com/>

[R1Breakfast/](#) and Instagram isn't updated. The presenter and producers also Tweet frequently (@grimmers; @fionaradio); interview extracts are uploaded to the Radio 1 YouTube channel. The YouTube and the videos embedded on the website aids visualisation for radio – celebrity interviews, performance etc. These explain the thinking behind the development: <https://www.journalism.co.uk/news/bbc-radio-1-uses-a-trail-of-breadcrumbs-to-engage-with-listeners/s2/a592742/> and <https://www.theguardian.com/media/2014/aug/03/bbc-radio-1-iplayer-youtube-social-media>

- The show website hosts 30 days of programmes to stream, clips, podcasts, mixtapes, contact links, photogalleries : <http://www.bbc.co.uk/programmes/b01mrh21> - Radio 1 also has a Tumblr and Vevo channel.
- The programme encourages texting and emailing while on air.

## Maintaining audiences

- The Show's audiences are declining – as are the audiences for BBC Radio 1 as a whole. As the BBC's Media Centre posted on 26 October 2017: 'BBC Radio 1 posted a reach of 10.5m listeners aged 10+ (from ... 10.9m last year) and the Radio 1 Breakfast Show with Nick Grimshaw attracts 5.29m listeners per week compared to ... 5.7m last year. The data shows that the station has 9.7 million listeners aged 15+ (from 9.59m last quarter and 9.87m last year) while the network's share of listening was 5.9% (from 6.2% last quarter and 6% last year)' Over the same period audiences have been increasing for the BBC's digital music station Radio 6 Music.
- This is an ongoing issue:  
2016 - <http://www.bbc.co.uk/news/entertainment-arts-36974767>  
2015 - <https://www.theguardian.com/media/2015/may/21/radio-1-loses-1m-listeners-nick-grimshaw-bbc-4-extra-6-music>  
2014 - <http://www.nme.com/news/music/radio-1-3-1240775>  
2013 - <https://www.theguardian.com/media/2013/oct/24/nick-grimshaw-radio-1-loses-listeners-bbc>

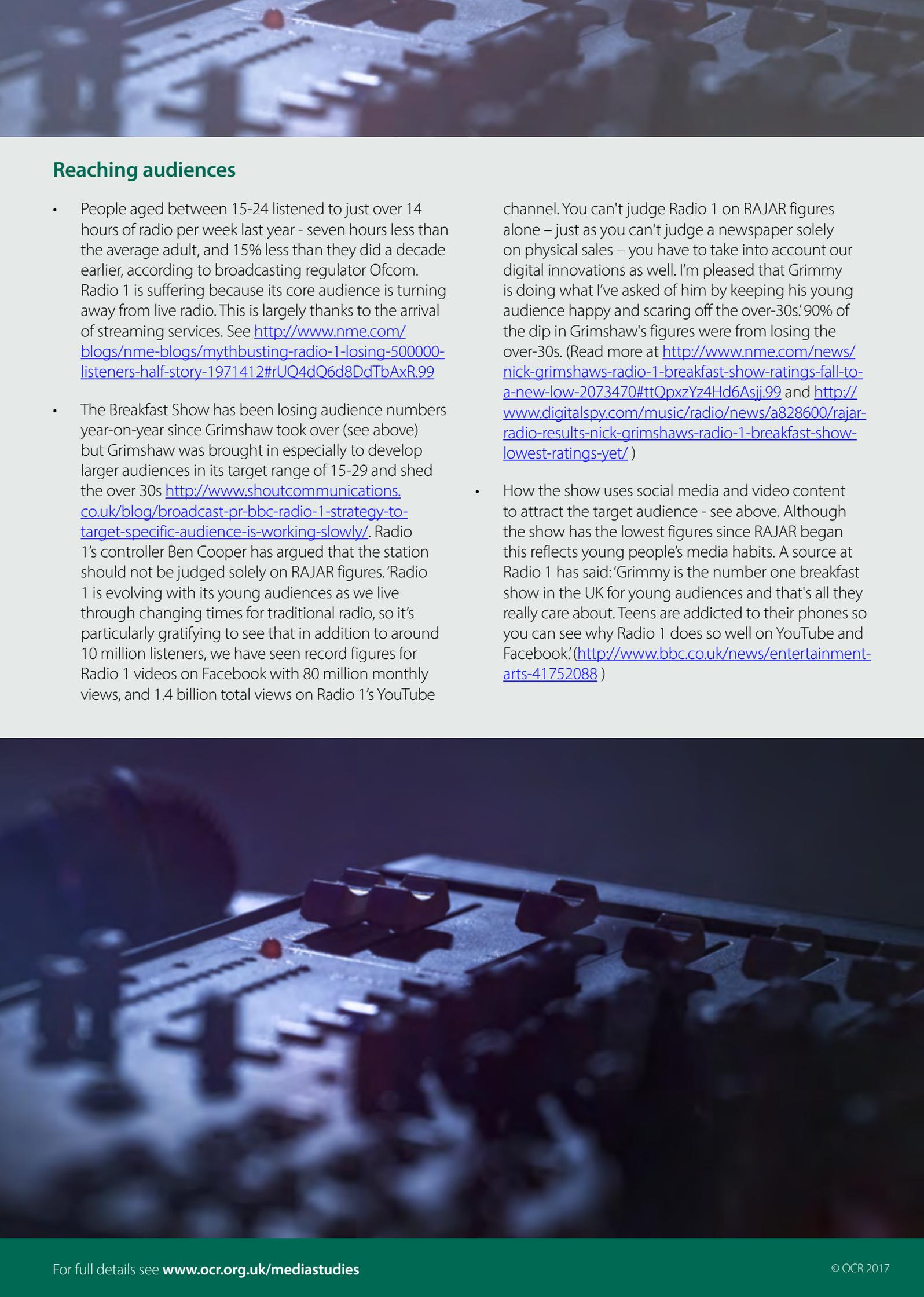




## Media audiences

### Categorisation

- Audiences are categorised and measured by RAJAR (Radio Joint Audience Research), which is the official body in charge of measuring radio audiences in the UK. It is jointly owned by the BBC and the Radiocentre on behalf of the commercial sector. Unfortunately subscriptions for the full service are expensive – but a lot of newspaper articles discuss the changing make up of the audience.
- This BBC download published in 2015 has a detailed audience profile for 2014: [http://www.radiocentre.org/files/appendix\\_a\\_bdrc\\_bbc\\_r1\\_r2\\_audience\\_research\\_website.pdf](http://www.radiocentre.org/files/appendix_a_bdrc_bbc_r1_r2_audience_research_website.pdf) and this was published in 2015: [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our\\_work/music\\_radio/performance\\_analysis.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/performance_analysis.pdf)
- The BBC aims to reflect a diverse young audience for Radio 1; its Service License 2016 says it should be: reflecting and representing the whole UK population. BBC Radio 1 should play a part in this purpose amongst its audience, particularly focusing on the diversity of young people in the UK today. Its presenter line-up, music and content should reflect the audience it is targeting. The station should host several live events each year which connect the station directly with listeners that are not served by other areas of the media, particularly in ethnic minorities. These events should reflect the diverse range of music enjoyed by different cultures across the UK. Radio 1 should contribute to BBC Radio's commitment to ensure that at least one third of relevant expenditure<sup>10</sup> is incurred outside the M25 area.' ( <http://www.radiocentre.org/wp-content/uploads/2015/10/Appendix-A-Radio-1-Service-Licence-illustration.pdf> )



## Reaching audiences

- People aged between 15-24 listened to just over 14 hours of radio per week last year - seven hours less than the average adult, and 15% less than they did a decade earlier, according to broadcasting regulator Ofcom. Radio 1 is suffering because its core audience is turning away from live radio. This is largely thanks to the arrival of streaming services. See <http://www.nme.com/blogs/nme-blogs/mythbusting-radio-1-losing-500000-listeners-half-story-1971412#rUQ4dQ6d8DdTbAxR.99>
- The Breakfast Show has been losing audience numbers year-on-year since Grimshaw took over (see above) but Grimshaw was brought in especially to develop larger audiences in its target range of 15-29 and shed the over 30s <http://www.shoutcommunications.co.uk/blog/broadcast-pr-bbc-radio-1-strategy-to-target-specific-audience-is-working-slowly/>. Radio 1's controller Ben Cooper has argued that the station should not be judged solely on RAJAR figures. 'Radio 1 is evolving with its young audiences as we live through changing times for traditional radio, so it's particularly gratifying to see that in addition to around 10 million listeners, we have seen record figures for Radio 1 videos on Facebook with 80 million monthly views, and 1.4 billion total views on Radio 1's YouTube channel. You can't judge Radio 1 on RAJAR figures alone – just as you can't judge a newspaper solely on physical sales – you have to take into account our digital innovations as well. I'm pleased that Grimmy is doing what I've asked of him by keeping his young audience happy and scaring off the over-30s. 90% of the dip in Grimshaw's figures were from losing the over-30s. (Read more at <http://www.nme.com/news/nick-grimshaws-radio-1-breakfast-show-ratings-fall-to-a-new-low-2073470#ttQpxzYz4Hd6Asjj.99> and <http://www.digitalspy.com/music/radio/news/a828600/rajar-radio-results-nick-grimshaws-radio-1-breakfast-show-lowest-ratings-yet/>)
- How the show uses social media and video content to attract the target audience - see above. Although the show has the lowest figures since RAJAR began this reflects young people's media habits. A source at Radio 1 has said: 'Grimmy is the number one breakfast show in the UK for young audiences and that's all they really care about. Teens are addicted to their phones so you can see why Radio 1 does so well on YouTube and Facebook.' (<http://www.bbc.co.uk/news/entertainment-arts-41752088>)

## Audience interaction

- The programme often has the audience on the phone, choosing tracks and occasionally encourages them to think they are producing a segment, choosing the tracks for half an hour at a time.
- The 'mates round the table' collective presentation style and mode of address makes the audience feel as if they are part of that group of friends, talking about where they went last night or who they saw.
- Social Media is one obvious way that the audience is interacting with the programme, even if most of this interaction is not 'heard' within the programme itself it shapes the nature of the programme and the involvement gains and keeps that audience. The Radio 1 Service Licence 2016 is clear that this is the whole function of their social media outlets; <http://www.radiocentre.org/wp-content/uploads/2015/10/Appendix-A-Radio-1-Service-Licence-illustration.pdf> says:
  - The Radio 1 website should be the main point of interaction for the Radio 1 audience and echo the style and content of the broadcast output. Listeners should be able to view studio video recordings as well as exclusive content here. Any news or sport content which could exist on BBC News or Sport sites, should not be replicated here. The station should make an effort to source and link out to external content which is deemed of public value interest to its audience.
  - The Radio 1 YouTube channel should be used as a means of showcasing the best of Radio 1 and a way to increase the audience for the radio station. No more than one video should be placed on YouTube in a single 24 hour period, unless otherwise agreed with the BBC's regulator. Every video should indicate where and how to listen to Radio 1.
  - Radio 1 should use Twitter as a way to encourage audience interaction on matters of public value and social action campaigns. Twitter should be used to promote issues of personal, social, financial, health or educational importance for the Radio 1 audience.
  - Radio 1 should use Facebook as a way to encourage audience interaction on matters of public value and social action campaigns. Facebook should be used to promote issues of personal, social, financial, health or educational importance for the Radio 1 audience. All Facebook posts should indicate where and how to listen to Radio 1.
- Radio 1 has a Channel on BBC iPlayer. This should be used as a means of showcasing the best of Radio 1, and a way to increase the audience for the radio station. No more than one video should be placed on iPlayer in a single 24 hour period, unless otherwise agreed with the BBC's regulator. Every video should indicate where and how to listen to Radio 1.
- Although a bit out-dated this is interesting on how the Radio 1 website was designed to encourage interaction with the audience: [http://www.bbc.co.uk/blogs/bbcinternet/2011/09/radio\\_1\\_1xtra\\_uxd\\_design\\_home.html](http://www.bbc.co.uk/blogs/bbcinternet/2011/09/radio_1_1xtra_uxd_design_home.html)



This is an **example of a running order**. Other editions may adjust timings slightly (except for news and start and end times) but the general pattern is similar for most programmes.

<b>6.30</b>	News and weather
<b>6.33</b>	Programme ident; NG's intro; two tracks plus stings (a sting is a short jingle)
<b>6.40</b>	Sting. NG gives out contact details for audience to call in; track
<b>6.43</b>	Intro to the studio crew (producer and news presenter). Live studio chat between the three of them and discuss what's coming up. Announce celebrity guest coming at 8am
<b>6.47</b>	Track
<b>6.50</b>	Trail for a BBC Three drama
<b>6.51</b>	Track
<b>6.54</b>	Gives out text number; reads out listener messages while they are on the way to work; chat with studio crew
<b>6.57</b>	Track
	Station ident NG invites audience to choose a track after 8am
<b>7.00</b>	Radio 1 Newsbeat (news, sport, weather)
<b>7.04</b>	Timecheck, trail of Sunday's programme, rundown of next half an hour
<b>7.06</b>	Tracks, stings and idents
<b>7.15</b>	NG trails lunchtime programme; chats to listener on phone who chooses next track
<b>7.20</b>	Track
<b>7.23</b>	NG chat with listener; reading texts
<b>7.24</b>	Radio 1 Ident, tracks and sting; announce what's coming up
<b>7.30</b>	Radio 1 Newsbeat (news, sport, weather)
<b>7.33</b>	Radio 1 ident; track
<b>7.36</b>	Trail Entertainment news
<b>7.37</b>	Track
<b>7.40</b>	Radio 1 Ident, trail later guests;
	Entertainment news
<b>7.45</b>	Track; Trail guests; track
<b>7.52</b>	Radio 1 Ident; trail Live Lounge with a live phone interview with the artist
<b>7.57</b>	Track; trail Live Lounge and studio guest coming on at 8

<b>8.00</b>	Radio 1 Newsbeat (news, sport, weather)
<b>8.03</b>	Celebrity guest introduced
<b>8.05</b>	3 tracks
<b>8.15</b>	Chat with guest
<b>8.21</b>	Track
<b>8.24</b>	Sting and interview
<b>8.27</b>	End interview; Radio 1 ident; track
<b>8.29</b>	Reading listener texts about the interview
<b>8.30</b>	Radio 1 Newsbeat (news, sport, weather)
<b>8.33</b>	Tracks (chosen by audience), stings and idents
<b>9.00</b>	NO NEWS – NG jingle; track (Friday will be the Nixtape, 38 minutes of a mix you can also download for the weekend)
<b>9.03</b>	Tracks and stings
<b>9.08</b>	Movie review
<b>9.11</b>	Track
<b>9.14</b>	Trail
<b>9.15</b>	Track
<b>9.18</b>	Track of the week
<b>9.22</b>	Radio 1 ident; track
<b>9.26</b>	Trailing a weekend event (e.g. Teen Awards)
<b>9.30</b>	Radio 1 Newsbeat (news, sport, weather)
<b>9.33</b>	Radio 1 idents; tracks
<b>9.40</b>	Trail (e.g. Teen Awards); Track
<b>9.46</b>	Trail (e.g. Teen Awards); track
<b>9.49</b>	Trail next day's show; chat with team
<b>9.54</b>	Track
<b>9.57</b>	Handover chat with presenter of next show, Clara Amfo
<b>10.00</b>	Radio 1 Breakfast Show with Nick Grimshaw ends



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