



# **BBC ANNUAL PLAN 2024/25**

March 2024

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# 1. Foreword

2024 will be a momentous year for people around the world. It is a year of decision-making and consequences, and it follows a challenging period politically, socially, and economically. With billions of people around the world voting in an election, the events of this year will have a lasting impact. In 2024, the people will get their chance to have their say and make their choices about the future.

We know already that not every election will be free and fair, that established political norms may not apply, that trust in the democratic process is likely to be lost, and that – thanks to new technology like artificial intelligence – even our belief in what is true may be shaken. And, of course, all of this democratic action happens against a backdrop of growing geopolitical tensions, escalating conflicts and ongoing wars. With so much at stake for so many people, the BBC's mission to inform, educate and entertain all audiences has never been more important. For over 100 years the BBC has been central to UK democracy, its creative economy and its society, as well as helping to define the UK's place in the world.

In our second century as a public service broadcaster, and against such a turbulent and fast-changing landscape, it is essential that the BBC is clear about its role in the world. We have just published *A BBC for the future*, setting out the long-term strategy for the BBC – what it stands for, why it matters, and where it will focus in the years to come. As we enter the Artificial Intelligence (AI) age, we are determined to help shape the new era of rapid technological change for the good of all and make sure no one is left behind; to focus most clearly on the critical benefits we can offer the British public and the UK.

*A BBC for the future* sets out three essential roles that make the BBC different and will shape what we do. We will:

- 1. Pursue truth with no agenda** by reporting fearlessly and fairly
- 2. Back the best British storytelling** by investing in homegrown talent and creativity
- 3. Bring people together** by connecting everyone to unmissable content.

This document sets out how the BBC plans to focus on these roles to provide value for all audiences in the years ahead and the steps required to accelerate its transformation.

We will harness cutting-edge technologies to deliver our universal mission. Human creativity and talent will always sit at the heart of all we do, but we will maximise the potential of Artificial Intelligence to support our reporting, our services and our values. We will rebuild our online products to create a fully integrated, more personalised BBC that unlocks more for audiences; and we will build that out globally on [bbc.com](http://bbc.com). We will set the benchmark for accessible online products so no-one is left behind in the transition to the online-only world.

We will focus on home-grown content from across the whole UK that authentically reflects our many cultures, stories and voices, and support our world-leading creative economy. We will invest in content and events that connect us, across sports, news, music, and entertainment. We will work in partnership with others to support music, arts

and culture. We will ensure the BBC continues to be the best place to watch and listen live, and follow big, shared moments.

This Annual Plan for 2024/25 sets out how we will start to put this plan into effect over the year ahead. The most important part of it will be the programmes and services we offer to the British public, beginning with a year where output that pursues truth is more important than ever.

In the autumn it is likely we will be reporting on both the UK and US elections at the same time – something that has not happened since 1964. In total, around 70 countries will go to the polls in 2024, and throughout the year, the BBC will be there to report fairly, accurately and impartially. In such a busy election year, we know that AI is going to feature prominently – for good and for bad. Two areas we are exploring within BBC News over 2024/25 include automated translation (making more of our journalism available to more audiences around the world) and combatting disinformation.

It also promises to be another exciting 12 months of great programmes and big events from across the UK. This year a wide range of dramas and comedies will come from Scotland, Wales and Northern Ireland, including *Blue Lights*; *Lost Boys and Fairies*; *Nightsleeper* and *Dinosaur*; and the return of *Doctor Who* for its full season relaunch. The men's European Football Championship kicks off in June, and Wimbledon in July off the back of an exciting tournament last year. The XXXIII Summer Olympic Games in Paris start at the end of July, and we will be there for all the key moments with extensive live and on-demand coverage. And when the new football season starts, BBC Sport will be adding TV highlights and digital clips of the men's Champions League to existing radio commentaries, bringing coverage of Europe's premier football competition back to free-to-air television for the first time in more than six years. We will be returning to the Scottish Highlands for the third series of *The Traitors* – the ultimate water-cooler TV.

In the year ahead, we will continue to increase investment in our online products, to deliver a more integrated BBC experience. Across our range of products, we will continue to improve the mobile experience; deliver greater levels of personalisation; offer more cross-service recommendations; and improve the live experience for audiences. We will make iPlayer the best place to experience our big live events, including news. BBC Sounds will launch three new music streams. Working with our partners Everyone TV and the other UK Public Service Broadcasters (PSBs), we will launch 'Freely' in Spring 2024 to update free-to-air television for the internet age across a range of television devices.

We are proud of everything that our teams achieved last year – in some cases in the most challenging circumstances. But the media landscape today is transforming faster than ever through accelerating technology change, shifting audience behaviours and global competition. We take nothing for granted – our right to exist is based on the value we provide for audiences and the UK, today and in the future.

The BBC at its best offers something truly unique, that no other media company would – or indeed can. We are determined to continue to deliver this unique audience and societal value, and we look forward to another exceptional year of talent, creativity, great programmes and outstanding services.

## 2. Market and audience context

The year to come presents a number of clear market and societal trends that will shape the media landscape, audience behaviour, and the BBC's response.

### 2.1 Key trends shaping the media industry

#### ***Political, economic and social volatility as news consumption changes***

2023 was a high-impact year for news both internationally, with the ongoing war in Ukraine and conflict in Israel and Gaza, and domestically, with tough economic conditions and the highest levels of industrial action since the 1980s<sup>1</sup>. As we enter 2024, both international conflicts are still ongoing, and 2024 is set to be the biggest election year in history with around 2 billion people casting votes in around 70 countries.

A pre-requisite to free and fair elections is access to free and fair information. However, 71% of the world does not have a free press<sup>2</sup> and only 8% of the global population live in a full democracy<sup>3</sup>. The BBC, the UK's most widely used<sup>4</sup> and trusted news outlet<sup>5</sup>, with an overall weekly reach around the world of 411m news users, plays a critical role in ensuring free and widespread access to trustworthy and accurate news.

Meanwhile, how people find and consume news is changing. More traditional routes like print and broadcast have declined in popularity<sup>6</sup> while online sources are heavily used. Social media platforms are particularly important for younger audiences, with 71% of 16-24s reporting use for news – despite an audience perception that social media is less accurate and less trustworthy than other news sources<sup>4</sup>. TikTok, in particular, has grown rapidly, with 10% of adults saying they use it for news in 2023. It is one of the most used sources of news for 12-15 year olds (reported by 28% of 12-15s), second only to the BBC (reported by 39% of 12-15s)<sup>4</sup>. Some other big tech companies have also deprioritised news content, making it harder to find: Meta has now removed Facebook's news tab, and X, formerly Twitter, has experimented with first removing, then reducing, the prominence of headlines from link posts.

#### ***Artificial Intelligence (AI) reshaping our media landscape and our society***

We expect AI to be a growing disrupter in media over the next few years: global investment is set to grow to near \$200bn in 2025, up from \$140bn in 2023<sup>7</sup>. Last year

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<sup>1</sup> <https://www.telegraph.co.uk/news/2023/08/13/working-days-lost-to-strike-action-highest-in-uk-since-80s/>

<sup>2</sup> <https://rsf.org/en/2023-world-press-freedom-index-journalism-threatened-fake-content-industry>

<sup>3</sup> <https://www.eiu.com/n/campaigns/democracy-index-2023/>

<sup>4</sup> [https://www.ofcom.org.uk/\\_\\_data/assets/pdf\\_file/0024/264651/news-consumption-2023.pdf](https://www.ofcom.org.uk/__data/assets/pdf_file/0024/264651/news-consumption-2023.pdf)

<sup>5</sup> <https://yougov.co.uk/politics/articles/45744-which-media-outlets-do-britons-trust-2023> and BBC Annual Report and Accounts 2022/23, printed pages 16 and 17

<sup>6</sup> [https://www.ofcom.org.uk/\\_\\_data/assets/pdf\\_file/0025/264652/news-consumption-2023-supporting-data.pdf](https://www.ofcom.org.uk/__data/assets/pdf_file/0025/264652/news-consumption-2023-supporting-data.pdf)

<sup>7</sup> <https://www.goldmansachs.com/intelligence/pages/ai-investment-forecast-to-approach-200-billion-globally-by-2025.html>

saw particularly notable advancements in generative AI – which uses artificial intelligence to create new content, such as text, audio or video. Generative AI start-up funding has boomed, representing 7% of total start-up funding in 2023 versus 0.8% the year before<sup>8 9</sup>. Its potential utility is broad and its impact will be widely felt.

In media, Generative AI is likely to bring opportunities for established media companies, in both how they work and what they produce. It will bring challenges, too, as it further reduces the cost and complexity of production for new entrants potentially increasing competition or the risk of substitution.

Generative AI also raises a set of broad, important questions, for example around accuracy and copyright, with a number of high-profile legal cases around data scraping and copyright infringement still working their way through the courts. The impact on search – so important for many publishers – is unclear but could lead to a significant decline in traffic.

There are also critical concerns about disinformation. AI-generated or manipulated images, audio clips and videos could feature more prominently in future and have already been used to propagate false narratives around the upcoming UK general election<sup>10</sup>.

### ***Global media content continuing to gain popularity***

Online video consumption continued to increase at a steady pace in 2023, with the proportion of video time spent with traditional linear broadcast TV at 55% (-5 percentage points year-on-year (YoY)), and subscription and advertising video on demand (SVOD/AVOD) and video sharing providers now making up 36% (+3ppts YoY)<sup>11</sup>.

Time spent with SVOD/AVOD and video sharing platforms continues to grow for all audiences, with the fastest rate of annual growth among older audiences, and the largest amount of time being spent by younger users. There has been a particularly strong rate of growth in time spent with broadcasters' own video-on-demand services (BVOD) this last year, which is up +29% YoY, a higher growth rate than SVOD/AVOD (+6%) and video sharing platforms (+12%), although from a smaller base<sup>12</sup>.

This steadily changing dynamic of video consumption is closely linked to the amount of global content being viewed. Time spent with UK broadcaster content is lower among younger audiences. For example, of the 100 most viewed transmissions in 2023, 91 were from UK broadcasters for people overall, compared with 45 for those aged 16-34<sup>13</sup>. And

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<sup>8</sup> <https://news.crunchbase.com/venture/global-funding-data-analysis-ai-eoy-2023/#AI%20leads>

<sup>9</sup> <https://www.cbinsights.com/research/report/ai-trends-2023/>

<sup>10</sup> <https://www.theguardian.com/technology/2024/jan/12/deepfake-video-adverts-sunak-facebook-alarm-ai-risk-election>

<sup>11</sup> Broadcasters' own video-on-demand services (BVOD) have a 9% share (+2ppts YoY).

<sup>12</sup> BARB. 2023: average weekly time per head 4+: linear broadcast TV = 15 hours 31 mins; BVOD = 2 hours 23 mins; SVOD/AVOD = 4 hours 29 mins; video sharing = 5 hours 40 mins. SVOD/AVOD and video sharing in-home only.

<sup>13</sup> BARB, 2023. TV set only, up to 28 days (sum 000s), highest occurring episode/event. This data is based on viewing in the up to 28 day window.

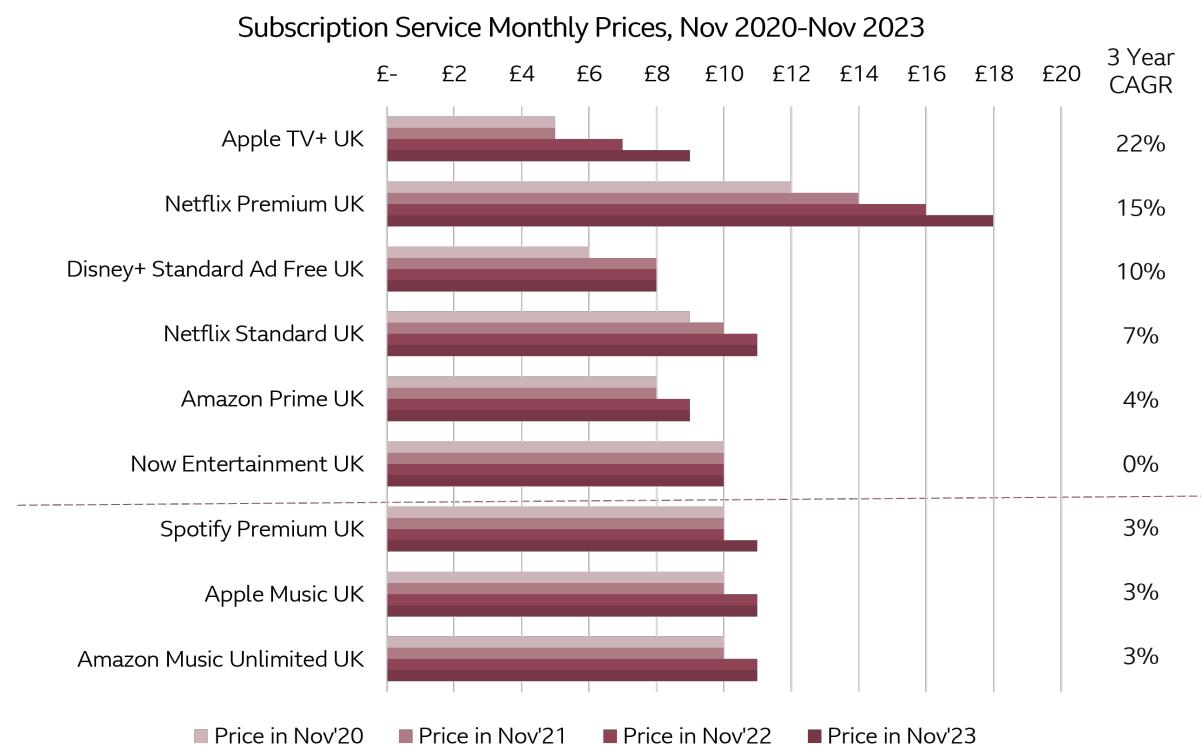
global providers are not associated with programmes that reflect the lives of people in the UK – only 16% of UK adults agree Netflix show these, and this is the highest-ranking tracked SVOD on this measure. In comparison, the figure for BBC TV/iPlayer (the highest-ranking tracked UK broadcaster) is four times higher (64%)<sup>14</sup>.

Taken together, the authentic representation of the UK and stories that look, feel and genuinely are British are expected to continue to come under pressure in future.

### ***Push for profitability amidst maturing markets and tough economic conditions***

Over the past decade we have seen streaming services seek subscriber and top-line revenue growth at all costs, with nearly all (except Netflix) operating at a loss. As the cost of borrowing and financing that growth has increased, there has been a noticeable shift in strategy towards profitability through changes to pricing, business models and cost reduction.

Nearly every single major VOD and music streaming service has increased the price of their standard UK subscription in the past three years, with Spotify raising their premium subscription price for first time in their 15-year history.



Pay TV providers also substantially increased prices at or beyond inflation in 2023 (Virgin Media 13.8%, Sky 8.1%), and online news subscriptions increased at an average of c.20%<sup>15</sup>. In the context of the cost-of-living crisis, we expect this to put substantial pressure on household expenditure, with the cost-of-living cited as the joint no.1 reason

<sup>14</sup> Yonder, 2,068 UK adults 18+, February 2024.

<sup>15</sup> <https://pressgazette.co.uk/media-audience-and-business-data/digital-news-subscriptions-cost-2024/>

to cancel SVOD subscriptions<sup>16</sup>. An equivalent household bundle to the BBC's offer of advertising-free video, audio, and news premium family media subscriptions is now more than £580 a year, compared to the current licence fee cost of £159.50. This bundle cost has increased by 30% from £450 in 2021, while in April this year the licence fee will rise by 6.6% after staying flat for the past two years.

As subscription prices have increased, Netflix, Disney and Amazon have introduced cheaper entry point advertising tiers to help drive customer growth and diversify revenues. On top of this, Netflix and Disney are both cracking down on password sharing between users.

Across many companies, we are seeing tougher measures to reduce costs and drive profitability. Netflix released 130 fewer original content productions in 2023, citing actors' strikes as well as a wider shift to produce fewer shows<sup>17</sup>. Disney took a \$1.5bn write-off charge as it removed original content from its platforms<sup>18</sup>. In music streaming, Spotify cancelled several podcasts including two award-winning titles, as well as shutting down prominent studio Gimlet, in an effort to cut costs and focus on the most profitable titles<sup>19</sup>. Additionally, content licensing between video streamers continues to regain traction: WBD and Disney have licensed content to Netflix in the last year, marking a change from the 'walled garden' approach of producers-turned-streamers<sup>20</sup>.

There were also widespread layoffs in 2023, including many high-profile tech companies. Amazon laid off 27,000 employees across all areas of its business<sup>21</sup>; Google cut 12,000 roles (6% of its workforce), citing an advertising downturn; Spotify laid off 17% of staff; Meta has laid off 20,000 employees<sup>22</sup>, and Microsoft laid off more than 10,000<sup>23</sup>.

In the UK, public service broadcasters saw the worst advertising downturn since 2008, with ITV's advertising revenue falling 11% YoY in H1 2023<sup>24</sup> and Channel 4 announcing plans to cut nearly a fifth of its workforce and to close underperforming channels<sup>25</sup>. This is leading to a re-shaping of their business models and a shift towards digital and high-impact titles, along with cuts to staff and content spend. Channel 4 has also announced the sale of its London headquarters, while ITV has cut content spending as it seeks to deliver £50m savings by 2026<sup>26</sup>.

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<sup>16</sup> MTM, ScreenThink Q2 2023

<sup>17</sup> <https://www.bloomberg.com/news/newsletters/2024-01-07/netflix-cuts-over-100-shows-from-programming-slate>

<sup>18</sup> <https://variety.com/2023/digital/news/disney-1-5-billion-content-write-off-charge-streaming-1235631877/>

<sup>19</sup> <https://fortune.com/2023/12/04/spotify-podcasts-cancelled-heavyweight-stolen/>

<sup>20</sup> <https://www.ampereanalysis.com/insight/disney-set-to-be-the-big-winner-in-the-content-licensing-renaissance>

<sup>21</sup> <https://apnews.com/article/amazon-layoffs-jobs-cuts-jassy-0e857f39702de134c8f677c5b5731688>

<sup>22</sup> <https://www.cnbc.com/2024/01/26/tech-layoffs-jump-in-january-as-alphabet-meta-microsoft-reach-high.html>

<sup>23</sup> <https://www.cnbc.com/2023/07/10/microsoft-confirms-more-job-cuts-on-top-of-10000-layoffs-in-january.html>

<sup>24</sup> <https://www.theguardian.com/business/2023/jul/27/itv-ad-recession-earnings-studios-business>

<sup>25</sup> <https://www.ft.com/content/7b277d0a-08f0-4451-87e3-c4ccd882696a>

<sup>26</sup> <https://www.theguardian.com/business/2023/nov/08/itv-cuts-spending-on-programmes-as-ad-slump-hits-production-arm>

Over the next year we will see how these changes will impact audience behaviours, including consumer willingness to pay for multiple more expensive media subscriptions, as well as the commercial strength of advertising-funded media. We will also see the extent to which the streamers can succeed in achieving profitability without further change.

### ***Fragmenting media consumption and the struggle for scale***

The fragmentation of media consumption across providers and media types continues and the battle for scale remains intense. In the UK 18.8m households have SVOD services. In the latest data seven of the available providers are each in over one million households and the top three are each in over seven million households (Disney+ 7.3m, Prime Video 12.4m and Netflix 16.3m)<sup>27</sup>. The intense competition is leading to renewed efforts to consolidate and bundle content among media players.

Although media and entertainment mergers and acquisition deal volumes were down year-on-year in 2023 (c.1,500 vs c.1,700 in 2022<sup>28</sup>), service consolidation continues – for example, HBO Max and Discovery+ merging to create “Max”, SHOWTIME moving to Paramount+, and a single Hulu and Disney+ app expected once Disney completes the acquisition of Hulu from Comcast later this year. Disney, Fox and Warner Bros Discovery have recently announced plans to launch a joint sports streaming service later this year<sup>29</sup>.

Service bundling is also on the increase as an incentive to keep audiences from fragmenting further – for example, in the US, Verizon now offers a \$10/month bundle combining Netflix and Max's ad-supported tiers. YouTube TV, a subscription service in the US bundling broadcast channels, has seen early success, growing 50% in a year to c.8m customers<sup>30</sup>.

We have also seen more media diversification happening within services. Netflix expanded its gaming offering in 2023 with the addition of TV and web-based games, and is developing a ‘AAA’ title for PC. Spotify premium subscribers now have access to 150,000 audiobooks. TikTok is experimenting with a music streaming subscription service. Apple recently released a sports scores and stats app.

Despite the boom in choice for consumers, this heavily fragmented and changeable media landscape means that many audiences no longer watch, listen to or read the same things as their friends and neighbours, as they turn to different platforms and providers for entertainment and news.

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<sup>27</sup> BARB Establishment Survey, Oct-Dec 2023

<sup>28</sup> <https://www.pwc.com/gx/en/services/deals/trends/telecommunications-media-technology.html#sub-sectors-accordion-entertainment-and-media>

<sup>29</sup> <https://www.reuters.com/business/media-telecom/disney-fox-warner-bros-discovery-create-joint-sports-streaming-platform-wsj-2024-02-06/>

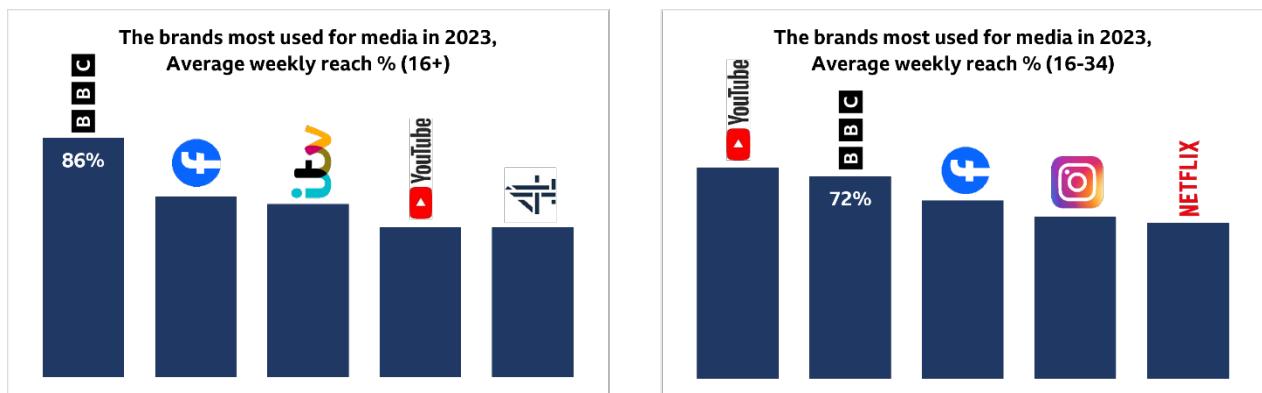
<sup>30</sup> <https://www.insiderintelligence.com/content/youtube-tv-subscribers-jumped-nearly-50-year-thanks-sunday-ticket>

## 2.2 The BBC's role in this market

In this fast-moving media landscape, the BBC is more critical than ever. Audience figures last year showed why the BBC can make an enduring difference.

The BBC's scale of impact remains high, despite enormous international competition. In the UK the BBC is used on average by 35m UK adults per day (66%), 46m per week (86%) and 51m (95%) per month, more than any other brand for media by far.

Among 16-34-year-olds, the BBC is the only UK brand for media to make the top five, with an average weekly reach of 72%. Across a month, this rises to 90% of 16-34s<sup>31</sup>.



Source: Average weekly reach % (15min accumulated), Compass by Ipsos UK (on-platform) Jan-Dec 2023

Online, the BBC is the only UK audience brand consistently in the top 10, with an average monthly reach of 76% in 2023<sup>32</sup>.

In **video**, the BBC is the UK's leading provider, and audiences continue to spend more time watching BBC TV/iPlayer on average per week per person than they spend with Netflix, Disney+ and Amazon Prime combined. 2023 was a year that featured much high-impact content, and the BBC had seven out of ten of the most watched transmissions in the UK across all broadcasters and streamers<sup>33</sup>.

<sup>31</sup> Compass by Ipsos UK, 2023. Average daily reach: 3 minutes accumulated. Average weekly reach and average monthly reach: 15 minutes accumulated, on-platform.

<sup>32</sup> Ipsos iris Online Audience Measurement Service, January 2023 - December 2023, UK Only, All aged 15+ using PC/laptop, smartphone or tablet(s). Methodology available: <https://ukom.uk.net/ipsos-iris-overview.php>

<sup>33</sup> Chart shows highest occurring episode/event for 2023. The highest SVOD episode/event is *Chicken Run: Dawn of the Nugget* at 12<sup>th</sup> with 8.9m

### Top 10 most viewed titles in 2023 (highest occurring episode/event shown)

Rank	Provider	Programme Title	Audience (m)
1	Various	The Coronation of TM The King and Queen Camilla*	19.0
2	BBC	Happy Valley	12.3
3	BBC	New Year's Eve Fireworks	12.1
4	BBC	Eurovision Song Contest Grand Final	10.5
5	ITV	I'm a Celebrity... Get Me Out of Here!	10.5
6	BBC	Wild Isles	10.4
7	BBC	Planet Earth III	10.2
8	C4	The Great British Bake Off	10.1
9	BBC	Strictly Come Dancing	10.0
10	BBC	Beyond Paradise	9.1

Source: BARB 2023, 4+ TV Sets Only up to 28 days (sum 000s) highest occurring episode/event. NB: Run on TV set devices only for comparability between Broadcast and SVOD.

\*Audience for BBC = 14.6m

Top dramas of 2023 included *Happy Valley* (12.9m for the finale across four screens / 12.3m on TV set) and *Death in Paradise* (9.0m top episode). *Ghosts* was the biggest comedy of the year (7.3m top episode). Across all broadcasters and streamers in 2023, the BBC had eight of the top ten dramas and also dominates the list of the top ten comedy programmes.

We also broadcast the biggest live moments of 2023 for the UK – and beyond – including *The Coronation* (with 67% (19.5m) of the 29.3m who watched coverage across the day watching only on the BBC), *The Eurovision Song Contest* (which reached 162m people across 38 markets), *Women's World Cup* and *Glastonbury*. The BBC dominated Christmas Day with nine of the top ten most-watched shows and set new all-time iPlayer records across the festive season (with 177m streams in Christmas week and 187m in New Year's Day week). *Doctor Who* celebrated its 60<sup>th</sup> birthday with over 9m for the first anniversary episode.

2024 has seen a stellar start across the TV market with successes for ITV in *Mr Bates vs. The Post Office* and Netflix with *Fool Me Once*, as well as big hits for the BBC with the second series of *The Traitors* (8.8m for the finale) and *Gladiators*, with an audience for the launch show of 9.9m, as well as being the biggest title for children in 12 months<sup>34</sup>.

In **audio**, in a UK market where commercial providers are flourishing, 31.7m adults listen to BBC Radio on average per week – more than any other broadcast radio company or on-demand player<sup>35</sup>. BBC radio stations remain market leaders, with Radio 2 the UK's number one station overall, Radio 4 the number one speech station by some margin and 6 Music the biggest digital-only service<sup>36</sup>. BBC Sounds hit a record five million accounts listening weekly in early 2024 with a mix of live and on-demand content. Season 2 of Jon Ronson's Radio 4 podcast *Things Fell Apart* had 2.6m plays across the first seven weeks.

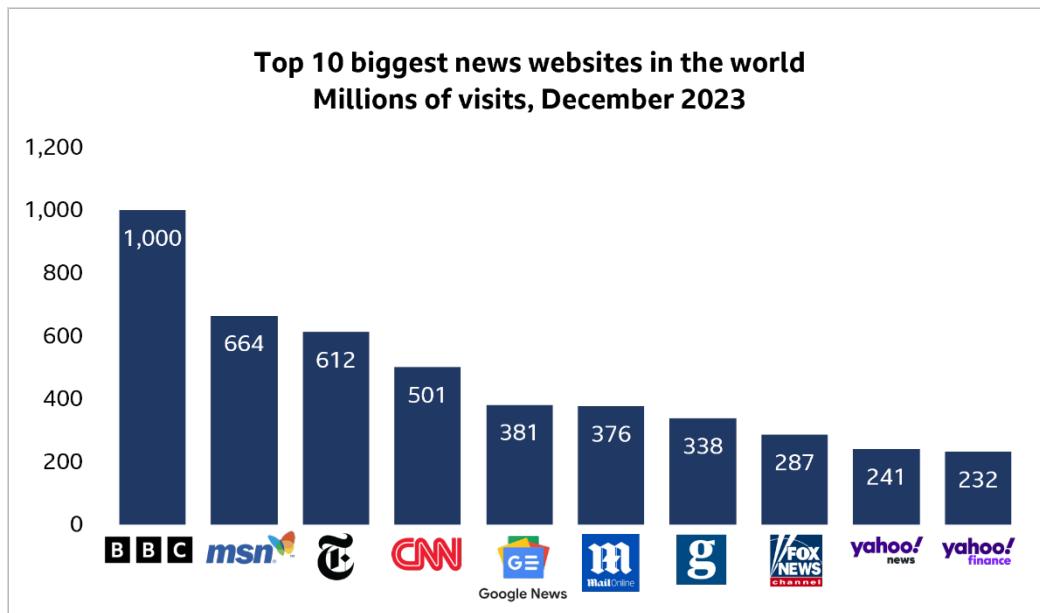
<sup>34</sup> BARB, up to 28 days, 4+, four screens (unless stated otherwise)

<sup>35</sup> RAJAR, 2023

<sup>36</sup> RAJAR, Oct-Dec 2023

*The Traitors Uncloaked*, which was visualised for TV and iPlayer, delivered over a million plays on BBC Sounds.

**In news**, the BBC is the UK's most used news service – used by over three-quarters of adults on average per week<sup>37</sup>. Globally, the BBC remained the world's most popular online brand for news, drawing in 1bn visits in January 2024 across all of [bbc.co.uk](http://bbc.co.uk) / [bbc.com](http://bbc.com)<sup>38</sup>. The way people are consuming news is changing and this is reflected in the engagement we have seen in newer formats, including live streams viewed on iPlayer or the News website / app, which averaged 1.3m UK weekly visitors last year.



Source: *Press Gazette*, Dec 2023

BBC iPlayer and Sounds had record-breaking years in 2023, and the number of accounts using BBC Online overall on average per week grew 11% YoY. iPlayer had a record-breaking start to 2024 with January its best-ever month, with 16m accounts using the service on average per week. BBC Online overall broke records with 23.9m active accounts on average per week, while BBC Sounds recently brought in 5m accounts listening weekly for the first time. Elsewhere, the CBeebies Little Learners app saw record downloads and reached the number 1 spot in the kids category earlier this year, overtaking YouTube Kids on that occasion, and increasing weekly unique visitors by 18% week-on-week.

BBC Commercial, which comprises the commercial activities and subsidiaries of the BBC, continues to help strengthen the BBC's position in the global media market. In 2023 the BBC's main commercial arm, BBC Studios, delivered record sales and profits for a second year running, breaking the £2bn mark for the first time, with profit (EBITDA) rising 6% to £240m. Its content studio grew by almost 50% and was responsible for producing the majority of the top 10 performing shows in the UK across the year and garnered almost

<sup>37</sup> Compass by Ipsos UK, 2023

<sup>38</sup> [https://pressgazette.co.uk/media-audience-and-business-data/media\\_metrics/most-popular-websites-news-world-monthly-2/](https://pressgazette.co.uk/media-audience-and-business-data/media_metrics/most-popular-websites-news-world-monthly-2/)

100 awards. Family-favourite *Bluey* became the second-most streamed show in the US while a console game based on the title became the fastest-selling pre-school console game ever, helping to catapult the brand to global prominence.

## 2.3 The BBC of the future

We believe it is more important than ever for the BBC to deliver a unique role for our democracy, our creative economy and our society through great content and services. We are optimistic about the opportunities ahead, but also clear-eyed about the challenges that the BBC will need to respond to over the next year and beyond.

With the pace of change in technology accelerating and the sense of volatility and uncertainty around us accelerating, the future media landscape continues to change rapidly. In this context, it is more important than ever that the BBC clearly articulates the unique role it plays in the world. As we set out in the Foreword above, and in more detail in the recent *A BBC for the future*<sup>39</sup>, we will focus on three essential roles that will guide the BBC. We will:

- 1. Pursue truth with no agenda** by reporting fearlessly and fairly
- 2. Back the best British storytelling** by investing in homegrown talent and creativity
- 3. Bring people together** by connecting everyone to unmissable content.

These roles will shape what the BBC does and focus our creative and strategic choices over the years to come. They will help to ensure that the BBC is as important to future generations as it has been to generations past.

These roles are aligned to the BBC's public purposes laid out in our Charter. As we set out our strategic and creative plans for next year below, we have captured our public purposes under the relevant role:

- Our duty to provide trusted, impartial news to the UK and internationally as part of our role to pursue truth with no agenda
- Our goal to provide distinctive high-quality content for all audiences, formal learning and content for children, and serving audiences in the Nations and regions within our commitment to back the best British storytelling from across the UK
- Our ambition to create a digital-first BBC that can deliver all our purposes in a fast-changing media landscape by connecting everyone to unmissable content, making the BBC online the best place to watch, listen and use the BBC.

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<sup>39</sup> <https://www.bbc.co.uk/aboutthebbc/documents/a-bbc-for-the-future.pdf>

### 3. Strategic priorities and creative plans for 2024/25

#### 3.1 Pursue truth with no agenda by reporting fearlessly and fairly

Against the backdrop of the growing threat to democratic and media freedoms around the world, the news industry itself is being reshaped in a way that undermines the pursuit of truth. We see this in the continued shift away from broadcast services and declines in local and regional media, to the increasing polarisation within society, the prominence of social media echo chambers and the growing threat of disinformation.

The BBC is uniquely positioned to act and we will double down on what sets us apart – delivering independent, impartial and trusted news, free from commercial or political influence; witnessing events – locally, nationally and globally – in news and beyond; and cutting through the noise to separate fact from fake and bring clarity to chaos.

##### **Public Purpose - Impartial News and Information**

###### *Strategic Plans 2024/25*

News consumption habits are changing, with linear TV audiences declining by around 20% (around 13% points down)<sup>40</sup> over the last five years and moving rapidly to digital platforms. This year, we will invest in our online offer and continue to shift our resources to become truly digital-first – with an emphasis on the areas research tells us audiences particularly value: online breaking news, high-impact investigations, and forensic verification.

Our commitment to impartiality will remain at the core of the organisation. Impartiality can be harder than ever to achieve in a world of polarisation, misinformation and fragmented media choices. But it will be more vital than ever, in a year of such important democratic choices. Impartiality requires the BBC to be open and responsive to feedback, with constant examination of ourselves and our coverage to ensure it covers a range of perspectives and outlooks, and meets the highest standards.

In 2023/24 following publication of the first thematic review of the impartiality of BBC content on taxation, public spending, government borrowing and debt, its joint leaders, Michael Blastland and Sir Andrew Dilnot, undertook a wide range of activities to publicise their findings and conclusions with programme teams and others across divisions. In 2024/25 we will continue to take account of the findings of this first thematic review, particularly for fiscal events and for the UK general election campaign. We will also publish the thematic review on migration which we anticipate will be followed by a significant programme of engagement. The BBC Board will commission the third in the planned cycle of thematic reviews early in the year.

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<sup>40</sup> BARB

In 2024/25 we will invest more into trusted journalism initiatives, expanding BBC Verify and creating BBC Investigate, bringing together one of the largest investigative journalism forces in the world into one team under a single brand, as well as launching a new in-depth digital proposition with analysis and thought-provoking journalism. We will also continue implementing our ten-point plan on editorial standards and impartiality.

In such a busy election year we know that AI is going to feature prominently – for good and for bad. In news in particular, the bar for trust, accuracy and impartiality is high. It is early days in our experimentation with this new technology and we are doing so responsibly – in line with our values and the three principles set out last year: acting in the best interests of the public; prioritising talent and creativity; and being open and transparent. Two areas we are aiming to explore within news during 2024/25 include automated translation (making more of our journalism available to more audiences around the world) and combatting disinformation.

### *Creative Plans 2024/25*

2024 is set to be an exceptionally busy news year, with elections across the world and two ongoing major conflicts. Throughout, we will set the standard for live and breaking coverage online. Building on the success of our live story streams we will shift more resource to streaming, strengthen our weekend coverage and boost the availability of online journalism around the clock.

With disinformation and deepfakes a greater threat than ever, we will invest in BBC Verify to provide even more forensic analysis and fact-checking, especially during election periods. This is at the heart of our commitment to be the world's most transparent news organisation and show audiences how we know what we know. We will create specialist roles with OSINT (Open-source intelligence) and policy analysis expertise.

We will create a new BBC News investigations unit, bringing together existing talent and creating new reporting roles. The unit will work closely with investigations specialists across BBC News – including Current Affairs and the World Service – such as those on *Panorama*, *BBC Eye* and *File on Four*. It will help put our investigative firepower at the heart of BBC News, where it can be seen by the biggest audience possible.

As part of these changes, we will reformat *Newsnight*, prioritising high-quality, consequential, news-making interviews, discussion and debate that audiences value most. The new programme will have access to experts from across BBC News, who will take part in the conversation and share their expertise and insights.

Building on BBC's commitment to serve the whole of the UK, the *BBC News at One* will relocate to Salford, and be extended to an hour each weekday. This will be the first time a daily BBC national television news bulletin will be broadcast outside London. *BBC Breakfast*, also from Salford, has been extended for an extra 15 minutes daily from January 2024.

And in a big election year – including in the UK – we will provide independent, fair, multi-media coverage and digital tools to inform audiences wherever they get their news.

Marianna Spring will bring her Undercover Voters experiment to the UK via *Newscast*, and the *Americast* team will head to the US for *Panorama*. We will broadcast a series on Iran from award-winning director James Newton, and Katya Adler will present a series on the Balkans.

On BBC iPlayer we will work to make both live and breaking news and our agenda-setting investigations and analysis more easily discoverable. On BBC News online we will create a new destination for the best of the BBC's rigorous analysis and thought-provoking journalism. A dedicated team will commission in-depth content from editors, specialists and experts around the world, and it will curate the best BBC News content daily including written articles, podcasts and radio moments, investigations and documentaries, all in one place.

To reach all audiences online we will continue to develop off-platform content, from newsletters to our successful BBC News offer on TikTok, while ensuring we seek to bring audiences back to the BBC's own digital services.

Across 2024/25, we will develop plans to transform the way we work across BBC News. UK story teams will have an increasing focus on digital storytelling and live output, with a reduction in the amount of television packaging. We will use new technologies to deliver our news output more efficiently and more flexibly. We will also continue to review all output to ensure it is delivering value for money and continue to look at where we need to reduce broadcast hours, working with Ofcom to review proposals where appropriate.

## **Public Purpose - To reflect the UK, its culture and values to the world**

### *Strategic Plans 2024/25*

Amidst widespread misinformation and polarisation, around 70 countries around the world are expected to hold elections this year. Rarely has the BBC's global mission been so relevant as in this 'year of democracy'. However, continuing funding challenges and accelerating change in audience behaviour globally mean that the BBC's international services will need to continue their journey of transformation.

In line with its digital-first strategy, the BBC World Service will continue to invest heavily in differentiated digital content and to rationalise its broadcast distribution. It will create regional hubs to deliver more efficient and relevant digital services, with more high-impact stories published across multiple languages. And in response to heightened concerns around misinformation in an election year, BBC Verify will launch globally in multiple countries this year.

As we bed down our new digital-first organisational structure in the World Service, we will continue to grow audiences on the BBC's own sites to capitalise on the expected return to higher news consumption this year. This follows global declines in 2023, and products like Facebook down-weighting news on their platforms.

As we are doing in the UK, we will continue to review the value of our international news output across all modes of distribution, so that we can continue to serve global and in-

market audiences with accurate, relevant, and impartial news, in the most effective and efficient way possible.

### *Creative Plans 2024/25*

The BBC is the world's most trusted international news provider<sup>41</sup>, committed to producing accurate, impartial and independent news and information for audiences globally. We reach a global weekly audience of 411m people with news.

With journalists and supporting staff in 73 cities across 59 countries, the BBC has the global insight and expertise to give audiences a truly international news service. In the year ahead, this will again prove significant as we provide in-depth reporting, reaction and analysis of elections taking place around the world including in the US, India, Mexico, Pakistan, Indonesia and South Africa amongst others.

Across our services we will continue to cover developments in the Middle East and Ukraine for audiences in English, as well as through our languages output. BBC News Arabic staff are providing coverage of the Israel-Gaza conflict reporting from Gaza, Israel and the surrounding region, whilst BBC News Ukraine and BBC News Russia provide audiences with the latest news on the war – both in difficult and often dangerous circumstances.

Media freedom is an increasing concern for our international news services with journalism completely or partly blocked in 71% of the world's countries<sup>42</sup>. The BBC is committed to reporting on and from some of the world's most closed states including Afghanistan, Myanmar, Ethiopia and Russia.

We will offer a cross-platform education programme for the secondary-age girls of Afghanistan, in Dari and Pashto, and we are forming a team with a specific remit to tell the story of China's influence around the world.

Elsewhere, our commitment to climate coverage will be strengthened with further instalments of the award-winning, multi-platform *Life at 50* series on extreme heat. 100 Women will return later in the year, highlighting 100 inspiring and influential women for 2024, and our long-form original investigative brand, *BBC Eye*, will reveal the stories no other media organisation is telling.

World Service English will build on its reputation for investigative news and storytelling with further series of the *World of Secrets* strand, a five-part documentary on the Bengal famine, and the award-winning *Dear Daughter* and *Love Janessa*. The service's sports output will feature the Olympics and Paralympics in Paris and there will be more from *Amazing Sport Stories*.

We will work further to engage audiences not only through our content but directly with high-impact programme-related events in the Philippines, Mongolia, Albania, Guyana, South Africa and the US amongst others.

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<sup>41</sup> BBC Global News brand tracker

<sup>42</sup> <https://rsf.org/en/2023-world-press-freedom-index-journalism-threatened-fake-content-industry>

Global insecurity continues to be a key focus for BBC Monitoring with journalists covering the war in Ukraine, the expanding conflict in the Middle East and unrest in Sudan through the lens of the media and social media. The service will analyse key issues linked to elections around the world, specifically evidence of disinformation. BBC Monitoring will produce two 10-part series of its original podcast, *The Global Jigsaw*, which brings the service's distinctive expertise to a wide audience. Operationally, BBC Monitoring is evolving its service to deliver greater value to its customers, introducing a global thematic approach to increase coverage of climate security, energy security and mass migration, among others.

### 3.2 Back the best British storytelling by investing in homegrown talent and creativity

Around the world the fragmentation of identity across national, regional and personal lines means that it is becoming increasingly important to tell British stories that celebrate both what we have in common and where we diverge. However, the globalisation of the media market makes it harder to assert this rich British cultural identity.

The BBC today invests more in original British creativity than anyone else and has remained the cornerstone of the creative economy for decades. We back homegrown British creativity, now and for the long term, and we connect people with the story of Britain in a way that no other media provider does.

#### **Public Purpose – Making the Most Creative, High-Quality and Distinctive Output**

##### *Strategic Plans 2024/25*

Maintaining a strong **video** offer is critical to our overall strategy, delivering our public service mission and supporting the value of the licence fee. We remain focused on creating unique, high-impact content to reach all audiences across the UK. As audiences continue to move online and we prepare for an online-only future, our focus is on building a world-class iPlayer offer that is truly distinctive in a competitive market.

As content budgets and output remain under pressure from inflation, we are remixing budgets across the BBC to maintain investment in video commissioning in 2024/25. We continue to grow commercial income to put more money on screen and commission high-profile titles (e.g. *Doctor Who*, *SAS Rogue Heroes*) that bring us together and showcase world-class British creativity, with productions that reflect and represent audiences and locations across the UK.

Within our video budget we are focused on building long-term, returnable hits across all genres and remixing our offer to better reach underserved viewers and drive digital growth. We will continue to carefully reduce broadcast hours that do not deliver streaming value and focus our commissioning on programmes that will appeal to the broadest range of audiences.

In **audio**, our biggest music radio stations have the unique combination of distinctiveness and scale to deliver huge public value. But it is crucial that they evolve in response to changing audience behaviours. We plan to launch three new BBC music streams on Sounds alongside a relaunched Radio 1 Dance, with all four made available on DAB+ (subject to regulatory approval). The streams will build on the Radio 1, 2 and 3 brands, curating Sounds-first programmes led by much-loved familiar voices alongside exciting new presenters. We will bring audiences deeper into the periods of music and genres they love most and better match the moods and needs of modern audiences, with context, curation and storytelling through music that only the BBC and its unique archive can do. We plan to distribute the streams on DAB+ as a cost-efficient way to

maintain reach and to encourage the transition to BBC Sounds for a richer, more personalised experience.

In speech radio, we will strengthen key live news and sport moments across Radio 4 and 5 Live, which continue to be critical drivers of audience value for a wide range of audiences on linear. This includes a reduction in the news and current affairs quota on 5 Live from 75% to 70%, enabling us to have more flexibility in high sport years, and provide more value from our sports rights investments. Outside these live news and sport moments, we plan to use our linear schedules differently in order to showcase the creative investment in distinctive BBC podcasts available in BBC Sounds.

We plan to expand the remit of 5 Sports Extra from a part-time live-only station to a full-time station which is the linear home of a broad range of BBC sports podcasts, including stories and voices from across the UK. There will be changes to the Radio 4 schedule to showcase important genres in higher profile slots, with extended durations to allow greater depth of enquiry on programmes such as *Desert Island Discs*, *The Media Show*, *File on 4* and *The Food Programme*. Radio 4 will also find regular linear homes for all its high-impact original podcasts.

In on-demand music, the BBC continues to play a crucial role in championing and curating the best-in-UK music and new music across a broad range of genres. To maximise our impact in the streaming era, we will prioritise a smaller slate of music brands and formats that build on the BBC's unique strengths and can become a major part of the BBC Sounds offer. Part of this involves reducing the long tail of on-demand music brands that offer low return on investment, expanding the number of brands available for more than 30 days, and investing in new music storytelling content formats that are less well served by the market – following the success of shows like *Sidetracked with Annie and Grimshaw*, and *Eras*.

In on-demand speech, we will continue investing in new always-on podcasts which aim to reach audiences who have little to no relationship with the BBC's current speech audio offer, and we will look to increase the number of non-BBC podcasts that we licence from independent producers on a non-exclusive basis to showcase the best of British creativity. We will strengthen our best-performing podcast formats and continue to experiment with release patterns to encourage listeners to use BBC Sounds as the best place to experience and discover the BBC's content. Our growth in commercial audio continues, with a proportion of the BBC's speech audio production teams transferring into BBC Studios from 1 April 2024.

While BBC podcasts will continue to be available on third-party podcast platforms, from later this year this will be on a commercial basis in the UK via BBC Studios or other distributors, maximising their value for the BBC and our suppliers. This approach applies to selected content, and we will assess this proposal against our regulatory obligations.

As part of the BBC's Across the UK plans, the BBC will continue to move network radio programming and teams to major BBC production centres outside of London. This includes major relocations of Radio 3 programming to Salford, the relocation of BBC Asian Network to Birmingham and the relocation of BBC Radio 4 programming to Salford and Glasgow. The BBC will also launch a new network audio production hub in Glasgow, Edinburgh and Belfast in April 2024.

## Creative Plans 2024/25

### Drama TV

This year hugely popular long-running series *Silent Witness*, *Call The Midwife*, *Death in Paradise*, *Shetland* and *Beyond Paradise* will all return, alongside *Waterloo Road* and *Casualty*. *EastEnders* celebrates its 40<sup>th</sup> anniversary in early 2025.

The best of British storytelling will also be showcased in a wide range of distinctive new dramas, featuring authentic stories and compelling characters.

New titles coming to the BBC include *Peaky Blinders* creator Steven Knight's *This Town*, set in 1980s Birmingham and Coventry; *The Jetty*, a new thriller from writer Cat Jones starring Jenna Coleman; and *Lost Boys and Fairies*, written by Welsh writer Daf James about a couple, played by Sion Daniel Young and Fra Fee, going through the process of adopting their first child. Alexandra Roach and Joe Cole will board suspense thriller *Nightsleeper*, set on a train from Glasgow to London and written by Nick Leather, and *Dope Girls* will take viewers into the world of 1920s Soho.

The highly anticipated *Wolf Hall: The Mirror and the Light*, based on the final novel in Hilary Mantel's multi award-winning trilogy will sit alongside other literary adaptations including *Mr Loverman*, starring Lennie James and based on the novel by Booker Prize-winning author Bernardine Evaristo, and *The Listeners*, starring Rebecca Hall and based on the novel by Jordan Tannahill.

Russell T Davies brings viewers a full series of *Doctor Who*, starring new Doctor Ncuti Gatwa and companion Millie Gibson. Hit returning series include Belfast-based *Blue Lights*; *SAS Rogue Heroes*; *The Gold* and *Sherwood* from Nottingham-born writer James Graham. Martin Freeman is back in crime drama *The Responder* from Liverpool, written by Tony Schumacher. Keeley Hawes will lead a star-studded cast in *Miss Austen*, an adaptation of Gill Hornby's best-selling novel from BAFTA-winning writer Andrea Gibb.

Compulsive teen thriller *A Good Girl's Guide To Murder* is being adapted from Holly Jackson's Young Adult hit novel; while factual drama *Kidnapped* will tell the true story of Chloe Ayling, a British model who was abducted in Italy.

This year will also see the premiere of *Wallace and Gromit*'s first new adventure in more than 15 years.

### Factual TV

In documentaries, Andrew 'Freddie' Flintoff returns for a second series of *Field of Dreams*, taking his young team on tour; *Hell Jumper* tells the story of the war in Ukraine through the eyes of volunteers saving the lives of strangers; and there will be a further series of *Murder 24/7*. New commissions from the Nations include *Saving Lives in Cardiff*, brand new box set *Bait* with BBC Northern Ireland and further series of *Murder Trial* and *This Farming Life* with BBC Scotland.

To mark the 80th anniversary of D-Day, there will be a three-part series, as well as special programming and live event coverage. Other history titles include an in-depth look at the life of President Volodymyr Zelensky, and David Olusoga will explore the past of two houses during World War II, in London and Berlin. New Natural History programmes include landmark series *Asia* and *Parenthood*, *Big Cats 24/7* and the return of the *Watches*. In Science, Professor Brian Cox explores the Solar System.

From Religion & Ethics, the Faith and Hope season returns to mark key faith festivals. New programmes include Gareth Malone's *Easter Passion*, the return of *Pilgrimage*, *Big Zuu Goes to Mecca*, *Aunties* and *Sikh Warriors*.

From Factual Entertainment, Andi Oliver travels across the UK helping people putting on celebrations in her *Big Bash*; *Race Across the World* returns for both the regular and celebrity versions; and there will be the all-female dating show, *I Kissed A Girl*.

### *Arts TV*

BBC Arts continues to showcase premium documentaries with a raft of new series. A new arts series *In My Own Words* will begin with six single films featuring leading British cultural figures, made up of intimate first-person testimony, taking viewers closer than ever before to these artists. Following the success of *Shakespeare: Rise of a Genius*, the life and times of Mozart will be the focus of a major new series and Simon Schama returns to investigate pivotal moments in post-war British culture to help us understand how we see ourselves.

As well as a new series on Mozart, classical music TV features a wide range of programmes: from one-off films such as Britten's *Curlew River* to long-standing audience favourites such as *BBC Proms* and *BBC Young Musician*, whose final returns to screens this October. Marin Alsop conducts the BBC Concert Orchestra and BBC Symphony Chorus in *A Gospel Messiah*, while BBC Four and iPlayer remain the home of weekly world-class programmes from the worlds of theatre, dance and classical music from across the UK.

### *Entertainment TV*

Entertainment will continue to deliver something for everyone, and Saturday nights on the BBC will continue to bring the nation together. *Strictly Come Dancing* celebrates 20 years when it returns in the autumn in spectacular style, and there will be more feel-good fun from Michael McIntyre's *Big Show* and *The Wheel*. The biggest new Entertainment show launch in seven years, *Gladiators*, returns to the Sheffield Arena for a second series of one of the most exciting and energetic sports entertainment gameshows. One of the most talked-about shows of the year *The Traitors* is set to grip the nation once more in the ultimate reality game of trust and treachery from the Scottish Highlands, hosted by Claudia Winkleman.

Alan Carr will be back with more from new quiz show *Picture Slam* whilst Marvin and Rochelle Humes keep the guessing games coming with more from *The Hit List*. *The Weakest Link* and *Blankety Blank* are set to return with brand-new series.

One of the world's most pioneering and multi-award-winning music superstars, Olly Alexander, will represent the United Kingdom at the *Eurovision Song Contest* in Sweden in May 2024 with the Semi Finals and Grand Final all being broadcast live on TV and iPlayer. *RuPaul's Drag Race UK* returns for its sixth series. Both *Children in Need* and *Red Nose Day* will be broadcast live from Salford.

There will be more from *MasterChef*, *Dragons' Den*, *The Graham Norton Show*, *Have I Got News for You* and *The Apprentice* as well as much-loved quiz shows including *Mastermind*, *Would I Lie To You*, *Only Connect*, *Pointless*, *House of Games* and *University Challenge* plus more *Live at the Apollo*.

### *Comedy TV*

The BBC is the UK's largest generator of original British scripted comedy, nurturing and developing brand-new comedy voices and collaborating with established household names. BBC Comedy will showcase a wide range of homegrown, distinctive shows for audiences across the UK, reflecting the genre's enduring popularity.

The critically acclaimed *Am I Being Unreasonable?* written by and starring Daisy May Cooper and Selin Hizli with BAFTA-winning Lenny Rush, is back for a second series. Other returners include *The Young Offenders*, created by Peter Foott; Stephen Merchant's *The Outlaws*; Romesh Ranganathan's *Avoidance*; and comedy thriller *Black Ops*, created by Gbemisola Ikumelo, Akemnji Ndifornyen and writing duo Joe Tucker and Lloyd Woolf, starring Hammed Animashaun.

New and distinctive shows include the genre-bending detective series *Ludwig* starring David Mitchell and Anna Maxwell Martin; *We Might Regret This*, written by and starring Kyla Harris and Lee Getty; *Spent* written by and starring Michelle de Swarte; and the Cardiff-set *Mammoth*, created by and starring Mike Bubbins and co-written with Paul Doolan.

Returning shows include the multi award-winning *Alma's Not Normal*, written by and starring Sophie Willan. Diane Morgan returns as *Mandy* and also fronts *Cunk's Quest for Meaning* from Charlie Brooker. There is the ninth and final series of *Inside No. 9* from the creative minds of Reece Shearsmith and Steve Pemberton.

Other new shows include *Daddy Issues*, starring David Morrissey and Aimee Lou Wood and written by Danielle Ward; and the Glasgow-set *Dinosaur*, created by Matilda Curtis and Ashley Storrie who is also in the lead role. Returning hits include *Dreaming Whilst Black*, written by Adjani Salmon and Ali Hughes, and *Man Like Mobeen*, written by Guz Khan and Andy Milligan.

Glasgow will host the *BBC Comedy Festival* in May 2024. Now in its third year, it will celebrate the cultural contribution comedy makes to the UK and feature a range of world-class comedy talent.

## *Sport TV*

This promises to be a huge year for sport on the BBC, strengthening our position as the most-used sports broadcaster in the UK and providing audiences with unparalleled cross-platform coverage and an unmatched portfolio of free-to-air sports rights.

The drama, twists and turns of The FA Cups and Scottish FA Cups culminate with the men's and women's Finals in May, with live coverage of all matches across all BBC Sport platforms. Eyes will also be on Sheffield at the World Snooker Championship as Ronnie O'Sullivan looks to achieve a record-extending 24th Triple Crown.

The summer kicks off in style in June with the start of the men's European Football Championship with England and Scotland already qualified. The BBC will share live TV coverage of the tournament plus there will be live commentaries of every match on BBC Radio 5 Live, 5 Sports Extra and the BBC Sport website and app.

Adding to a raft of popular football podcasts from 5 Live like *Football Daily* and the newly launched *Planet Premier League*, BBC Sounds will be the home of a star-studded new football podcast featuring Lionesses Ella Toone and Alessia Russo alongside Vick Hope.

It will be a packed cricketing summer, including ball-by-ball commentary of every England match on 5 Sports Extra & BBC Sounds, live cross-platform coverage of the fourth season of The Hundred, and TV highlights of England men's and women's test matches.

Wimbledon returns to the BBC in July with our extensive multiple court coverage on TV, radio and online conveying the best of the action from SW19.

The end of July sees the start of the XXXIII Summer Olympic Games in Paris. Team GB will be seeking to better their brilliant medal tally from Tokyo 2020, across multiple different sports and 17 days of world-class competition. The BBC will cover all the key moments through extensive live and on-demand coverage across all broadcast platforms.

When the new football season kicks off in August, alongside our continuing comprehensive coverage of the Premier League, BBC Sport will be adding TV highlights and digital clips of the men's Champions League alongside existing radio commentaries, bringing coverage of Europe's premier football competition back to free-to-air television in the first time in more than six years.

There is much more live sport available across the BBC in 2024 with all the stories and talking points covered on the BBC Sport website & app. The year rounds off with the awarding of the 71<sup>st</sup> BBC Sports Personality of the Year, when the nation decides who will follow in the footsteps of the 2023 winner, England goalkeeper, Mary Earps.

## *Music Audio*

Our music stations will continue to bring listeners together for unmissable live events, creating connection through the power and joy of music, across every genre.

Radio 1's Big Weekend 2024 is coming to Luton in May, and Radio 1's Dance Weekend in Ibiza brings listeners a slice of sunshine in the summer. Radio 1 will launch a brand-new flagship specialist music programme with Jack Saunders in April; there will also be a new dance show hosted by Arielle Free; and a programme presented by Sian Eleri will focus on new and emerging talent, working closely with BBC Introducing. The station will also mark *Live Lounge Month* and *Radio 1's Dance Awards 2025*. The Annie Nightingale Presents Scholarship will champion up-and-coming Dance DJs and the station will continue to support new and emerging talent with *Radio 1's Sound of 2025*.

Radio 1Xtra will celebrate *30 Years of UK Garage*, as well as marking events including AfroNation, Wireless, UK Black Pride, GUAP Gala and the Notting Hill Carnival.

Asian Network will host the Ultimate 90s Bollywood Vote in May, counting down the biggest 90s Bollywood songs as selected by the Asian Network audience. Following the success of Birmingham 2022 and Bradford in early 2024, listeners will be treated to another Asian Network Certified Event in the autumn. The network will also host the *All Star DJ Takeover* in June – the biggest marathon DJ set on UK Asian Radio featuring the biggest DJs in the scene showcasing their skills and blends all day long.

This is the second year of Radio 2 celebrating jazz in July, including a four-part documentary series *The Power of Jazz*, produced by BBC Scotland, which will tell the story of how the DNA of jazz can be found in virtually every type of popular modern music. In August, *21<sup>st</sup> Century Folk* returns with five listeners paired with five songwriters, to tell the musical stories of their life on a given theme. In September, the station's flagship live music event, Radio 2 in the Park, will take place. Throughout the year *Radio 2 Piano Room* – with artists accompanied by the BBC Concert Orchestra – and *Radio 2 In Concert* will present some of the world's best-loved artists live in session. National Album Day in October will celebrate Great British Bands and the station will broadcast a special chart to reflect this on 19<sup>th</sup> October.

In 2024/2025, BBC Radio 6 Music will continue to broadcast the majority of its programmes from Salford, with Huw Stephens' new show (Tuesdays – Fridays, 4pm-7pm) also broadcast from Cardiff, as part of the BBC's Across the UK plans. In early 2025, 6 Music will once again mark Independent Venue Week, with programmes broadcast from around the UK. 6 Music's *Loud and Proud* season returns in June, celebrating LGBTQ+ voices with special shows and guest presenters. The station will also broadcast speech-based features throughout the year, including *Deep Dive Into...* moments, marking significant musical anniversaries, and interview series such as *The First Time With...*

The new Radio 3 schedule, beginning in April, builds on the range, values and enduring qualities of the station. Highlights include new series presented by journalist Richard Morrison, broadcasters Clive Myrie and Clemency Burton-Hill and Director of the Edinburgh International Festival, Nicola Benedetti. There are new programmes from Salford, a Saturday afternoon programme with Jools Holland and a new weeknight jazz programme with Soweto Kinch. We celebrate the 25<sup>th</sup> anniversary of our New Generation Artists and mark the 100<sup>th</sup> anniversary of one of the most-loved figures in classical music, playing nothing but Sir Neville Marriner on what would be his 100<sup>th</sup> birthday on 15<sup>th</sup> April.

This summer we look forward to a packed eight weeks at the BBC Proms, with the BBC Performing Groups at the heart of the season, and we look forward to once again taking the Proms outside the Royal Albert Hall and across the UK. There will be a total of 91 concerts, with every note on BBC Radio 3. The Grand Final of *BBC Young Musician* takes place in October, this year broadcast across BBC Radio 3 and TV and available on iPlayer.

The BBC Singers celebrate their centenary throughout 2024 with special performances and broadcasts, and the BBC Orchestras present a wide range of concerts and events across the year. The BBC Concert Orchestra shines the spotlight on the golden age of light music with the weekly relaunched *Friday Night is Music Night*. The BBC Scottish Symphony Orchestra presents Sir Michael Tippett's space age opera *New Year* in a rare performance marking 35 years of NMC Records. The BBC Symphony Orchestra continues its popular *Total Immersion* series delving into the world of the Italian Avant-Garde as well as a concert performance of Christopher Willis' music from *The Death of Stalin*.

### *Speech Audio*

The BBC's speech offering continues its commitment to powerful storytelling, seeking truth and debate, bringing people together and inspiring hope.

This spring Radio 4 will launch new scheduling, giving Radio 4 fans more of the programmes they love, balanced with the rigour of our news and current affairs journalism and exciting new series. The live schedule will be easier to navigate as well as being simpler to discover favourite speech titles on BBC Sounds.

Alongside our award-winning *Intrigue* strand, there will be two new factual strands with a focus on investigations and history. Saturday welcomes a new late-night comedy slot and Radio 4 comedy continues to innovate and challenge audience perceptions with a host of new series, including a new series from hugely successful social media star, *Michael Spicer: No Room*.

Radio 4 will celebrate the anniversaries of Orwell and Kafka with a special weekend of programming, with a dramatisation of Kafka's *The Trial* and a full reading of Orwell's *1984*. Journalists Helen Lewis and Ian Hislop will go toe to toe on the merits and flaws of both acclaimed authors.

There will also be a landmark new series called *How to Think* (working title), examining critical thinking and exploring how ideas have developed over time. Following the success of the *Rental Health* and NHS at 75 series, Radio 4, Radio 5 Live and BBC News will continue to work together with complementary programming across our output. There will be a collection of programmes on 'boys', looking into the issues and dilemmas facing young men and their parents.

Following on from her widely acclaimed intrigue investigation *Million Dollar Lover*, Sue Mitchell and Rob Lawrie go on the hunt for the migrant kingpin – one of the key figures behind the cross-channel migrant trade – in a new series *To Catch A Scorpion*. The award-winning *Buried* team return with a character-driven investigation into a toxic chemical

leak in rural Wales, and the attempts for years to cover it up in *Buried 2 – The Last Witness*. Danny Robins and his hugely popular *Uncanny* podcast, which was made into a TV series last year, will be going stateside with the launch of *Uncanny USA*.

This is a big year for BBC Radio 5 Live as it celebrates its 30<sup>th</sup> anniversary. As ‘the Voice of the UK’ 5 Live has been at the heart of the national conversation for three decades, making sure diverse views from listeners across the country are shared, valued and represented.

It is a big year editorially at the station, for both news and sport. 5 Live will have in-depth coverage and analysis of the UK General Election and the US Presidential Election. It will be at the heart of the action for the thrilling summer of sport ahead including the Paris Olympics, Euro 2024 in Germany, Wimbledon and The Hundred, on top of the station’s unique obligation to cover over 20 different sports from Boxing to Formula One.

The station continues to be a digital pioneer with new and innovative sports, current affairs and entertainment podcast commissions, such as *The Players Channel*, *Gangster and Murder They Wrote*. These join ground-breaking returning commissions such as *Brown Girls Do It Too*, whilst Elis James and John Robins return with two weekly podcasts. Alongside this, schedule changes will see some of the most identifiable regional voices in exciting new slots, with Gordon Smart taking over the late slot and Colin Murray launching a new Sunday morning show.

## **Public Purpose – Children’s and Formal Learning**

### *Strategic Plans 2024/25*

BBC Children’s and Education continues to be the only UK broadcaster investing at scale in content for young audiences. This year marks the beginning of a three-year £6m top up investment in BBC Bitesize, which will provide an enhanced service for young learners through a more personalised experience which adapts educational content to best support the learner. This improved functionality will help the discovery of BBC Bitesize content, too. We will experiment with new features as part of the development and plan to work with partners from the commercial education sector to source the best available technology to meet learners’ needs. Across the next financial year BBC Children’s and Education will work with BBC Studios to undertake a handful of small pilots designed to test the efficacy of the Bitesize brand and our educational content in international markets.

Our overarching strategy across Children’s and Education is to build awareness and use of the BBC among 0-16s, and with families where appropriate. Our key drivers for this will be iPlayer-first commissions: core CBeebies titles for the 0-6 audience, and for older children a focus on high-impact commissions in Comedy, Drama and Animation, all while still maintaining a full range across other genres. Our aim is to create an unmissable year-round offer of entertainment and education which only the BBC can deliver. To achieve this we are increasingly joined up in how we commission TV and education content from the outset, for example by co-creating BBC Bitesize materials in parallel with our landmark new science series which we plan to commission this year.

## Creative Plans 2024/25

### Formal Learning

2024/25 sees both the 100<sup>th</sup> anniversary of education at the BBC, and the 25<sup>th</sup> anniversary of BBC Bitesize's launch as the UK's first online revision service for learners. We will be marking the former through a Live Lesson, broadcast on both BBC Teach and CBBC, and the latter through significant plans to improve personalisation and functionality on Bitesize.

The extra £6m we are investing in Bitesize over the next three years will ensure that it can continue to support more generations of pupils to reach their potential whilst strengthening our links with the UK's world-leading education sector.

We will start by building on our work with BBC Sounds on GCSE Podcasts, with a new collection on poetry just launched, and more to come on Physics and Chemistry. We are also rolling out more of our exam-style quizzes which were a hit for the 2023 exam period.

In the immediate term, the focus of the new investment is to improve content discovery, content recommendation and self-curation – making it easier to find the right content to answer questions and to make homework and test revision simpler. In the longer term we will work with partners in the education sector to source functionality and technology that further enhance personalisation and adaptivity on Bitesize, to maximise the potential impact of these changes on learning outcomes for the broadest base of UK learners.

Away from Bitesize, 2024/25 will be a big year for our popular education campaigns. *500 Words* returns in the Autumn, having crowned its newest winners at Buckingham Palace from over 44,000 entries in its first year back at the BBC. The *micro:bit: the next gen* campaign will support the 90% of schools who have received their classroom micro:bit kits from Nominet. The Microbit Educational Foundation and the BBC are also launching a mass participation 'Playground Survey' in May in partnership with the Office for National Statistics, and will ask kids all over the UK to use their micro:bits to tell us all about their school environment. In doing so we will teach them how to use the device's AI tool and offer an early opportunity to gain an understanding of AI and useable skills with this increasingly important technology, through lessons in data, computing and geography.

In this special Olympic and Paralympic year, BBC Education will once again team up with the Premier League to deliver 'Super Movers for Every Body', and we are delighted that Paralympics GB have joined us to bring a new spin on the popular resources we delivered in 2018. This year's campaign will focus on accessibility and participation for kids of all backgrounds, with the Premier League offering UK schools the chance to get their hands on specialist para-sports kits and Paralympics GB bringing our gold medal talent from Games past and future to inspire learners to try new sports like blind football, para-athletics and boccia.

## *Children's*

In 2024/25 there will be a mix of new and returning titles providing a unique range of content for the children's audience. CBBC's newly commissioned drama *Crongton* is the coming-of-age story adapted from the book series by Alex Wheatle for 10-12s. *Nikhil & Jay* for 4-6s on CBeebies brings to life the similarities and differences between the customs and traditions of South Asian and British cultures.

Similarly, *Phoenix Rise* returns for the 10-12 CBBC audience, located and filmed in the West Midlands and featuring the region's talent on and off-screen. *A Kind of Spark* returns for a second series, setting a new bar for representation of neurodivergent leads in the book adaptation from Elle McNicoll, herself a neurodivergent author.

There will be an exciting new series from the stable of *Numberblocks* and *Alphablocks*, which will introduce concepts of coding to 4-6s. Artists Fred and Pete will follow up their *Treasure Tales* to present a new *Art Adventure* series for CBeebies, also set in Cornwall and Devon, in which the artists will draw epic pictures with the help of subject matter experts.

CBBC will show a new series of quirky Canadian maths show *Odd Squad*, this time co-produced by the BBC and filmed in the UK, bringing the title closer to British kids. New factual show *Cooking Buddies* is hosted by Jamie Oliver's son, Buddy. *Brilliant Bikers* documents the riders of Peckham's famous BMX club which has produced more British Olympic riders than any other.

CBBC factual hits *Deadly 60*, *Operation Ouch!* and *Horrible Histories* all return this year, educating children in the natural world, medicine and history. In April, we will be celebrating 15 years of *Horrible Histories*, the success story blending comedy and education, with a fanbase that spans generations.

Science is the theme of another key returning series for 4-6s on CBeebies. *Get Set Galactic* is the high-energy studio gameshow demonstrating STEM concepts such as plant recognition, materials and parts of the body.

Drama and comedy remain pillars of our 2024/25 slate. Our successful series *The Dumping Ground*, *Malory Towers* and *Jamie Johnson FC* will all continue. School-based comedy *So Awkward Academy* reaches its second series and is being joined by another new comedy *Pickle Storm*, in which a 9-year-old girl from a magical world faces life in the modern British town of Middlington.

Animation is also a key vehicle for comedy and drama. Slapstick-filled *Duck & Frog* is the first commission to launch from our Ignite animation initiative, aimed at the 7-9s CBBC audience. For CBeebies, *Big Lizard* and a young astronaut called Cosima will help young children understand the science of prehistoric earth, and *Mojo Swaptops* stars an anthropomorphic vehicle.

We will open more *Quentin Blake's Box of Treasures* specials during 2024, as part of our strategy to reach more children by encouraging moments for families to watch together. In the same vein we have a third *Famous Five* special to come and a new family treat *The Primrose Railway Children*, based on the book by Jacqueline Wilson. Going beyond

television, families will also be able to attend our *Wildlife Jamboree* CBeebies Prom with live orchestras across the UK, continuing from the first live tour set up in 2023/24.

## **Public Purpose – Reflecting, Representing and Serving the Diverse Communities of the UK’s Nations and Regions**

### *Strategic Plans 2024/25*

In the context of an increasingly global video market and changing local news market, the BBC’s role in authentically reflecting the UK’s local communities and devolved Nations is more important than ever.

In 2024/25, we will continue to increase our investment in video content that shines a spotlight on the full diversity of our audiences across the UK via compelling ‘portrayal’ video commissions. These commissions – including the return of *Blue Lights*, the Scottish drama *Granite Harbour*, new comedies *Dinosaur* and *Mammoth* and the Welsh drama *Lost Boys and Fairies* – are all deeply rooted in the communities they reflect but are also expected to resonate across the country.

Our high-impact offer will span drama, comedy, and unscripted output, and it will support our Across the UK ambitions to enable thriving creative economies outside London.

We will continually assess the value of our Nations and local services to ensure they deliver the best possible value for all our audiences. Where required, we will reprioritise investment from broadcast to online services to keep pace with audience change.

In Scotland in particular, we plan to strengthen our news offer by enhancing our flagship news programme *Reporting Scotland*, launching a brand-new news podcast – that we will broadcast on the BBC Scotland channel and BBC One Scotland – and by increasing our ability to deliver live online coverage for the biggest Scottish stories. Over the coming months we will work closely with Ofcom on these proposals, including – subject to regulatory approval – changing the number of hours of news broadcast on the Scotland Channel by launching a new 30-minute news programme at 7pm to replace *The Nine*.

Across our digital products we will continue the work to provide greater prominence for local news, sports, video, and audio content. Following the introduction of local news on the BBC News app homepage and a new local index on BBC Sounds, we will adapt BBC iPlayer in the coming months to enable the devolved Nations to adapt the homepage curation to better reflect local priorities.

Following the rollout of our local ‘Value for All’ plan in England – with the creation of 39 production hubs across the country – this year will provide an opportunity to harness our multi-media local teams to cover the local and mayoral elections in May, and the upcoming general election. With eleven new investigative reporting teams now established across the country – and more than 130 additional journalists now recruited – 2024 will see us deepen our local journalism and examine the complex social and economic challenges facing communities across England.

## Creative Plans 2024/25

### England – BBC Local

Over the last 12 months we have implemented significant changes to the BBC's local services to strengthen online news and audio provision and to improve the distinctiveness of our investigative work across the country.

There are now more than 130 additional journalists working in local bases across England, bringing more in-depth reporting to audiences on television, radio, and across the BBC News, Sport & Sounds apps. Our new investigations teams are already providing powerful content across our local services and our new long-form investigation unit will deliver half-hour programmes on BBC One/BBC iPlayer from the spring.

Local news and information has been placed at the heart of the BBC News app for the first time, making it easier to navigate and read the stories that matter close to home.

BBC local will provide in-depth and engaging coverage of the mayoral elections, Police and Crime Commissioner and local elections as well as the upcoming general election across all our services. We will guide local audiences with creative, accessible and innovative content, helping them to understand the issues in the places where they live. We will hold candidates to account and ensure that licence fee payers can question those seeking public office through a series of debate programmes.

We are also investing in a broader range of local podcasts for BBC Sounds, from true crime to sport, local history and entertainment. *Love Bombed* returns, alongside fascinating new series like *Undercover: The Spycops*, and *In Court* following high-profile trials. Our coverage of the 40<sup>th</sup> anniversary of the miners' strike will tell the story of the communities at the centre of the story and the legacy of the dispute through the eyes of those who lived through it.

Our 39 local radio stations remain uniquely placed at the heart of local life, providing companionship for millions of listeners and a voice to communities across England. The changes we have introduced on radio – safeguarding weekday morning, live sport and news bulletins but with fewer local variants in off-peak hours – will be monitored closely. We will benchmark RAJAR audience/listening performance in Q2/Q3 2024 against the same period in 2023 to assess the impact of the changes on particular audience groups. This work will also consider the multimedia profile of TV, online and podcast users locally, and it will be augmented with qualitative research across the country.

Our Make A Difference campaign and the awards ceremonies we host in each of our local radio areas are set to be bigger and better than ever in 2024. This year marks the 80th anniversary of D Day and we will partner with Radio 2 to mark the 200th anniversary of the Royal National Lifeboat Institution (RNLI).

BBC local will continue to provide unique opportunities for local grassroots music and spoken word talent to be heard through BBC Introducing and BBC Upload programmes across England. In Yorkshire, our teams are central to the planning, creativity and delivery of the BBC's coverage of Bradford City of Culture 2025. The partnership we have with Bradford 2025 provides exciting opportunities for people of all ages and backgrounds to work with their local BBC.

## BBC Scotland

BBC Scotland will continue to build on its reputation for delivering standout drama, live sport, comedy and factual programming that reflect modern Scotland.

We will broadcast series two of Aberdeen-set drama *Granite Harbour*, premiere the new TV adaptation of gritty crime drama *Rebus* and bring back hit series *Shetland* later in the year. On BBC ALBA, high impact content will come from a new co-funded bi-lingual drama series, *An t-Eilean*.

There will be a brand-new comedy spin-off from *Scot Squad*, new female-led comedy series *Stevens and McCarthy*, and, after a successful pilot in 2022, *Dinosaur* launches as a six-part network series. Glasgow will host the BBC Comedy Festival in May where we will announce new developments and a pilot opportunity between BBC Scotland and BBC Comedy.

In factual programming, Scottish life will be reflected through network co-commissions *Designing the Hebrides* and *Highland Cops*, and on BBC Scotland, *Island Crossings*, *Paramedics on Scene* and *Scotland's Home of the Year* will return. Factual crime series this year include *Murder Trial*, *Murder Case* and two new limited series boxsets. We will also take an in-depth look at the history of Barlinnie Prison, which first opened its doors over 140 years ago. Our emerging directors' scheme will return. In Gaelic, we will deliver the high-impact international co-produced and co-funded factual strand *Surfadhbh*. Factual entertainment strand *Dàna* will offer breath-taking expeditions into the most challenging corners of Scotland's landscape, and the environment and sustainability are the focus of a new two-part series, *Green Scotland*.

Delivering exceptional coverage of the latest news and current affairs continues to be a key priority in a year which will include coverage of a UK general election.

In audio, we will grow our digital podcast slate with the return of award-winning series *The Cruelty* and *Who Killed Emma*, the continuation of *Sacked in the Morning* and the launch of new podcasts on Donald Trump, on history, and on true crime. We will continue to develop our music and arts coverage across our platforms, with even more content being visualised for broadcast and iPlayer. On Radio nan Gaidheal, the refresh of the daily schedule will continue, developing more regular podcast strands for BBC Sounds and delivering visualisation of key brands such as *Spòrs na Seachdain*, the podcast *Fad Botal Fion* and music and cultural events such as the Hebridean Celtic Music festival and the Mod. Meanwhile, BBC Radio Scotland will continue to nurture new talent in our arts and culture programming and will maintain our long-running Young Traditional Musician of The Year, alongside the newer BBC Introducing Scottish Act of the Year, and BBC Scotland Young Jazz and Young Classical Musicians of The Year.

We will celebrate the Scotland men's team reaching the Euros with live coverage, highlights of the games plus a new entertainment show, capturing the highs and lows of the tournament from a Scottish perspective with fans and celebrities. There will be live action from the Women's Six Nations, Scottish Women's Premier League (SWPL) coverage on BBC Scotland and BBC ALBA, and Scottish Cup action for both the men's and women's game, alongside Radio Scotland's mix of football commentary and

analysis. Digital coverage of other sports will continue with netball, curling, rugby and swimming.

#### *BBC Wales*

Building on the biggest year of Welsh drama on the BBC to date, there are ambitious plans to build on creative success with new titles in the pipeline, including *Tree on a Hill* and *Lost Boys and Fairies*. Written and created by Ed Thomas *Tree on a Hill* was filmed on location in Ystradgynlais on the edge of Bannau Brycheiniog (Brecon Beacons), where Ed grew up. *Lost Boys and Fairies* is a four-part drama series, created and written by Welsh writer Daf James. This is Daf's first original screenplay and the project was developed as part of the BBC Writersroom's TV Drama Writers' Programme 2019.

Comedy continues to be a priority with the first series of *Mammoth* due to be broadcast this year. Other projects are also in the pipeline from new and exciting Welsh writers, many of whom have been part of BBC development initiatives in Wales and beyond. Comedy will also continue to feature in Radio Wales's schedule with the advent of *Kiri's Comedy Club*.

There are plans to develop Radio Cymru 2 as the home for Welsh speakers who prefer a music-based radio provision, as well as those who are less fluent and confident in their ability to speak Welsh. This follows regulatory approval for Radio Cymru 2 to become a station in its own right.

Developing content for BBC Sounds continues to be a priority as we look to grow and amplify Welsh storytelling through podcasts and audio and build on Cardiff's growing role as a production base for BBC Audio. Working with colleagues across the BBC, we will launch a new crime brand and experiment with new brands to market brilliant Welsh content to a more diverse audience.

With constituency boundaries changing right across Wales, our journalists will be explaining the changes as well as bringing the very latest from the general election campaign trail on our online services and on TV and radio. Following the success of recent investigative journalism content, our teams will be working to ensure our current affairs output continues to create the greatest impact. Our premium factual documentaries will include *Hunting Mr Nice* and *Helmand*.

The BBC National Orchestra & Chorus of Wales has reworked its schedule to ensure the continuation of its concert season, despite the temporary closure of St David's Hall, Cardiff. This year will see members of the Orchestra return to Brittany to partner with The Orchestre National de Bretagne (ONB) and continued growth in soundtrack titles.

#### *BBC Northern Ireland*

In what will be the centenary of the BBC in Northern Ireland, we will deliver an ambitious range of outreach events, activities and special programming marking 100 years of the BBC reflecting, and contributing to, community and cultural life.

Our news services will keep audiences updated on the work of the new Assembly and Executive and some of the issues facing public services. We will prioritise our digital newsgathering and output, seeking to enhance the reach and impact of stories and to make best use of our specialist and area-based reporters and news team in Foyle.

The Belfast-based drama *Blue Lights* will return to network television for a second series, developing the great storylines and characters created by writers Declan Lawn and Adam Patterson.

Other new commissions bringing Northern Ireland stories to a UK-wide audience include: a series with chef Anna Haugh, in which she reconnects with her place of birth; a new series about art dealership; and documentaries on motorcycle racing and First Holy Communions. All of this supports the local creative sector and is made possible through our successful partnership with Northern Ireland Screen, which we will renew again this year.

BBC Radio Ulster/Foyle plays an important role in daily life in Northern Ireland. We will increase the range of voices on the station while also providing audiences with unmissable digital content through our BBC Sounds podcasts. And we will maximise the opportunities for collaboration through the new BBC network radio production hub in Northern Ireland.

We will continue to bring audiences live coverage of sporting events across our digital platforms, including BBC iPlayer. Our 100<sup>th</sup> year activities will also enable us to make the most of our valued partnerships with the Ulster Orchestra and Libraries NI.

### 3.3 Bring people together by connecting everyone to unmissable content

In the UK we continue to see a digital divide. Up to two million homes will not have fixed broadband connections by 2030 and will be less able to engage in the internet age. Without intervention and encouragement the social and economic benefits of a fully internet-led UK may not be realised.

The BBC will play a vital part over the coming decades in the transition to an internet-only world – leaving no-one behind and providing large-scale, high-impact, UK-owned, free-to-access online destinations that educate, entertain and inform, and capitalise on the huge technological and creative opportunities of the next media era.

#### *Enhancing our online-first content offer*

It is critical that BBC iPlayer continues to be a destination of choice for audiences in the UK and that means offering a rich mix of content to appeal to all. We will do this through a combination of new commissions, growing our catalogue of past shows, and bolstering our offer with acquired content. We will continue to seek exclusivity on key titles to give audiences more reasons to come to the BBC over the largely global streamers.

In audio, we will continue to prioritise the growth of BBC Sounds, building on the strong start we have had to 2024 – bringing in 5m accounts listening weekly for the first time. We will launch three new music streams within BBC Sounds, invest in new podcast formats that appeal to audiences who have a less strong relationship with the BBC's current audio offer, and new music formats in areas that are less well-served by the rest of the market. We will continue to transform our commissioning, production and distribution processes behind the scenes to capitalise on the growth in popularity of podcasts and maximise the value we are able to deliver to our on-demand listeners.

Across all Nations and English regions we will continue to evolve our online news offer. We will ensure we cover stories of interest to all audiences, use more compelling formats, and make our news discoverable to our audiences wherever they go to find their news. We will also invest in targeted digital pilots across audio and sport to test new propositions with our audiences. For example, in audio, we will invest in radio visualisation across a number of sites in England, Scotland, and Wales. In sport, we will pilot an enhanced team page and live page offer to complement our existing broadcast offer of radio commentaries, highlights, and live matches.

We will explore new off-platform initiatives to help engage younger audiences around our content. We will further develop a BBC presence across well-known gaming platforms, where young people will be able to engage with flagship BBC shows and personalities. We launched Creator Lab in 2023, a talent development initiative which engaged 100 digital content creators from across the UK and provided opportunities to work with premium BBC titles across Sports, Children's, Entertainment, Nature, and Food. Following the success of this we plan to run a new Creator Lab programme in 2024/25.

### *Improving our digital products*

In the year ahead we will continue the pace of change and investment around our digital portfolio, investing more into our online products, to deliver a digital experience that feels more unified, deeply connected and content-rich for our audiences. Across our range of products, we will drive greater levels of personalisation and make it easier for audiences to discover the breadth and depth of BBC content, including making more of the moments that matter through the live experience. We are improving the end-to-end experience across TV and mobile, making it a more seamless and accessible user experience.

Within the iPlayer product, we are enhancing the flexibility of the product architecture to enable us to improve the user experience more rapidly. There will be continued experimentation with content release patterns, improvements to content discovery, search and personalisation and new linear channels in iPlayer. We will also introduce more aggregated fan pages (building on the success of *The Whoniverse*) and make these even more discoverable – enabling fans of certain shows to experience the full breadth and depth of our digital offer.

We will further improve the live experience across our products, ensuring this content is more discoverable, with a focus on making iPlayer the destination for big live events, which will involve reinventing how news is surfaced within the product.

For digital audio and BBC Sounds, we will focus on strengthening our product through the lens of a more unified and personalised BBC, with particular focus on a better TV and mobile experience. We will expand our content offering through new live stations on BBC Sounds. Content discoverability improvements will continue to be a big priority for both live and on demand, by leveraging pan-BBC search and recommendation capabilities. We will keep focussing on improving accessibility through feature improvements. Finally, we will continue to enhance and improve our platform capabilities through smart speaker and in-car product improvements.

The BBC's digital development outside the UK continues at pace, with a new English language [bbc.com](http://bbc.com) app launching globally. This will replace the existing BBC news global app and is designed to be more user friendly and personally relevant. It will be a key part of bringing the best of the BBC's high-value journalism to audiences anywhere in the world. There will be a renewed drive for growing registered users across the English language app and site.

### *New technology developments*

As we have highlighted in earlier sections, we believe that AI has the potential to reshape large parts of the industry. The BBC has a long history of embracing new technologies and harnessing them for the benefit of audiences and the UK public. The BBC has a long-standing ML and AI capability and will carefully experiment this year within the field of generative AI. We want to positively influence how new technology develops and believe generative AI could provide a significant opportunity for the BBC.

It could potentially help the BBC deliver more value to our audiences and help our teams to work more effectively and efficiently.

We will focus this year on exploring both opportunities and risks for the BBC and the UK creative sector. We are running a number of generative AI innovation pilots across the BBC that will identify where there is real audience and operational value to be gained. We are exploring a range of areas, from content translation and reformatting, to new accessibility features, tailored learning within BBC Bitesize and staff productivity tools, with a view to scaling some of these experiments further over the course of 2024/25.

In October 2023 we set out the principles<sup>43</sup> that will guide us in this work: acting in the public interest, prioritising talent and creativity, and being open and transparent. More recently we have been developing materials that will make it easier for staff to engage with generative AI creatively and responsibly, including an AI Handbook and updated Editorial Guidelines.<sup>44</sup>

BBC R&D, working with partners, has recently developed the Coalition for Content Provenance and Authenticity (C2PA), an open standard for media provenance, allowing creators, hardware devices and publishers to show where, when and how content was created. Several organisations announced their plans to adopt the standard in 2023/24 including Google, Meta and Open AI, joining Adobe, Microsoft and Sony.

In 2024/25 we plan to expand the community of partners, including across the News industry, as part of the wider effort to increase transparency in response to generative AI. Following a successful trial within BBC Verify, we also plan to explore the value of greater C2PA adoption across our own digital products.

#### *Transitioning to a digital-first BBC – working with partners*

In collaboration with our distribution joint venture Everyone TV and the other UK PSBs, we will launch 'Freely' in Spring 2024 to update free-to-air television for the internet age across a range of television devices. Freely will futureproof live TV for the streaming era, providing hybrid linear television via the internet only, an aerial connection, or both, as well as making available the full range of UK PSB on-demand content.

We will continue to support our distribution platforms and joint ventures, including Freely, Freeview Play, Freesat, YouView and Radioplayer, so that they continue to evolve to provide high-quality audience experiences and platform innovation, and support the gradual migration of audiences to a future where all content can be delivered over the internet.

As audiences increasingly watch and listen online, we are working with other PSBs and supply chain partners on how to transition all our services from broadcast to internet distribution for everyone. We will work collaboratively to make sure we meet the right conditions for all-internet distribution in the future: everyone in the UK is connected,

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<sup>43</sup> <https://www.bbc.co.uk/mediacentre/articles/2023/generative-ai-at-the-bbc>

<sup>44</sup> <https://www.bbc.co.uk/mediacentre/articles/2024/update-generative-ai-and-ai-tools-bbc>

with no-one left behind; everyone benefits from a fair and prosperous UK media economy; and everyone has easy access to high-quality content.

We have always worked with partners to deliver our programming and our public purposes – from independent audio and video producers to news agencies and sports rightsholders, as well as more sector-focused partnerships in areas like education and technology. As the BBC – and public service broadcasting more broadly – continues to come under pressure from global streamers and content platforms like YouTube and TikTok, we will need to find more ways to maximise the value of UK content and maintain its scale in a competitive market.

As with today, the main way we will achieve this is through our own creative choices – what we choose to commission, produce and acquire. We will support those decisions by working with aligned partners and third parties more often, and more creatively, whether through a co-production or a strategic partnership. We expect to collaborate right across our supply chain, including content co-productions, technology delivery, sector partnerships and content distribution on BBC platforms.

### 3.4 Transforming the BBC

The BBC of the future will need to be more streamlined, more agile. We will continue to transform the organisation to be as efficient and effective as possible. We will move more of the money we spend on content around the organisation and, in particular, away from broadcast-only output and into content that can deliver value on broadcast and online. We will continue to boost our commercial income to generate maximum possible value for the licence fee. We will establish major new partnerships that can allow us to reach new talent, access capital and secure scale.

#### *Funding for BBC programming will continue to come under pressure*

We are proud of the success we have achieved in 2023/24, despite significant pressure from a two-year freeze in the licence fee while overall inflation and the cost of production soared, placing even more pressure on the BBC's finances.

The BBC is in the unique and privileged position of being able to forecast its short- and medium-term income with some certainty, but this funding shortfall will reduce our ability to fund the best content and therefore our spending power compared to the market, where global streamers continue to grow their investment in content. The financial pressures on the BBC will in turn impact the wider UK creative sector.

We have already made some difficult choices in meeting this shortfall by reducing the volume of hours we commission; creating a single, integrated BBC News channel operation with two feeds for UK and global audiences, supported by a live and breaking news team; reformatting *Newsnight* to a 30-minute format; and reducing broadcast hours in local radio. We will continue to transform the BBC this year, and anticipate a number of announcements throughout the year.

#### *Growing commercial income*

BBC Commercial comprises the commercial activities and subsidiaries of the BBC and includes BBC Studios Group and BBC Studioworks. We are ambitiously building the BBC's commercial income and in 2023 BBC Studios delivered record sales of over £2bn for the first time, with EBITDA of £240m. In the UK, UKTV broke records while building its on-demand service. The business saw increases in network share (4.92%), share of commercial impacts (8.81%) and monetisable views (+48%). UKTV Play grew by 56%.

BBC Studios has been investing heavily in its digital services globally. BBC.com relaunched in North America in late 2023 to offer more localised and personalised reporting and will launch in other regions from early 2024. BBC Select grew its subscriber base by 40% across the year, while its Channels & Streaming business increased its number of Free Ad-Supported TV (FAST) channels to 33 over 2023.

Looking ahead, BBC Studios will continue to drive sustainable growth as it seeks to double the 2021/22 revenues by 2027/28 and fulfil its mandate to deliver long-term value to the BBC. In doing so it will continue to strive for creative excellence and to back

the very best talent to bring high-quality programming that represents the best of British values to the world.

Existing growth opportunities will be complemented with selective acquisitions. The business is looking to expand its global footprint, its audience- and data-led direct-to-consumer services as well as its production operations in order to meet its ambitious goals. On 1st March 2024, BBC Studios announced it was taking full ownership of Britbox International, acquiring ITV's 50% share to bring greater scale and opportunity. In April, we will integrate selected BBC in-house audio production teams into BBC Studios (across factual, entertainment and drama) in order to take advantage of new creative audio opportunities in the UK and globally.

2024/25 will be a transitional year for BBC Studioworks, with investment into systems and processes to drive their productivity and profitability, and a strategic review to drive efficiencies and effectiveness in its service delivery.

The BBC is also planning to start monetising podcasts – through advertising – that appear on third-party platforms in the UK. We will ensure these plans meet our regulatory requirements and all content will remain ad-free on BBC Sounds.

#### *Making the BBC a great place to work*

We remain committed to diversity and inclusion (D&I) both inside the organisation and with those we work with externally, and will launch a refreshed strategy later this year. Our 2021-2023 D&I Plan set out ten bold commitments to advancing diversity and inclusion in the BBC, in which we have made great progress, including against our 50:20:12:25 targets, where we have already achieved a gender-balanced organisation with 50% women. We have continued to develop our commitment to creating a 'Gold Standard for Inclusion' with an expanding range of resources available to staff. Our Staff Networks continue to expand their reach, in particular our newest network *Enigma* for neurodivergent staff.

Last year, we exceeded our ambition to invest £112m of our commissioning budget (£100m from TV and £12m from Radio) in diverse content and strengthen diverse leadership on our programmes over a three-year period. In 2021/22 and 2022/23 we invested £128.5m in a total of 469 TV programmes across all genres with authentic representation on and off screen. This year, we will continue to support representation in all our genres with integrated and landmark portrayal through the mix of contestants, presenters, actors and voices. We are also working with diverse-led indies and industry partners, increasing diversity and inclusion off-air through the production teams and crews we work with, and within our own commissioning teams. Finally, this year we will continue to be key members in the TV Access Project, working across the industry to create a substantive and permanent structural shift, to ensure access provision for, and inclusion of, disabled talent.

In our sustainability strategy, we will deliver against our Net Zero strategy and near-term goals including a c.20% reduction in Scope 1 and 2 emissions by the end of next year. Sustainable production continues to be a priority for the BBC and we are actively working with BAFTA Albert on a Net Zero blueprint to drive decarbonisation across the

industry, as well as striving to achieve the highest sustainable production standards. We continue to make progress against our on-screen and on-air output by integrating climate science across all our output. We are tracking progress against the Climate Content Pledge made at COP26 and have launched a Journalism Climate Commitment with the EBU to cover our News output. Additionally, we are developing our Nature strategy and how we capture the impact of our world-leading environmental programming.

The BBC's Across the UK programme is delivering significant change within the BBC as we focus on moving creative spend, programming and journalism across the UK to better represent and reflect audiences. The BBC has now completed the relocation of over 350 roles across News, Radio, Video commissioning and Technology and Product teams. It has also delivered over £200m of investment across the UK as part of plans to deliver £700m of additional spend by the end of the current Charter.

The BBC's delivery of Across the UK will accelerate over the next financial year, with major relocations for BBC Radio, including for Radio 3, Radio 4 and BBC Asian Network, as well as the continued growth of BBC News teams in Salford and the BBC's Tech Hub in Newcastle.

The BBC will continue to work with partners to deliver this programme, and in particular around its focus and investment in building sustainable creative clusters in the North East and West Midlands production economy. In the West Midlands, 2024/25 will see the relocation of *MasterChef* to its new home in Digbeth Loc Studios, as well as the relocation of *Silent Witness* to the region. Construction of the BBC's new Midlands HQ at The Tea Factory will continue, supporting the wider growth of Digbeth as a creative quarter for Birmingham and the West Midlands.

## 4. The BBC's financial context and 24/25 outline budget

### 4.1 Financial context

#### *Economic and industry pressures*

It is clear that substantial public funding is vital to the BBC's future to allow us to deliver our public service mission. In real terms, the licence fee generated 30% more income in 2010/11 than it does today – a difference of more than £1 billion a year. Various costs have been added, followed by two years of a frozen licence fee at a time of high inflation.

This has also coincided with a reduction across the media sector in the availability of “co-production” funding to help spread the investment into some of our larger titles and programmes. Other wider sector challenges have also increased financial pressure on the BBC's commercial activities. So the BBC's finances are under significant strain.

In 2022, to respond to this challenge and invest in high-impact video content and product capability, we announced a £500 million savings and reinvestment plan. We have delivered around £400 million already, while also dealing with high inflation. To fully implement our vision, we will extend our plan to look for a further £200 million annual savings and reinvestment by 27/28.

#### *Supporting our Strategic Priorities*

The BBC's 24/25 budget supports our strategic ambitions while incorporating the recently announced change to the licence fee pricing methodology for 24/25. Moving back to a CPI-linked increase for licence fee income has helped to partly offset the inflationary pressures on our cost base that have accumulated over the last couple of years and that we expect to see continue.

Our Public Service strategy is focussed on delivering Value for All, accelerating our transition to digital, and maintaining our audience reach. Over the period we will redirect funding and enable new investment into video content and product development, our key strategic priorities.

Our financial plan includes a transformative approach to savings to enable delivery of our strategic ambitions. This will require a number of difficult decisions over the course of the year including one-off transformational costs. Ultimately savings will help to deliver reinvestment in our audience offering and set the BBC up to succeed as audience consumption patterns change.

24/25 will also be the second year of transformation for our commercial arm following the recent increase in borrowing limits. The longer-range plan for our commercial group is ambitious, with more sustainable quality of earnings. This will be challenging in a market where there is economic uncertainty, lower growth predictions and intense

competition, but we believe targets for the commercial companies are deliverable and will bring long-term value to the BBC.

## 4.2 Summary Group Budget for 24/25

Set out below is the consolidated BBC Group income and expenditure for 24/25 including commercial subsidiaries. Commercial revenue, costs, and therefore profits are, of course, more uncertain. The licence fee remains the single largest source of income for the BBC in 24/25 and we focus the remainder of this section on the budget for the BBC Public Service.

BBC Group I&E £m	Budget 24/25
Licence Fee income	3,801
Other income	2,227
<b>Total income</b>	<b>6,028</b>
Operating costs	(6,496)
<b>Group operating deficit</b>	<b>(468)</b>
Share of results of associates and joint ventures	5
Sale of assets and net financing costs	(44)
<b>Deficit before taxation</b>	<b>(507)</b>
Taxation and minority interests	15
<b>BBC deficit for the year</b>	<b>(492)</b>

The growth of the Commercial Group drives higher income. It also requires significant investment in 24/25, contributing to the Group operating deficit. As usual at this point in the cycle, this year also sees one-off Public Service content spend on major sporting events, including the Summer Olympics and Men's Euros.

Our 24/25 budget also includes exceptional spend in-year to transform the Public Service as we establish a new programme of savings to deliver our strategic priorities and enable additional investment into video content and product development.

As a result we are forecasting a deficit in 24/25, funded by cash reserves established in previous years in anticipation of exceptional increased spend. The Commercial Group will continue to utilise borrowing facilities to drive commercial investment growth.

Following the transformational budget in 24/25, our financial plan is projected to return to an I&E surplus from 25/26 as new savings programmes are established and commercial growth is established.

## *Public Service financial plan*

The following table provides an overview of income and expenditure in the BBC Public Service:

<b>PSB I&amp;E</b> <b>£m</b>	<b>Budget</b> <b>24/25</b>
Licence fee income	3,801
External income	226
Subsidiary income	114
<b>Total Income</b>	<b>4,141</b>
Content and content distribution	(3,442)
Other operating costs	(1,193)
<b>Operating surplus / (deficit)</b>	<b>(494)</b>
Contributions from commercial activities / dividends	124
Sale of assets, interest, and tax	(15)
<b>I&amp;E surplus / (deficit)</b>	<b>(385)</b>

The 24/25 budget reflects the licence fee increase to £169.50. Together with projections for household growth, TV penetration (the number of households that require a licence) and evasion, we project licence fee income for the year to be £3,801m.

The BBC World Service continues to receive funding from the Foreign, Commonwealth & Development Office (FCDO) to support expanded services. Other income includes royalties and rights sales, the sale of surplus distribution capacity to other broadcasters and property rental income.

Transformational savings plans will incur one-off costs in 24/25 as we navigate through this period of change. These costs will be funded from historic cash reserves. Our savings and reinvestment plans will enable significant ongoing investment into video content and product development for our audiences from 24/25.

### *Public Service content and distribution spend*

In 23/24 we are planning to spend £3,442m on content and distribution of which £220m will be on distribution.

<b>Content and Content Distribution Spend</b> £m	<b>Budget</b> <b>24/25</b>
Service Spend:	
Television	1,899
Radio	524
Online	268
<b>Service Spend</b>	<b>2,691</b>
Other content spend:	
World Service	334
S4C	22
Orchestras and Proms	29
Development Spend	146
<b>Other Content Spend</b>	<b>3,222</b>
<b>Distribution Spend</b>	<b>220</b>
<b>Total Content and Content Distribution Spend</b>	<b>3,442</b>

### *Public Service other operating costs*

These costs include non-editorial costs in support of programme-making (e.g. production technology and equipment, production accounting) and support costs (licence fee collection, S4C payments, apprenticeships, pensions, Ofcom fees etc.).

<b>Other operating costs</b> £m	<b>Budget</b> <b>24/25</b>
Technology	180
Marketing and Audiences	113
Central costs (Property, HR, Finance, Policy, and pension costs)	318
Costs incurred to generate intra-group and third party income	178
Other (incl. Licence Fee collection costs and S4C)	404
<b>Centrally managed costs</b>	<b>1,193</b>

## 5. Potential changes to the BBC's UK public and commercial services

As outlined in the previous chapters, we are proposing several changes to the BBC's public service activities. However, many of these changes are not 'material changes' as defined in the Charter and Agreement, but rather business-as-usual changes for editorial, creative or other reasons. Such changes are necessary to ensure that our activities evolve in line with audience expectations, market conditions and technology developments but do not materially alter the character or scale of the service.

Examples of this include TV and radio scheduling and commissioning decisions; changing the budget of services; changing online functionality, discovery or navigation; and temporarily changing the hours or content mix of a service or creating a 'pop up' linked to an existing service to accommodate coverage of special events. For example, business as usual changes to BBC iPlayer will include us continuing to improve search, content discovery and onward journeys to make it easier for audiences to discover the broad range of programmes now available.

Below we set out those changes that we consider will require either a formal materiality assessment, a Public Interest Test, a Commercial Test or Ofcom regulatory approval (either as part of a material change process or through amendment of the Operating Licence). We will engage with stakeholders – both from industry and audiences – to ensure that the BBC takes these views into account when developing and assessing our proposals. We will ensure that any proposals we do consider during the year that are not set out here are subject to the appropriate regulatory processes and scrutiny including the further publication of plans as necessary.

### *BBC Online*

We plan to bring the BBC together online, with an integrated personalised BBC service across all our apps and sites that will have a single, consistent brand experience, single pan-BBC account personalisation and sign-in, improved metadata and search and a unified mobile experience, bringing the BBC to audiences in the simplest and easiest way. We will keep these plans under review and assess for materiality if necessary.

### *Network television & BBC iPlayer*

We will continue to improve the way that audiences discover and watch our archive content on BBC iPlayer, including for those who prefer to watch linear channels. This will build on our experiments over the last year with iPlayer streams. We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory approval. However, we will keep this under review during the year, and if necessary carry out a materiality assessment.

### *Network radio & BBC Sounds*

We are currently consulting on proposals to launch four new DAB+ music stations as extensions of Radio 1, Radio 2 and Radio 3 and extending the hours of BBC 5 Sports Extra to become a full time station<sup>45</sup>. These proposals will be subject to the full Public Interest Test process and will require Ofcom approval.

We are also proposing to launch three of the new stations BBC Sounds-only streams to bring the benefits of the proposed DAB+ radio stations to online audiences in advance of the completion of the full Public Interest Test process. (The other proposed DAB+ station – Radio 1 Dance – is already available as a Sounds-only stream.) We are currently assessing these proposals for materiality.

We continue to review options for how we can clarify the station brand of Asian Network and refocus elements of its programming to ensure maximum audience impact for British Asian audiences.

Later this year BBC Sounds will become the only home of all BBC public service podcasts, just as BBC iPlayer is the online home for BBC TV programmes. BBC-commissioned podcasts will still be available on third party podcast platforms, but on a commercial basis via BBC Studios or other distributors. We will assess this proposal for compliance with our regulatory obligations.

### *News*

We will continue to improve how we deliver the news to our audiences through the News app, website, iPlayer and Sounds. This will include developing more short, easy-to-consume updates and more in-depth longer-form journalism.

We will deliver a compelling news offer for streaming audiences – diversifying our written story model to future-proof our video and audio news by ensuring it delivers for audiences on iPlayer and Sounds, with a live and breaking news offer that builds on story-led live streams.

We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory approval. However, we will continue to engage with stakeholders and will keep our plans under review.

### *Children's & Education*

As BBC Bitesize celebrates its 25<sup>th</sup> birthday, we will evolve our formal learning offer to provide best in class interactive, personalised content and functionality. Bitesize will

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<sup>45</sup> <https://www.bbc.co.uk/aboutthebbc/reports/consultation/bbc-new-digital-music-stations-5-sports-extra-public-interest-test/>

bring the curriculum to life, introducing 0-19s to the best of BBC video and audio content and British creativity. While the initial phase of this work is business-as-usual development to existing services and technology, we will assess the further stages for materiality.

### *Nations & Regions*

We are proposing to amend the schedule of the BBC Scotland channel to reflect audience behaviour and to provide value for money for Scottish licence fee payers. This will involve a reduction of the quota for news programming in peak viewing time set out in the Operating Licence. We have already announced this proposal and will engage with stakeholders and Ofcom.

### *Commercial*

On 1 April 2024, we will transfer some of the BBC's in-house audio production teams to BBC Studios. This was referenced in last year's Annual Plan, a full materiality assessment was carried out, and in November 2023 Ofcom agreed that the change was not material.

As noted above, we are planning for BBC Studios (or other commercial distributors) to distribute some BBC-commissioned podcasts on a commercial basis (e.g. with advertising) on third-party podcast platforms. We will assess this proposal for compliance with our regulatory obligations.

# Annex 1: Measuring the performance of the BBC

The framework by which we measure the performance of the BBC will:

- Assess how well the BBC is delivering value to audiences; and
- Set targets to ensure delivery of value to audiences overall, to maintain focus on key audience challenges, and to prioritise online reach and engagement as that is central to continued delivery of value to audiences and to the BBC's digital-first future.

## **Assessment of audience performance during 2024/25**

As we have done since 2017/18, the BBC will continue to track and assess our performance with audiences in terms of the core elements that we know determine the value that the BBC delivers to people in the UK. They are:

- People's experienced value – their usage of the BBC's offer
- People's perceived value – their appraisals of the BBC's offer.

### *Delivery of the BBC mission and public purposes*

As in previous years, we will continue to track both the experienced and perceived value for the public purposes in turn, usage of the BBC overall and appraisal of the delivery of the mission. Table 1 sets out the range of measures that are tracked.

This data will continue to be reported in the BBC Annual Report and Accounts with an assessment of the BBC's delivery to the UK public. As part of this assessment, we will identify how the BBC delivers the mission and each of the purposes across different audience groups.

### *The performance of the BBC around the UK*

As Table 1 sets out, the BBC Annual Report contains metrics to gauge the extent of the BBC's delivery to audiences in different parts of the UK as part of measurement for Purpose 4. In addition – to reflect the BBC's commitments – we will continue to report the reach of BBC Nations and regions content in the different Nations of the UK. We will also report the estimated contribution to consumption of relevant Nations and regions content.

### *The performance of BBC online products*

We will continue to track and report in the BBC Annual Report our online performance, to reflect our digital-first plan and our strategy to deliver increasing value to audiences through our online products:

- At a product level, we will continue to report the progress of iPlayer and Sounds, covering both experienced and perceived value among all audiences (see Table 1). For consistency, we will move to report the usage of BBC News Online and BBC Sport Online at an account level (as we already do for iPlayer and Sounds) to measure experienced value, and continue to track overall perceptions of these products to measure their perceived value. The performance of BBC Bitesize – both experienced and perceived value – will continue to be measured as part of Purpose 2
- To an overall level, we will continue to report: overall account reach; the overall people reach of BBC Online; the contribution of BBC online services to overall BBC consumption; and perceptions of the extent to which BBC online services support the BBC's delivery of the mission and the public purposes overall.

### *The contribution of iPlayer*

Following the iPlayer Public Interest Test and our subsequent reporting in each year since the 2019/20 BBC Annual Report, we will continue to track and report in the BBC Annual Report the experienced and perceived value of iPlayer among younger audiences. We will also report the contribution of iPlayer to BBC TV viewing and to the delivery of the BBC's mission and public purposes (see Table 1). This is in addition to the iPlayer metrics cited above.

### *Levels of audience satisfaction*

We will identify audience groups who are dissatisfied or less satisfied than comparators in terms of how they perceive the BBC so that we can reflect, represent and serve them and understand how they perceive the BBC to deliver the mission overall. The conclusions of this analysis will continue to be reported in the BBC Annual Report.

### *The performance of the BBC in the context of the UK media market*

In the BBC Annual Report, we will continue to examine how the BBC has performed in the context of the UK media market during the year, particularly given the extent of global providers in the UK media market and the need to ensure the special and continued presence of UK PSB in the lives of UK audiences.

**Table 1: Range of measures to assess audience performance**

FOCUS	EXPERIENCED VALUE	PERCEIVED VALUE
Purpose 1: Impartial news & information	BBC News overall reach to adults  Reach of BBC News by platform to adults	Impartiality, trust and accuracy scores  Perception of the quality of BBC News by platform  Perceptions of delivery of this purpose among UK adults
Purpose 2: Learning & Children's	Reach and usage of the BBC by under 16s  Reach of BBC Children's/Education services by under 16s  Reach of BBC Bitesize	Perception of the BBC among under 16s  Impact perceptions of BBC Bitesize  Perceptions of delivery of this purpose among UK adults and the impact of informal learning among adults
Purpose 3: Creativity, quality and distinctiveness	Reach and usage by adults of the BBC by platform	Quality perceptions for television, radio/audio and online  Distinctiveness and originality perceptions for television, radio/audio and online  Perceptions of delivery of this purpose among UK adults
Purpose 4: Nations & Regions and diversity	Reach and usage by different audience groups and in different parts of the UK  Reach of BBC Nations and regions content in the different nations of the UK  Estimated contribution to BBC consumption of relevant Nations and regions content	BBC quality perceptions by different audience groups and in different parts of the UK  Perceptions of portrayal by different audience groups and in different parts of the UK  Perceptions of the BBC's overall mission delivery by different audience groups and in different parts of the UK  Perceptions of delivery of this purpose among UK adults
Purpose 5: Reflect the UK to the world <sup>46</sup>	Global reach of the BBC, BBC News and the World Service  Global reach of BBC News services per platform  BBC World Service reach by service	Global perceptions of BBC News  Perceptions of delivery of this purpose among UK adults

<sup>46</sup> Additional performance measures for this purpose are in the separate licence agreed between the BBC and the Foreign, Commonwealth and Development Office

Online products performance	Estimated contribution of BBC Online services to BBC consumption  BBC Online reach: reach for all accounts and people reach (weekly)  Sounds and iPlayer: reach for all accounts  BBC News and Sport Online: reach for all accounts (cross-product)	Perceptions of the extent to which BBC Online services support the BBC's delivery of the mission and public purposes overall among users  Perception of BBC News Online, Sport, Sounds and iPlayer among 16+ users
iPlayer contribution	iPlayer: reach for under 35 accounts  Estimated contribution to all BBC viewing that is delivered by iPlayer for all audiences and 16-34s  Time per head	Perception of iPlayer among 16-34 users  Perceptions of the extent to which iPlayer contributes towards the BBC's delivery of the mission and the public purposes among 16+ users and 16-34 users
Pan-BBC performance	Pan-BBC reach among under 16s  Pan-BBC reach among adults overall: weekly and monthly  Time per head	Overall ratings of the BBC  Perceptions of the citizen value of the BBC and the BBC's overall delivery of the mission

## Audience targets for 2024/25

In September 2020, the BBC embarked on its Value for All strategy, and set an audience performance framework for the following three financial years with 2023/24 as the third year. This audience framework has been refreshed for 2024/25, to reflect the continued concentration on Value for All and to heighten the focus on online as the way to deliver this in future. We have set audience targets for 2024/25 to align with this:

- To ensure delivery of value to audiences overall, focusing on:
  - The universality of the BBC: the proportion of people using the BBC overall on average per week
  - A valued habit with the BBC: the metrics that analysis shows drive the value that audiences receive from the BBC – the regularity of interaction, the time spent and the number of BBC modes that people use (BBC TV/iPlayer, BBC Radio/Sounds, BBC Online) on average per week.
- To maintain focus on key audience challenges:
  - Targets for performance among 16-34s, following on from the targets set in each year since 2020/21. These are focused on reaching 16-34s across the BBC overall and the perceived relevance of the BBC offer to them
  - Targets for under-16s, following on from targets set in each year since 2021/22. The BBC is the only UK offer of scale with this age group now amid the focus of global media companies on these audiences. The BBC is

key to ensuring that UK PSB remains among the top media provision for UK under-16s. The targets centre on reaching under-16s across the BBC overall and by BBC Children's and Education services.

- To prioritise online reach and engagement as that is central to continued delivery of value to audiences and the BBC's digital-first future, focusing on:
  - The number of active accounts using our products on average per week on BBC iPlayer, BBC Sounds and BBC News Online
  - The number of active accounts using BBC Online overall on average per week.

In addition, we will continue to set additional targets for iPlayer to further its contribution to the BBC following the iPlayer Public Interest Test in 2019.

The targets are set out in Table 2.

We have calculated the targets below to reflect the following additional considerations:

- Achievement of these targets does not just depend on the BBC, but on overall market trends and what other providers do and how successful they are, against a background of fast-moving audience changes
- Continued improvement to audience measurement systems.

Further, it remains more difficult now to predict with precision how media behaviours, and therefore our performance, may continue to evolve given the volume of providers in the market, all with their own trajectories and varying content offers from year to year. In addition, the availability of UK face-to-face fieldwork is reduced since the Covid-19 pandemic.

### **Looking ahead**

Delivery of these targets in 2024/25 will mean that the BBC will remain the top brand for media in the UK for adults overall by a margin of around 20 percentage points. The BBC will be the only UK brand in the top five for under 16s and 16-34s. BBC iPlayer and BBC Sounds will continue to be the largest UK offers in video streaming and audio streaming. BBC News will remain market-leading online.

During 2024/25 we will be looking to review the audience performance framework of the BBC with a view to having an updated framework in place for 2025/26. We will set this out in the Annual Plan for 2025/26 – to be published in March 2025.

**Table 2: Audience performance targets for 2024/25**

**ENSURE DELIVERY OF VALUE TO AUDIENCES OVERALL**

ADULTS	A VALUED HABIT WITH THE BBC			
	THE REACH OF THE BBC	Using the BBC 5+ days on average per week – %	Using the BBC 5+ hours on average per week – %	Using two BBC modes on average per week – %
Coming to the BBC on average per week – %	16+: 80-90%	16+: 60-65%	16+: 50-55%	16+: circa 60%

**MAINTAIN FOCUS ON KEY AUDIENCE CHALLENGES**

YOUNG ADULTS	THE REACH OF THE BBC	PERSONAL RELEVANCE	UNDER 16S	THE REACH OF THE BBC	THE REACH OF BBC CHILDREN'S / EDUCATION SERVICES
	Coming to the BBC on average per week – %	'BBC reflects people like me' – %		Coming to the BBC on average per week – %	Using BBC Children's / Education services on average per week – %
16-34: circa 70%	16-34: circa 50%			Under 16: 65-70%	Under 16: 45-50%

**PRIORITISE ONLINE REACH AND ENGAGEMENT CENTRAL TO CONTINUED DELIVERY OF VALUE TO AUDIENCES AND TO THE BBC'S DIGITAL-FIRST FUTURE**

OVERALL	BBC iPLAYER	BBC SOUNDS	BBC NEWS
Overall reach – average weekly active accounts	iPlayer reach – average weekly active accounts	Sounds reach – average weekly active accounts	News cross-product reach – average weekly active accounts
All: 23m+	All: 14.0m+	All: 5.0m+	All: 10.0m+

**ADDITIONAL TARGETS FOR iPLAYER TO FURTHER ITS CONTRIBUTION TO THE BBC FOLLOWING THE iPLAYER PUBLIC INTEREST TEST IN 2019**

BBC iPLAYER
iPlayer reach – average weekly active accounts
Under 35: 4.0m+
Perception of iPlayer – mean score / 10
16+ users: 8/10 and 16-34 users: 8/10
Average time spent per head per week – hours:minutes
All: 70 mins+

## Annex 2: The BBC's commitments to delivering its public purposes

The Charter sets out five Public Purposes for the BBC to promote. As the market in which the BBC operates evolves and our strategies develop it is important for the BBC to clearly set out how we intend to deliver these Public Purposes. In this section we set out how the BBC intends to promote our Public Purposes during 2024/25 across all our activities.

Last year Ofcom completed its review of the BBC's Operating Licence. We are implementing a modernised Operating Licence that – while retaining many quotas – is now more platform-neutral and outcome-focused, which will help the BBC adapt to changing audience demands and behaviour. The detailed commitments we are setting out below fulfil the transparency requirements that Ofcom has set in the new Operating Licence, and indeed in many cases go significantly further.

Clearly it is likely that a series or programme will contribute to multiple public purposes. For example, a programme may help audiences learn about a subject in an accessible, engaging, inspiring and challenging way (public purpose two); be creative, high quality and distinctive (public purpose three); and reflect, represent and serve specific or several of the diverse communities that make up the UK (public purpose four). In the tables below we have tried to avoid duplication and allocate our plans to the public purpose with the best overall fit.

We will report against these commitments in detail in our new Delivering Our Mission and Public Purposes report to be published alongside our 2024/25 Annual Report and Accounts.

## Public Purpose 1: To provide impartial news and information to help people understand and engage with the world around them

The BBC should provide duly accurate and impartial news, current affairs and factual programming to build people's understanding of all parts of the United Kingdom and of the wider world. Its content should be provided to the highest editorial standards. It should offer a range and depth of analysis and content not widely available from other United Kingdom news providers, using the highest calibre presenters and journalists, and championing freedom of expression, so that all audiences can engage fully with major local, regional, national, United Kingdom and global issues and participate in the democratic process, at all levels, as active and informed citizens.

### *What we will do to support impartial news and information in 2024/25*

#### *BBC Television & BBC iPlayer*

- The BBC's network TV stations will largely continue to provide their existing news schedules, with BBC One adding about 30 minutes with an extended *Breakfast* and *News at One* each weekday.
- Our news and current affairs content will be more easily discoverable on BBC iPlayer through prominent curation and will be regularly updated.
- We will continue early release of current affairs documentaries – such as *Panorama* – on iPlayer at the start of the day rather than waiting for linear transmission.
- We will continue to innovate on-demand and live coverage, building on the success of the earlier, live, BBC iPlayer broadcasts of *Question Time*.
- We will continue developing our reactive live news streams to carry breaking news, helping us reach the greatest TV audiences possible. These will be made available as appropriate through our website, BBC iPlayer and BBC News app.
- The UK feed of the News Channel will continue to serve UK audiences with coverage of major local, regional, national UK and global stories, with daytime and peak hours anchored from London and Salford. The News Channel will also offer even more choice to audiences across the world.
- As well as core coverage, the News Channel will further develop its live news, special programming and will make more use of content from our story streaming offer.
- We will continue to review the performance of the new channel, including research on audience reactions, to ensure that it continues to meet its requirements under the Charter, Framework Agreement and the Operating Licence.
- CBBC will continue to broadcast *Newsround* to young audiences, providing over 45 hours of news on TV and BBC iPlayer.

#### *BBC Radio & BBC Sounds*

- The BBC's network radio stations will continue to provide their existing news schedules providing news and current affairs for a range of audiences.
- Radio 1, 1Xtra and Asian Network will continue to provide news to their audiences through *Newsbeat* bulletins.
- Radio 2's *The Jeremy Vine Show* will ensure news and current affairs content features prominently in our daytime output.

- Radio 4's new schedule will continue to prioritise the news and current affairs output our audiences value. In particular, *The Media Show* will be extended from 30 minutes to an hour (with video highlights airing on BBC News at the weekends) and Radio 4's investigative news programme – *File on 4* – will be extended to 42 minutes.
- With the closure of separate programming on Radio 4 Long Wave in March 2024, Radio 4 Extra will broadcast the longer version of *Yesterday in Parliament*.
- Radio 5 Live will continue to report the most up to date live news coverage of the big stories in the UK and globally that affect our audience and give listeners a platform to engage with those that make the news, to ask questions directly to politicians and policy makers by continuing to be the BBC's voice of the UK.
- 6 Music will also provide regular Music News updates allowing listeners to hear directly from notable artists and musicians.
- Asian Network's news and current affairs will continue to reflect the most pressing issues affecting British Asians, with relevant content shared via social media to reach the widest possible audience. A new, irreverent weekly chat show will combine candid discussion and debate around the latest trending stories in young British Asians' timelines.
- BBC Sounds will continue to provide regularly updated on-demand access to BBC News broadcasts on our radio stations as well as daily or weekly news and current affairs podcasts such as *Newscast* and *Americast*, and more reactive podcasts such as *Ukraineicast* and specialist titles shedding light on under-represented communities, such as *Access All*.
- Our news content will continue to be easily discoverable on BBC Sounds through prominent curation of our speech stations and on-demand news content, such as the prominently placed *Latest News Playlist* rail and News being one of the 12 key categories on the Sounds homepage.

#### *BBC Online*

- Online the BBC will continue to provide daily news and analysis for all audiences.
- We will continue to grow our streaming offer, bringing the most important stories to audiences live. The dedicated live and breaking news pages team will continue to be complemented by our live streaming news offer, for reporting on critical events.
- We will implement plans to serve weekend audiences better.
- We will launch a new brand to bring more analysis online.
- We will expand formats such as newsletters to reach audiences in new ways.
- Newsround's online output will focus on high production-value 'explainer' content, which has long-tail value for young audiences and in classrooms
- Recognising the growth of TikTok and other short form video services, BBC News will seek to grow its brand with younger audiences across these apps while developing routes back to BBC products.
- The BBC will continue to provide links to third parties in its online news stories in order to provide transparency to audiences about sources, attribution where the story is derived from another news source, and further information where useful. Relevant third parties will include media organisations, social media, government or regulatory bodies and other organisations. We will continue to focus on the quality and editorial relevance of such links.

## Public Purpose 2: To support learning for people of all ages

The BBC should help everyone learn about different subjects in ways they will find accessible, engaging, inspiring and challenging. The BBC should provide specialist educational content to help support learning for children and teenagers across the United Kingdom. It should encourage people to explore new subjects and participate in new activities through partnerships with educational, sporting and cultural institutions.

### *What we will do to support learning in 2024/25*

#### *Formal learning*

- *Tiny Happy People* will continue to support the parents and carers of 0-4 year olds with language acquisition tips and support. Across 2024/25 our focus will be on reaching parents in both formal and informal settings to improve awareness of the service and its impacts. The highlight is a new partnership with ASDA supermarkets, who will host *Tiny Happy People* drop-in sessions with early years' professionals and BBC talent across their store network.
- In BBC Bitesize's 25<sup>th</sup> year, we will continue to improve the service as the 'go to' free-to-use education destination for 4-16 year olds by:
  - Rolling out more of the exam style quizzes introduced last year.
  - Releasing further Bitesize GCSE Podcasts on Sounds for Physics and Chemistry.
  - Developing personalisation and functionality to improve content discovery, content recommendation and self-curation.
- CBBC will continue the Bitesize Learning Zone during term-time mornings, with programmes also available on BBC iPlayer. Within this zone we will broadcast at least 45 hours of formal Education content, supplemented with additional factual programmes.
- We will run three major educational campaigns for children in 2024/25:
  - *500 Words* – our hugely popular writing competition, which will return in the autumn.
  - *Micro:bit the next gen* will support the 90% of schools that have received classroom Micro:bit kits and the Micro:bit Educational Foundation will work with the Office of National Statistics to launch a mass participation Playground surveys.
  - *Super Movers for Every Body* will see us work with the Premier League and Paralympics GB to support participation in sport.
- Following our recent announcement confirming the future of the BBC Orchestras and Singers, each ensemble has been tasked to put learning at the heart of its operation. We will have a pan-BBC programme of ensemble learning provision which will be delivered locally by each group. This year BBC Ten Pieces has been relaunched in partnership with BBC Teach, Music for Youth and the Associated Board of the Royal Schools of Music. We are also developing a nation-wide mentoring programme for teenage musicians focussing on areas of SED need in partnership with the charity Awards for Young Musicians. Over the next year we will develop a

choral development programme with the BBC Singers working in partnership with the VOCES8 Foundation.

- BBC Teach will continue its support for key BBC-wide educational campaigns, including *500 Words*, *BBC Young Reporter* and *CBeebies Musical Storyland* alongside the BBC Philharmonic Orchestra, and new campaign *Planet Create*, which highlights the educational opportunities of creativity through the eyes of top BBC talent.
- BBC Teach will continue to produce *Live Lessons* marking key calendar moments for primary schools, with programmes for (amongst others) Anti-Bullying Week, Safer Internet Day and World Book Day. These high-quality and interactive programmes support teachers with content for communal learning and hard-to-teach topics, utilising BBC brands and talent that engage children.

#### *Adult skills*

- We will continue to partner with other specialists in the industry to support ideas, talent, skills and businesses across the UK. Our priorities for 2024/25 are to support:
  - Promising producers in the Nations and English regions;
  - Companies with diverse leadership;
  - Companies in genres where we have limited supply; and
  - Off-air talent through training schemes, bursaries and knowledge-sharing screen masterclasses.
- The BBC Philharmonic has a refreshed partnership with the Royal Northern College of Music to support talent development in the orchestral sector, including performance and production talent development opportunities, and with Radio 3 production.
- Radio 3 will deliver the second iteration of BBC Open Music, which brings 30 creatives and musicians of all genres, styles and backgrounds from across the UK to the BBC as staff trainees. The scheme is designed to develop new skills whilst exploring collaborations and ideas across orchestral and classical music broadcasting at the BBC.
- As part of the 2024 Proms season:
  - Open Music trainees will gain programming and production experience, through the delivery of the late-night Saturday Glasshouse Prom in partnership with *BBC Introducing* and Concourse activity.
  - Open Music trainees will act as staff across relaxed proms in marketing, social media and assistant concert managing
- BBC Sounds Audio Lab returns for its third year as a podcast development programme designed to support the next generation of podcasters and audio creators.

#### *Informal learning*

- CBeebies will bring innovative learning content to pre-schoolers through new series, which will be based around coding concepts and originates from the makers of *Numberblocks* – the CBeebies series which has done so much to foster an understanding of maths in very young children.
- Radio 1 will run an outreach programme tailored to the needs of young people in Luton ahead of Radio 1's Big Weekend in May.

- Radio 2 will continue to support the BBC Young Chorister Of The Year competition.
- We will also support informal learning through our vast range of programming on different subjects in ways viewers and listeners will find accessible, engaging, inspiring and challenging.
- While all genres can and do contribute to this purpose, those that do so most directly are our arts, current affairs, documentaries, factual entertainment (e.g. cooking and craft), history, music, natural history, religion, and science programmes. For further details please see our commitments for Public Purposes 3 and 4.

## Public Purpose 3: To show the most creative, highest quality and distinctive output and services

The BBC should provide high-quality output in many different genres and across a range of services and platforms which sets the standards in the United Kingdom and internationally. Its services should be distinctive from those provided elsewhere and should take creative risks, even if not all succeed, in order to develop fresh approaches and innovative content.

### *What we will do to support distinctive output and services in 2024/25*

#### *BBC Television & BBC iPlayer*

##### Original output produced in the UK

- The commissioning and broadcast of a wide range of UK programming is a vitally important part of the BBC's delivery of the most creative, high-quality and distinctive output.
- BBC One, BBC Two and BBC Three will broadcast a broader range of genres in peak time than comparable channels.
- We will continue to comfortably exceed Ofcom's quotas for original UK productions on all our network TV channels.
- First-run UK programming is particularly important to the BBC's innovation, creative ambition and risk-taking. In 2024/25, across all our network TV channels (excluding our news channels, overnight news simulcasts and national / regional opts) and BBC iPlayer we will broadcast about 7,765 hours of first-run programmes, including around:
  - 4,500 hours on BBC One
  - 2,600 hours on BBC Two
  - 200 hours on BBC Three
  - 125 hours on BBC Four
  - 245 hours on CBBC
  - 95 hours on CBeebies
- The only channels where we have reduced our commitment for hours of first-run commissions are CBBC and CBeebies, each with 5 fewer hours (2% and 5% fewer hours respectively). This reflects the continued need for Children's content to have high production values to cut through strong international programming from global streamers and the continuing power of social media and YouTube.
- In total this is only 10 fewer hours (0.1%) of first-run commissions than we committed to in 2023/24, reflecting the ongoing pressure to the BBC's finances and the increasing cost of programming. It is also important to note that 2024 is a high-sports year, with both major events – the Olympics and the Men's Euros – taking place in western Europe and therefore with significant coverage in daytime and peak viewing times.
- Acquisitions will continue to make up a very small proportion of the BBC's spend, broadcast hours or on BBC iPlayer. Where we acquire programmes we will do so to deliver a broad range of programming across our broadcast TV channels and BBC

iPlayer to meet audience needs and expectations. Some titles may be acquired to help attract underserved audiences to the BBC and to introduce them to BBC-commissioned programmes. Our acquisitions will be distinctive and cover a wide range of genres. As with all our programmes we will measure the performance of these acquisitions with different audience groups and their success in driving viewing and activations in order to ensure value for all audiences.

- We will continue to evolve BBC iPlayer. As well as being the best place to watch or catch-up on our latest shows, we will enhance user choice and deliver greater value by featuring more programmes beyond 12 months. We will use older programmes to augment newer programming and to provide a stronger and more rounded offering in each of our sub-genres. BBC iPlayer will continue to offer the broadest range of programmes.
- Given the vast range of programmes across the broadest range of genres, we will ensure that viewers can discover programmes on BBC iPlayer through the use of key genre categories, channel brands to guide viewers to content, improved search and recommendations (including from across the BBC's online portfolio), and editorially curated and algorithmically generated rails.

#### *Arts & Music*

- We will make about 2,000 hours of Arts & Music programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,500 hours will be broadcast on TV and 500 hours just available on BBC iPlayer.
- About 200 hours of these hours will be acquisitions (including performances from a range of UK venues), of which about 150 hours will be broadcast on our TV channels and 50 hours available only on BBC iPlayer.
- We will broadcast about 220 hours of first-run Arts & Music programming across BBC iPlayer and channels. As set out in our recent Annual Plans we have been reducing the volume of first-run programming on BBC Four to focus on making a smaller number of higher-value Arts & Music programmes for BBC Two.
- Our Arts & Music programming will serve a wide range of audiences. We will continue to serve our heartland audience with new programmes such as *Secrets of the National Trust* (Blast! Films South), *Extraordinary Portraits* (Chatterbox Media), *Fake or Fortune* (BBC Studios) and *Elizabeth Taylor - Rebel Superstar* (Passion Pictures). Simon Schama returns to investigate key post-war moments in British
- .
- We will demonstrate our creative ambition with new in-depth titles, a three-part series on *Mozart* (72 Films Limited) and *The Talented Mr Philbrick* (Blue Ant Media).
- We are also launching a new strand – *In My Own Words* (various producers) – of six single films featuring leading British cultural figures looking back their lives and careers.
- Music will continue to be an essential part of BBC programming including *Glastonbury* (BBC Studios), *The Proms*, *Later with Jools* (BBC Studios), and a new film of Benjamin Britten's *Curlew River* (Ad Lib).
- BBC Four will continue to be the home of performance with weekly world-class programmes from the worlds of theatre, dance and classical music including Franz

Lehar's *The Merry Widow* from Glyndebourne, coverage of competitions such as the *Leeds International Piano Competition* and *Young Musician of the Year* from Cardiff.

#### *Children's programmes*

- Across CBBC, CBeebies and BBC iPlayer we will make about 10,500 hours of Children's programming available, of which about 8,100 hours will be broadcast on TV and 2,400 hours available only on BBC iPlayer. About 340 hours will be first-run originations across a broad range of genres.
- Of this the vast majority (about 70%) will be BBC commissions, with about 3,200 hours of acquisitions (2,400 being titles broadcast multiple times on TV and a further 800 hours available only on BBC iPlayer).

#### *CBBC*

- CBBC will broadcast a broader range of genres than other children's television channels.
- Across TV and BBC iPlayer, CBBC will provide about 5,500 hours of programming, of which about 3,600 hours will be broadcast on TV and 1,900 hours just available on BBC iPlayer. About 245 hours will be first-run originations across a broad range of genres.
- In particular, CBBC will broadcast about:
  - 1,800 hours of Children's Drama across TV and BBC iPlayer, of which about 1,000 hours will be on TV and 800 hours available only on BBC iPlayer. About 60 hours will be first-run. This will comprise about 16 originated Children's Drama series, including new titles such as *Crongton* (New Pictures), *Pickle Storm* (Black Dog Television) and *High Hoops* (Can Can Productions) and returning favourites such as *Malory Towers* (King Bert / Wildbrain), *The Dumping Ground* (BBC Studios Kids & Family), *Jamie Johnson FC* (Short Form Film) and *Phoenix Rise* (BBC Studios Kids & Family).
  - 1,100 hours of Children's Factual content across TV and BBC iPlayer, of which about 800 hours will be on TV and 300 hours available only on iPlayer. About 60 hours will be first-run. This will comprise about 10 originated Children's Factual series, including new commission *Brilliant Bikers* (Big Deal Films) exploring what it takes to be a BMX champion racer. There will also be new seasons of our most successful factual titles including *Blue Peter* (BBC Studios Kids & Family), *Deadly 60* (BBC Studios), *Horrible Histories* (Lion TV), *My Life* (various producers), *One Zoo Three* (True to Nature) and *Operation Ouch!* (Objective Media Group), as well as daily *Newsround* bulletins.
  - 250 hours of Children's Entertainment content across TV and BBC iPlayer, of which about 200 hours will be on TV and about 50 hours available only on BBC iPlayer. About 60 hours will be first-run. This will comprise about 6 originated Children's Entertainment series, including new commission *Cooking Buddies* (Jamie Oliver Productions), and returning favourites such as *Saturday Mash Up* (BBC Studios Kids & Family) and *Game On Grandparents* (Electric Robin).

- 45 hours of Children's formal education content across TV and BBC iPlayer, all of which will be broadcast as part of the CBBC Bitesize Learning Zone and available on BBC iPlayer.

### *CBeebies*

- CBeebies will broadcast a broader range of genres than other children's television channels.
- Across TV and BBC iPlayer, CBeebies will provide about 5,000 hours of programming, of which about 4,500 hours will be broadcast on TV and 500 hours just available on BBC iPlayer. About 95 hours will be first-run, with about 24 first-run originated titles across a broad range of genres, reflecting our investment in diverse, high-quality and impact programming.
- This will include new titles such *Nikhil & Jay* (CAKE / King Banana TV / Paper Owl Films), *Fred & Pete's Art Tales* (Screen Glue) and *Mojo Swaptop*s (Blue Zoo / Tararaboom); as well as returning favourites such as *Something Special* (BBC Studios Kids & Family), *Dog Squad* (Hello Halo Kids) and *Hey Duggee* (Studio AKA).
- CBeebies will continue to lead the industry on commissioning diverse content including *Nikhil & Jay*, *Something Special*, *I Can Do It, You Can Too* (Common Story), *Maddie + Triggs* (Turnip + Duck) and *Time for School* (Sixth Sense Media).

### *Comedy*

- We will continue to invest in comedy across the whole of the UK, as well as investing in new writers and talent.
- We will make about 2,400 hours of Comedy programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,200 hours will be broadcast on TV and about 1,200 available on BBC iPlayer.
- About 200 hours of these hours will be acquisitions, of which about half will be broadcast on our TV channels and half available only on BBC iPlayer.
- We will broadcast about 100 hours of first-run Comedy programming across BBC iPlayer and channels.
- We will continue to serve a range of audiences for comedy by commissioning and broadcasting a combination of new titles, returning favourites for families and for all age groups, and ground-breaking comedies. These include:
  - New first-run commissions such as *Ludwig* (Big Talk Studios) and *Spent* (Various Artists).
  - Returning favourites such as *Am I Being Unreasonable?* (Boffola Pictures), *The Outlaws* (Big Talk Studios), *Here We Go* (BBC Studios) and *Inside No. 9* (BBC Studios).
- Our comedies will demonstrate our commitment to diversity – such as *Man Like Mobeen* (Tiger Aspect / Dice Roll Productions), *Avoidance* (Ranga Bee), *Black Ops* (BBC Studios / Mondo Deluxe) and *We Might Regret This* (Roughcut Television) – and making brilliant comedy across the whole of the UK – such as *Mammoth* (BBC Studios) in Wales, *Dinosaur* (Two Brothers Pictures) in Scotland, *The Outlaws* (Big Talk Studios) in Bristol and *Alma's Not Normal* (Expectation Entertainment) in Bolton.
- There will be distinctive acquisitions such as new seasons of *Colin From Accounts* and the new series *St. Denis Medical*.

### *Documentaries and other specialist factual*

- We will make about 3,000 hours of documentaries and other specialist factual (such as business and finance) programmes available for our audiences across our TV channels and BBC iPlayer, of which about 1,800 hours will be broadcast on TV with about 1,200 hours available only on BBC iPlayer.
- About 250 of these hours will be acquisitions, of which about half will be broadcast on our TV channels and half available only on BBC iPlayer.
- We will broadcast about 160 hours of first-run documentaries and other specialist factual programming across BBC iPlayer and our channels.
- This will include:
  - Returning favourites such as *Ambulance* (Dragonfly Film and Television Productions), *Murder 24/7* (Expectation Entertainment), *Forensics: The Real CSI* (Blast! Films) and *Parole* (Raw TV).
  - New first-run documentaries such as *Family 23: Our Cure for Alzheimer's* (Expectation Productions) and *Zara McDermott: Inside Ibiza* (Summer Films).
  - Documentaries exemplifying our commitment to diversity – such as *Clive Myrie: Caribbean Adventure* (Alleycats Films Limited), *Liz Carr: Better Off Dead* (Burning Bright Productions) and *Freddie Flintoff: Field of Dreams on Tour* (South Shore Productions).

### *Drama*

- We will make about 6,000 hours of Drama programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,000 hours will be broadcast on TV with 5,000 hours of boxsets (including previous series) available only on BBC iPlayer.
- About 1,000 hours of these hours will be acquisitions, of which about 200 hours will be broadcast on our TV channels and the remainder available on BBC iPlayer.
- We will broadcast about 350 hours of first-run original drama across our channels and BBC iPlayer. This is 13% fewer hours than last year's commitment, largely reflecting the cancellation of *Doctors*, itself a result of changes in viewing patterns, ongoing pressure on the BBC's finances and the increasing cost of programming.
- The BBC will continue to prioritise distinctive, high-quality drama working with the very best new and established on- and off-screen talent. This includes:
  - Returning favourites such as *Strike: The Ink Black Heart* (Brontë Film and Television), *SAS Rogue Heroes* (Kudos Film and Television), *Showtrial* (World Productions), *Sherwood* (House Productions), *The Gold* (Objective Media Group), *The Responder* (Dancing Ledge Productions), *Ten Pound Poms* (Eleven) and *Wolf Hall: The Mirror and the Light* (Playground and Company Pictures).
  - Exciting new titles such as *Nightsleeper* (Euston Films), *The Jetty* (Firebird Pictures), *The Listeners* (Element Pictures), *The Split Up* (Northern Sister / Little Chick) and *Dope Girls* (Bad Wolf / Sony Pictures Television).
  - As well as new series of family favourites *Doctor Who* (produced by Bad Wolf with BBC Studios for the BBC, and Disney Branded Television), *Death In Paradise* (Red Planet Pictures), *Call the Midwife* (Neal Street Productions), *Silent Witness* (BBC Studios) and *Shetland* (Silverprint Pictures).

- Titles that demonstrate the BBC's commitment to diversity including *This Town* (Kudos Film & Television / Nebulastar / Mercury Studios / Stigma Films), *Virdee* (Magical Society), *Reunion* (Warp Films), *Mr Loverman* (Fable Pictures) and *The Split Up* (Northern Sister / Little Chick).
- Titles that demonstrate the BBC's commitment to authentic representation and portrayal across the UK, including *Blue Lights* (Two Cities Television) in Northern Ireland, *Nightsleeper* (Euston Films) in Scotland, *This Town* (Kudos Film & Television / Nebulastar / Mercury Studios / Stigma Films) in Birmingham, *Lost Boys & Fairies* (Duck Soup Films) in Wales, *Virdee* (Magical Society) in Bradford, and *The Responder* (Dancing Ledge Productions) in Liverpool.
- New distinctive acquisitions such as *Tokyo Vice*, *King & Conqueror*, *Miss Austen*, *Marie Antoinette*, *Rebus*, *Interview with the Vampire*, *Moonflower Murders* and *Mayfair Witches*.

#### *Entertainment / Factual Entertainment*

- We will make about 5,700 hours of Entertainment and Factual Entertainment programming available for our audiences across our TV channels and BBC iPlayer, of which about 3,500 hours will be broadcast on TV with 2,200 hours available only on BBC iPlayer.
- About 200 hours of these hours will be acquisitions, of which 100 will be broadcast on our TV channels and the remainder available only on BBC iPlayer.
- We will broadcast about 850 hours of first-run original entertainment and factual entertainment content across our channels and BBC iPlayer. This is 15% fewer hours than last year's commitment with the majority of this change reflecting the BBC's commitment to creating high-impact content amid ongoing pressure on the BBC's finances and the increasing cost of programming.
- This will include:
  - New series such as *The Osbourne's Sharon and Ozzy Home to Roost (Expectation)*.
  - Returning favourites for a wide range of audiences including *Race Across the World* (Studio Lambert Associates), *Strictly Come Dancing* (BBC Studios), *The Traitors* (Studio Lambert), *The Apprentice* (FremantleMedia / Naked Productions), *Ru Paul's Drag Race UK* (World of Wonder), *Rap Game* (Naked West), *Sort Your Life Out* (Optomen Television), *Glow Up* (Wall to Wall), *Gladiators* (Hungry Bear Media) and *Alan Carr's Picture Slam* (Objective Scotland).

#### *History*

- We will make about 650 hours of History programming available for our audiences across our TV channels and BBC iPlayer, of which about 400 hours will be broadcast on TV with 250 hours available only on BBC iPlayer.
- About 20 hours of these hours will be acquisitions broadcast on our TV and available on BBC iPlayer.
- We will broadcast about 30 hours of first-run History programming across BBC iPlayer and channels. This is 10 fewer hours than last year's commitment, reflecting

natural variation in commissioning patterns as well as the ongoing pressure on the BBC's finances and the increasing cost of programming.

- This will include:
  - New series on a range of historical subjects including *D-Day: The Unheard Tapes* (Wall to Wall), *David Dimbleby: Monarchy* (The Garden Productions) and *The Zelensky Show* (72 Films) and *Secrets and Spies: A Nuclear Game* (BBC Studios).
  - Returning audience favourites *Who Do You Think You Are?* (Wall to Wall South), *A House Through Time* (Twenty Twenty Productions) and *Digging for Britain* (Rare TV).

### *Religion*

- We will make about 240 hours of Religious programming available for our audiences across our TV channels and BBC iPlayer, of which about 140 hours will be broadcast on TV with 100 hours available only on BBC iPlayer.
- We will broadcast about 70 hours of first-run Religious programming across BBC iPlayer and our TV channels.
- This includes programmes covering a wide range of religions such as:
  - Long running strands such as *Songs of Praise* (CTVC), *Sunday Morning Live* (Tern Television Productions), *Celebration Kitchen* (Cactus TV) and *Pilgrimage* (CTVC).
  - New programmes such as *Big Zuu Goes to Mecca* (Acme TV), *Sikh Warriors* (Milk and Honey Productions) and *My Big Bar Mitzvah* (True Vision Productions).

### *Science / Natural History*

- We will make about 1,500 hours of Science and Natural History programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,000 hours will be broadcast on TV with 500 hours available only on BBC iPlayer.
- About 50 hours of these hours will be acquisitions, of which about 30 hours will be broadcast on our TV channels and 20 hours available only on BBC iPlayer.
- We will broadcast about 130 hours of first-run Science and Natural History programming across BBC iPlayer and channels. This year's commitment has increased by 50 hours as *Countryfile* is now categorised under the science and natural history genre rather than factual entertainment.
- This will include:
  - Natural history programmes, including favourites such *Springwatch* (BBC Studios), *Our Changing Planet: Restoring Our Reefs* (BBC Studios) and *Countryfile* (BBC Studios), and new programmes such as *Asia* (BBC Studios), *Big Cats 24/7* (BBC Studios) and *Mammals* (BBC Studios).
  - Science programmes, including returning favourites *Secret Genius of Modern Life* (BBC Studios Scotland), *Inside the Factory* (Voltage TV Productions) and *Sky at Night* (BBC Studios Scotland) and new commissions such as *Inside Our Minds* (BBC Studios).

## *Sport*

- We will make about 1,580 hours of Sport programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,560 hours will be first-run on TV and about 20 hours will only be available on BBC iPlayer. The volume of sports reflects the sports calendar and the rights for TV broadcasts of Sport held by the BBC.
- The BBC will be broadcasting some of the year's greatest sporting events – including the Men's Euros 2024 from Germany, the Olympics from Paris, the Six Nations Championships, Wimbledon, the FA Cups and the Women's Super League.
- BBC iPlayer and the BBC Sport website will stream live coverage from approximately 30-40 different sports during the year, including cycling, rowing, and winter sports.

## *BBC Radio & BBC Sounds*

- Our commitments for 2024/25 prove that the audio services we provide are truly distinctive with the unrivalled range and volume of music played by BBC Radio; our commitment to high-quality live and specially recorded music; the range, quantity, and quality of our speech content and the broadest range of sports.

### Music on BBC Radio and BBC Sounds

#### *Breadth of music across BBC radio and BBC Sounds*

- Our music stations will continue to play an unrivalled and vast range and volume of tracks, from specialist music across genres to mainstream music, surfacing artists and works from different decades and spotting new talent.
- We will broadcast more specialist music than any comparable stations, with Radio 1 and Radio 2 broadcasting about 4,500 hours.
- 1Xtra will continue to showcase contemporary Black music, in particular new and live music, and act as a champion for new and emerging UK acts.
- Radio 3 will start the year with a refreshed schedule, emphasising distinctiveness and creative ambition with a diverse range of programmes unlike anything available elsewhere. These include new programmes such as weekday afternoon *Classical Live*, nightly jazz programme *Round Midnight* and *Earlier...with Jools Holland*; as well as classical music related speech programming such as *The Land Without Music?*, Nicola Benedetti exploring the Edinburgh International Festival and *Music on the Frontline* with Clive Myrie.
- 6 Music will continue to broadcast a wide range of alternative and distinctive music.
- Asian Network will continue to provide a range of music from established and rising British Asian artists from across the UK, from UK Bhangra to Asian Drill and beyond. Asian Network will also reflect our audiences' love of Bollywood music with a vote to find their favourite song of the 90s.
- We will continue to evolve our digital music offer in Sounds, focussing on a clearer, simpler offer centred around key Network music brands and talent, expanding the availability for a number of these brands from 30 days to 12 months. This will help make the broadest range of music easily discoverable. This includes our proposals for

developing Sounds-only streams including adding new content to Radio 1 Dance and three new services linked to Radio 1, 2 and 3, music mixes covering a wide range of genres and seasons, and music podcasts celebrating artists and pivotal moments in the history of UK music. BBC Sounds will stop curating content for its BBC Radio 1 Relax music stream.

#### *Live and specially recorded music*

- Radio 1 will broadcast at least 175 live or specially recorded performances, including:
  - Traditional sessions and live lounges.
  - Chilled *Piano Sessions*.
  - *BBC Introducing* performances from UK festivals, including Radio 1's Big Weekend in Luton.
  - Live DJ sets at Radio 1's *Dance Weekend: Ibiza*.
- Radio 1 will also introduce new programmes including:
  - A flagship specialist music programme with live sessions and artist interviews hosted by Jack Saunders in April 2024.
  - A new dance show hosted by Arielle Free.
  - A programme presented by Sian Eleri focused on new and emerging talent.
- 1Xtra will broadcast weekends taking a deep dive into hip-hop, R&B and AfroSounds, as well as a special Dancehall Weekender featuring interviews and live music sessions recorded in Jamaica.
- Radio 2 will broadcast about 68 hours of the most distinctive, creative and high-quality live music sessions, including:
  - *Piano Room* sessions.
  - *Radio 2 in Concert*.
  - *Sunday Night is Music Night* specials.
  - *Radio 2 in the Park*.
- Radio 3 will broadcast at least 440 live or specially recorded performances, including at least 25 newly commissioned musical works. This will include live and specially recorded performances from festivals across the country such as:
  - The 75<sup>th</sup> Aldeburgh Festival in June;
  - The Huddersfield Contemporary Music Festival in the autumn; and the Edinburgh International Festival throughout the summer; and
  - The 8-week season with 73 Proms from the Royal Albert Hall, and Proms residencies and concerts across the UK.
- 6 Music will continue to feature live music through coverage of events such as the 6 Music Festival, Glastonbury and All Points East.

#### Speech-based programming on BBC Radio and Sounds

- The BBC will continue to broadcast and make available the very best range, quantity, and quality of speech content, including genres like comedy and drama, that no other radio stations offer.
- Consistent with the last two years, we commission the very best of speech content that is suitable for both radio and on-demand audiences.
- Given the wide range of our speech-based programmes, we will ensure that listeners can discover programmes on BBC Sounds through the use of the dial of radio

stations, key genre categories, Back To Back Sounds (our curated playlists of related programmes, including for news, sport, comedy, and other subjects), improved recommendations (including from across the BBC's online portfolio) and editorially curated and algorithmically generated rails.

### *Arts & Culture*

- Radio 2 will broadcast 110 hours of new or first-run arts programming, including *Elaine Paige on Sunday* and *The Radio 2 Book Club*.
- Radio 3 will broadcast series exploring the current state of classical music in the UK in *The Land Without Music?*, the Edinburgh International Festival and *Music on the Frontline* with Clive Myrie.

### *Comedy*

- BBC Radio and BBC Sounds (excluding Radio 4 Extra) will broadcast about 225 hours of first-run comedy programming.
- Radio 4 will broadcast about 145 hours of first-run comedy, including longstanding audience favourites, a new late night comedy slot at 11pm and will also champion new and diverse comedy voices with new commissions, such as:
  - *The Many Wrongs of Lord Christian Brighty*, a Regency era sitcom about a hedonistic playboy who has ruined many lives and tries to make amends, which amassed over 200 million views on Tik Tok and Instagram.
  - A new podcast called *No Room* created by Michael Spicer.
  - *Rum Punch* written in the black sitcom tradition will go to series.
  - Working class Scottish Comedians Scott Agnew and Gary Little with autobiographical stand-up series.
  - *Parish Matters*, a sketch show set in Northern Ireland made by a Northern Irish producer and written and performed by Northern Irish and Irish talent.
- Radio 5 Live will feature about 80 hours of comedy programme the *Elis James and John Robins Show*, where the duo bring laughs and top-quality content every week. About 40 hours will be broadcast on Radio 5 Live with the remainder released on BBC Sounds.
- Radio 4 Extra will also broadcast about 1,400 hours of classic comedy from the BBC's archives, including replays of *Goons*, *Hancock*, and *On the Hour*, as well as narrative repeats from Radio 4.

### *Documentaries*

- BBC Radio will provide over 1,700 hours of documentaries, informative speech and speech features across a broad range of genres, which will also be available on BBC Sounds.
- Radio 1 will broadcast at least 50 episodes of informative and educational speech content comprising about 100 new hours including Radio 1's *Life Hacks* and podcasts. Specialist music programmes will offer deep dives into the creative process, hearing first-hand from artists and producers.
- 1Xtra will broadcast at least 70 episodes of distinct speech content which reflects the lived experiences of young black Britain, comprising about 80 hours, of which

about 50 hours will be new. This will include 1Xtra Talks, documentaries, and programming celebrating key moments or anniversaries in black music and culture.

- Radio 2 will broadcast about 180 hours of documentaries, of which 120 hours will be first-run. These will include *The Power of Jazz*, a deep dive into the history of jazz music produced by BBC Scotland; *21<sup>st</sup> Century Folk* returns with listeners paired with songwriters, to tell the musical stories of their life on a given theme; *National Album Day* will celebrate Great British Bands and the station will broadcast a special chart to reflect this in October.
- Radio 3 will broadcast about 375 hours of documentaries with 275 of those hours being first-run programming. This will include programmes on range of arts and cultural topics such as *Odes to Joy* celebrating the bicentenary of Beethoven's 9<sup>th</sup> Symphony, *A Most Queer House* explaining the history of the Hammersmith's building and how it became a haven for creative members in the Gay community, *In Search of Negritude* depicting how Paris and the 1950s Francophile world offered a distinct idea of what it meant to be Black and *Cathedral Music in Crisis* delving into the crisis cathedrals and their linked schools are facing across Britain regarding the choral music tradition. This is significantly more than Radio 3's commitment for 2023/24. This reflects a review of Radio 3's output in the context of the transparency conditions in the new Operating Licence as documentaries on "arts and cultural topics" and including "programmes to help audiences develop their understanding of music". As such, we are now including programmes such as *Composer of the Week* in this category.
- Radio 4 will broadcast about 500 hours of documentaries, of which about 300 hours will be new first-run documentaries. While still above the quota from the previous Operating Licence, this is 100 hours lower than our commitment in 2023/24 reflecting the need to concentrate on high-impact content that delivers value for audiences. Radio 4's documentary programming for 2024/25 will include: *About the Boys* where Catherine Carr investigates dilemmas facing young men, *Chinese Whispers* where Gordon Corera uncovers the history of China's recent rise, and *Buried 2 – The Last Witness* with the award-winning *Buried* team returning with a character-driven investigation into a toxic chemical leak in rural Wales and the attempts for years to cover it up.
- 5 Live will broadcast about 12 hours of new documentaries across a wide range of subjects, including *Where is George Gibney?* and *The Players Channel* where Premier League footballers talk candidly about life on and off the pitch, and the return of series such as *I'm Not a Monster*, and the *Gangster* podcast.
- 6 Music will broadcast about 520 hours of a range of speech-based features across a wide range of subjects, including '*Deep Dive Into...*' essays and the '*First Time with...*' interview series.

### *Drama*

- BBC Radio will remain the home of audio drama in the UK. Excluding Radio 4 Extra, we will broadcast about 480 hours of drama programming, of which over 252 hours will be first-run.
- Radio 3 will broadcast about 70 hours of drama, with about 30 hours being first-run. These dramas will cover a broad range of subjects including:

- George Bernard Shaw's play, *Saint Joan of the Anthropocene*, about Joan of Arc reset in the age of Climate Change activists.
- An adaptation about the personal tragedy that inspired playwright Terence Rattigan to write his play *The Deep Blue Sea*, but no longer in the heterosexual setting he felt obliged to create for it in 1950s Britain.
- Shakespeare's dark fairy tale, *Cymbeline*, of British national identity that has been given an exciting contemporary treatment in a Cardiff-based production.
- Radio 4 will broadcast about 410 hours of distinctive, high-quality drama, of which 222 hours will be first-run. This will include:
  - Neil Gaiman's book *The Truth is a Cave in the Black Mountains*.
  - The celebration and comparison of two 20<sup>th</sup> century literary greats Kafkaesque and Orwell.
  - *Faith, Hope & Glory*, a six-part series on the West Indian migrant story in the 1970s.
  - A three-part drama called *Bat Girls* about a Bradford Asian girls' cricket team.
  - *Never Give Up*, a drama series about mediation, set and made in Glasgow.
  - A Limelight medical drama, *The Specialist*, set and made in Wales.
  - New dramatisations of Charles Dickens' *Hard Times*, *Little Dorrit* and *Our Mutual Friend*.
- Radio 4 Extra will also broadcast about 1,100 hours of classic drama, poetry and readings from the BBC's archives, including dramas such as *Poirot*, *Marple* and *Sherlock Holmes*.

### *Religion*

- BBC Radio will broadcast over 400 hours of religious programming across our stations and covering a wide range of faiths.
- Radio 2 will broadcast about 185 hours of new religious output, including weekly core strand *Good Morning Sunday*, produced in Salford which embraces faith and belief from across the UK; daily *Pause for Thought*; and a special evening of music and reflection to mark Good Friday with *At the Foot of the Cross*.
- Radio 3 will broadcast about 110 hours of religious output, with about 60 hours being first-run. This will include:
  - *Easter and Christmas Across Europe* – two days of live music in collaboration with the EBU bringing performances from countries in Europe, and Australia and Canada.
  - *Weekly Choral Evensong* live from cathedrals, churches and chapels across the UK, supplemented with the night service of Compline (Monday evenings) specially recorded for the six weeks of Lent and four weeks of Advent.
- Radio 4 will broadcast about 110 hours of religious programming, of which 98 hours will be first-run. This will include *A Festival of Nine Lessons and Carols* to celebrate Christmas, *Prayer for the Day* which supports prayers from a range of religions and Radio 4's weekly *Sunday Worship* from church services across the UK.
- With the closure of separate programming of Radio 4 Long Wave in March 2024, Radio 4 Extra will broadcast *The Daily Service*, representing about 60 hours of religious programming.

- Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.

#### *Social action campaigns / special seasons*

- BBC Radio will continue to provide and participate in social actions campaigns and broadcast special seasons.
- Radio 1 will run an outreach programme tailored to the needs of young people in Luton ahead of Radio 1's Big Weekend.
- Radio 1 will also partner with Comic Relief to build awareness around the initiative and raise funds.
- Radio 1Xtra's Future Figures will continue to shine a spotlight on exceptional individuals and organisations who are making history in the Black community.
- Radio 1Xtra will highlight stories from those awarded grants as part of Children In Need's We Move Fund, which aims to empower Black children and young people through the Youth Social Action.
- Radio 1Xtra will continue its partnership with Wireless Festival, broadcasting backstage from the event in July.
- Radio 2 will launch a DIY SOS project around the Radio 2 In The Park festival and support the BBC's Children In Need fundraiser.
- Radio 3 will continue focusing on the restorative function of music with targeted programming around Mental Health Awareness Week.
- Radio 3 and the BBC Orchestras and Choirs, in partnership with Music for Youth, the Associated Board for the Royal Schools of Music and BBC Teach will relaunch Ten Pieces focussing on works by women composers and providing teaching resources for schools across the country.
- Radio 3 will have a number of Proms collaborations –
  - Music for children and families: the BBC Proms will continue to offer high-quality introductions to classical music for children of all ages. Proms designed for children will feature an exciting and engaging programme, and relaxed performances will provide an informal environment for families with very young children.
  - Proms Across the UK: Following last year's first ever weekend-long Proms festival outside London at Sage Gateshead, the Proms will continue to build on its offer across the UK.
  - BBC Proms Experience/Insight Days: BBC and the Royal Albert Hall will co-host Insight/Experience Days exploring careers across live event and broadcast production at the BBC Proms. These will be in partnership with Awards for Young Musicians and East London community organisations, as part of ongoing collaborations with East Bank and BBC Symphony Orchestra.
  - Accessibility / inclusivity: the BBC Proms will offer accessible and inclusive experiences for audience members across the season, with additional services in place for specific Proms and an expanded front of house offer at our relaxed Proms.
- Radio 5 Live will collaborate with and cover BBC Bitesize's *Super Movers for Every Body* campaign. This campaign is for UK primary school students and will empower and promote inclusion for disabled students in April.

- BBC Asian Network will launch a new The Official UK Asian Music Chart in April, underlining our commitment to supporting British Asian artists. At a grass roots level, *BBC Introducing* on BBC Asian Network will continue to support new and under the radar acts.
- As part of Mental Health Awareness Week, 6 Music will launch 'Change The Tune', a campaign promoting the positive use of social media.

### *Sports*

- 5 Live and 5 Sports Extra will offer commentary for at least 20 different sports, amounting to about 3,750 hours of live sports output including key sporting events such as the Men's Euros, the Olympic and Paralympic Games, ICC Men's T20 World Cup.
- The sports output will also cover a wider range of sports from regular competitions such as men's domestic, international and European football competitions, Women's Super League and international football, Formula 1, men's and women's cricket, NFL, men's and women's rugby union, and rugby league.
- We will also cover the major championships in tennis, golf, athletics and swimming, alongside commentaries from major boxing title fights for men and women, key horse races, and coverage of other major sporting events across the year.
- We will offer more extensive sport coverage with deeper analysis, to help reach younger men and those from lower socio-economic groups who are less well served.

## Public Purpose 4: To reflect, represent and serve the diverse communities of all of the United Kingdom's Nations and regions and, in doing so, support the creative economy across the United Kingdom

The BBC should reflect the diversity of the United Kingdom both in its output and services. In doing so, the BBC should accurately and authentically represent and portray the lives of the people of the United Kingdom today, and raise awareness of the different cultures and alternative viewpoints that make up its society. It should ensure that it provides output and services that meet the needs of the United Kingdom's Nations, regions and communities. The BBC should bring people together for shared experiences and help contribute to the social cohesion and wellbeing of the United Kingdom. In commissioning and delivering output the BBC should invest in the creative economies of each of the Nations and contribute to their development.

### *What we will do to reflect, represent and serve the diverse communities across the UK and support the creative economy across the UK in 2022/23*

In this section we set out how we will promote the fourth public purpose through our network services (such as BBC One, Radio Three and iPlayer) and national and regional services (such as BBC England, BBC Northern Ireland, BBC Scotland and BBC Wales). First, we set out how the BBC is refocusing its creative and commissioning spend as well as moving editorial teams and programming to better reflect and represent audiences and regions across the UK. Second, we set out how our network TV programming will deliver authentic representation and portrayal. Third, we set out what we are doing with our local, regional and national services.

Last year, we exceeded our ambition to invest £112m of our commissioning budget (£100m from TV and the remainder for Radio) in diverse content and strengthen diverse leadership on our programmes. Over 2021/22 and 2022/23, we invested £128.5m in a total of 469 TV programmes across all genres to increase diversity and inclusion on and off-screen.

This year, we will continue to support on-air and -screen representation in all of our genres with integrated and landmark portrayal through the mix of contestants, presenters, actors and voices. We are also working with diverse-led indies and industry partners, increasing diversity and inclusion off-air and -screen through the production teams and crews we work with, and within our own commissioning teams. We will continue to be key members in the TV Access Project, working across the industry to create a substantive and permanent structural shift, to ensure provision and inclusion of disabled talent.

### *The BBC across the UK*

- The BBC is putting local relevance at the heart of how we deliver to audiences. In 2024/25 we will continue to deliver our Across the UK strategy – getting the BBC closer to audiences across the UK.

## Network TV

- The BBC will continue building its production focus in the West Midlands and North East of England, including further new commissions and working with partners to build regional creative clusters and provide support for employment opportunities and skills development.
- For example, in the West Midlands, in 2024/25 the BBC will deliver the following production activity:
  - New BBC One commission SAS: *Catching the Criminals*, produced by Double Act who has opened a new regional production office in Digbeth, Birmingham.
  - *MasterChef* will start production from its new studios at Digbeth Loc, produced by Shine TV. The production, which covers four different titles will bring 130 new roles and involve 65 hours of primetime TV production from the city.
  - The BBC has recommissioned BBC daytime hit *Garden Rescue* from Spun Gold TV. Production will relocate to the West Midlands, and Spun Gold will relocate to a new location in Digbeth.
  - 24 new entry-level traineeships for future production talent in the Midlands.
- The BBC's West Midlands production focus is complemented by the relocation of the BBC's Midlands headquarters to the Tea Factory in Digbeth in 2026. Construction started on this site during 2023/24 and will accelerate in 2024/25.
- Elsewhere, the BBC will continue to commission high-impact content that reflects and represents audiences and regions across the UK. This includes a particular focus on scripted content which is a powerful driver of audience perceptions of the BBC. 2024/25 will see an exciting range of new scripted commissions from across the UK, including *Lost Boys & Fairies* (Duck Soup Films) in Wales as well as recommissions of popular programming from key UK regions, including *The Responder* (Dancing Ledge Productions) in North West England, *Blue Lights* (Two Cities Television) in Northern Ireland and *Granite Harbour* (LA Productions) in Scotland.
- Glasgow will host the BBC Comedy Festival in May where we will announce new developments and a pilot opportunity between BBC Scotland and BBC Comedy.
- More broadly, the BBC has changed its schedules on BBC One to create more space for News and Current Affairs output, including an extended *BBC Breakfast* and an extended *BBC News at One*. This will relocate to Salford during 2024/25, which will be the first time a daily BBC national news bulletin will be broadcast outside London.

## Network Radio

- In April 2024, we will launch a substantial multi-site network audio production hub across Scotland and Northern Ireland. This will bring together teams (30 posts) working on network radio programming, and it will increase the investment in content that is made for BBC Radio, BBC Sounds and BBC World Service from Scotland and Northern Ireland.
- As part of the new hub, BBC World Service's *World Book Club*, Radio 3's *Jazz Record Requests*, 50 annual episodes of Radio 4's *Front Row* and 12 episodes of *Loose Ends* will be made in Scotland. Radio 4's *Pick of the Week* will move to Belfast.
- In addition to these plans, 2024/25 will see the relocation of a significant proportion of BBC Radio 3 programming to Salford, as well as the complete relocation of BBC

Asian Network to Birmingham with the intention all regular programmes will be produced in the city by the end of March 2025.

#### *High-impact content that represent, portrays and serves audiences across the UK*

In the year ahead we will continue to move more of our commissioning spend outside London, and tell more stories reflecting lives in the Nations and English regions.

We consider that representation and portrayal of audiences across the UK will be best served through the commissioning a smaller volume of bigger, even more ambitious, high-impact shows with a very strong sense of locality but with much greater appeal beyond the borders of the Nation or region within which they were commissioned. These will be broadcast UK-wide on BBC One or Two, be prominent in BBC iPlayer, but will not necessarily also be run on opts. This is in addition to our many shows that travel the length and breadth of the UK (such as *Antiques Roadshow*, *Countryfile* and *Homes under the Hammer*).

We will broadcast about 515 hours of high-impact programmes set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer. This is about 95 hours more than our commitment last year. It is important to note that volumes may vary by nation or English region year on year, in part due to the balance between new commissions and returning programmes and in part as a result of the creative ideas presented to us.

#### English regions

- We will commission and broadcast on BBC One, BBC Two, BBC Three, CBeebies and CBBC about 380 hours of high-impact content representing and portraying audiences across the English regions (outside of London). This will encompass a range of genres including:
  - Dramas such as *This Town* (Kudos Film & Television / Nebulastar / Mercury Studios / Stigma Films) in Birmingham, *Virdee* (Magical Society) in Bradford, *The Jetty* (Firebird Pictures) in Lancashire and *The Responder* (Dancing Ledge Productions) in Liverpool.
  - Comedies such as *Man Like Mobeen* (Tiger Aspect / Dice Roll Productions) in Birmingham, *Ludwig* (Big Talk Studios) in Cambridge and *Alma's Not Normal* (Expectation Entertainment) in Bolton.
  - Factual and factual entertainment series such as *Brighton Bomber* (KEO Films), *Morning Live* (BBC Studios) in Manchester, *Queen of Cockermouth* (Expectation Factual) in Cumbria and *Lost and Found in the Lakes* (Ty'r Ddraig) in Cumbria.

#### Northern Ireland

- We will commission and broadcast on BBC One, BBC Two, BBC Three and CBBC about 25 hours of high-impact content representing and portraying audiences in Northern Ireland. This will encompass a range of genres including:
  - Dramas such as *Blue Lights* (Two Cities Television) and *Hope Street* (Long Story TV).
  - Comedies such as *Funboys* (Camden Productions).

- Factual series such as *Bait* (DoubleBand Films).

### Scotland

- We will commission and broadcast on BBC One, BBC Two, BBC Three, CBeebies and CBBC about 75 hours of high-impact content representing and portraying audiences in Scotland. This will encompass a range of genres including:
  - Dramas such as *Nightsleeper* (Euston Films), *Granite Harbour* (LA Productions) and *Shetland* (Silverprint Pictures).
  - Comedy such as *Dinosaur* (Two Brothers Pictures) and *Only Child* (Happy Tramp North).
  - Factual series such as *Murder Case*, *Highland Cops* (Firecrest Films), *Lockerbie Doc* (World Productions), *Sacred Islands* (Zinc Media), and *The Longest Strike*.

### Wales

- We will commission and broadcast on BBC One, BBC Two, and BBC Three about 35 hours of high-impact content representing and portraying audiences in Wales. This will encompass a range of genres including:
  - Dramas such as *Lost Boys & Fairies* (Duck Soup Films).
  - New comedies such as *Mammoth* (BBC Studios).
  - Factual series such as *Paranormal* (Twenty Twenty Productions), *Saving Lives in Cardiff* (Label 1 Television) and *Hunting Mr Nice* (Passion Pictures).

## *Our national and regional services*

We will also continue to represent, portray, and serve audiences across the UK through our easily discoverable local, regional, and national services.

### BBC Local

- Over the past 12 months we have implemented significant changes to BBC's local services in England with the creation of 39 multimedia production hubs across England.
- There are now 130 additional journalists working in local bases across England providing more in-depth reporting to audiences on television, radio and on the BBC News app, BBC Sports app and BBC Sounds. In addition, our new investigations teams are providing powerful content across our local services.
- BBC local will provide in-depth and engaging coverage of the mayoral, Police and Crime Commissioner and local elections, as well as the upcoming general election across our services.
- In Yorkshire, BBC local teams are partnering with Bradford City of Culture 2025 providing opportunities to be involved for people of all ages and backgrounds.

### BBC local TV on BBC One

- Across the regional programmes on BBC One England, we will broadcast about 3,500 hours of programming representing, portraying and serving regional audiences in

England. Of this nearly all will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer (see below).

- We will broadcast about 3,290 hours of local news and will continue to invest in our flagship TV bulletins.
- The BBC will increase its delivery of investigative and current affairs content across England in 2024/25 as part of its additional investment in local and regional journalism.
- For the first time, our new network of multimedia investigative teams across England are expected to deliver around 500 special reports and investigations which will be broadcast across regional television news programmes and BBC Local Radio, as well as being published on our enhanced local online news services.
- In addition, we will continue to offer a variety of current affairs programming for broadcast and iPlayer across the English regions, with about 197 hours of first-run current affairs programming. This will include our 11 local opts as part of the *Politics England* brand, as well as the new long-form investigation programmes.
- Recruitment to the long-form investigation team continues and that will be completed by early summer 2024. We will produce at least 7 films in 2024/25 and this will increase as planned in 2025/26 to 16 films. In addition, we intend to produce a minimum of four half hours for the BBC iPlayer *Big Cases* collection. All these programmes will authentically reflect and portray the lives of people from across England and the challenges faced by a wide range of communities. We will also embrace BBC initiatives to improve representation of under-served communities within all of this output.
- We will broadcast about 13 hours (all first-run) of programming other than news and current affairs, including factual and factual entertainment programmes such as *Brickies* (Buttondown), *Therapy: Tough Talking* (Northern Child) and *Soldiers* (Label 1).

#### BBC Local Radio

- Following the changes we have made during 2023/24, our 39 local radio stations will continue to reflect, represent and serve listeners across England. We will:
  - Broadcast weekday breakfast shows (which will remain entirely speech between 7am and 8.30am) and daytime programmes (1000-1400), news bulletins and local sport at the same level of localness as we always have.
  - Broadcast over 3,000 live football commentaries.
  - Maintain and grow our commitment to *Make a Difference* (our hugely successful community help brand), including partnering with Radio 2 to mark the 200<sup>th</sup> anniversary of the RNLI.
  - Provide unique opportunities for local grassroots music and spoken word talent to be heard through *BBC Introducing* and *BBC Upload*.
  - We will also create bespoke content for BBC Sounds. Each Local Radio station now has a dedicated section on the platform, where their content can be profiled.
  - We are also investing more in podcasts and digital content, so that local stories have a wider audience. Recent successes include *Undercover: The Spycops*, *Love Bombed* and the Rob Burrow interview series *Seven*.

- Benchmark RAJAR audience/listening in Q2/Q3 2024 against the same period in 2023 to assess the impact of last year's changes.

### BBC Online England

- Our new 39 local multimedia hubs will deliver a consistent high-quality and easily discoverable news offer to audiences online.
- These local stories will in the appropriate areas be more prominent on the BBC News website and News app.
- We intend to build on the increase in the number of online news stories generated by local teams, following the investment in 2023/24 which added four new indexes (Wolverhampton, Peterborough, Bradford and Wear), and brought record numbers of page views to BBC local content.
- Our website and app will benefit from additional stories per local index, and an increase in live pages and articles that go beyond the headlines to explain and interrogate stories that matter to local audiences. It will also see an increasing number of pieces of locally focused investigative journalism.
- BBC local will invest in a broader range of podcasts for BBC Sounds, including *Love Bombed*, *Undercover: The Spycops*, *In Court* and provide coverage of the 40<sup>th</sup> anniversary of the Miners' Strike.
- We will invest in a compelling daily and weekly local offer on BBC Sounds for audiences who have moved away from linear radio, and we will double down on our commitment to local sport, developing a richer offer for clubs online through live team pages, team update articles on BBC Sport, and sport podcasts on BBC Sounds, which will be easily discoverable on BBC Sounds through the 'Local to me' rail.

### Northern Ireland

#### BBC One Northern Ireland & BBC Two Northern Ireland

- Across BBC One Northern Ireland and BBC Two Northern Ireland, we will broadcast about 775 hours of programming representing, portraying and serving audiences in Northern Ireland. Of this about 565 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer, either through personalised recommendations, live viewing or the prominent Northern Ireland category.
- We will broadcast about 280 hours of news programming for audiences in Northern Ireland on BBC One Northern Ireland.
- We will broadcast about 90 hours of locally produced and relevant current affairs programming across BBC One Northern Ireland (about 65 hours), BBC Two Northern Ireland (about 25 hours) and BBC iPlayer, of which about 65 hours will be first-run (all on BBC One Northern Ireland). This will include *Spotlight*, *The View*, *Nolan Live* and *Sunday Politics*.
- BBC Northern Ireland will broadcast around 340 hours of programming other than news and current affairs across a broad range of genres, of which about 190 hours will be first-run. Of this about 130 hours will be on BBC One Northern Ireland, including about 100 hours of first-run programming, and about 210 hours on BBC Two Northern Ireland, of which about 90 hours will be first-run. These programmes

will cover a wide range of non-news genres, including arts, comedy, drama, formal education (includes indigenous minority languages), entertainment, factual entertainment, film, music performance and sport. All these programmes will also be easily discoverable on BBC iPlayer.

- BBC One Northern Ireland will broadcast about 11 hours of Irish and Ulster-Scots programming, of which about 8 hours will be first-run. BBC Two Northern Ireland will broadcast about 55 hours of Irish and Ulster-Scots programming, of which about 20 hours will be first-run. All this content will be easily discoverable in a dedicated area on BBC iPlayer.
- BBC Northern Ireland will continue to authentically represent and portray life in Northern Ireland by showcasing local stories, talent and production skills. Examples include:
  - Returning series such as *Hope Street* (Long Story TV) and *Paula McIntyre's Hamely Kitchen*.
  - New commissions such as a series featuring chef Anna Haugh as she reconnects with her place of birth, a new series about art dealership and documentaries on motorcycle racing and First Holy Communions.
  - Programmes and series that explore contemporary themes, everyday experiences and community diversity.
  - Live television coverage of the GAA All Ireland Finals as well as live Ulster rugby fixtures, soccer, Gaelic football and North West 200.

#### BBC Radio Foyle & BBC Radio Ulster

- We will refresh our schedules on BBC Radio Ulster/Foyle, seeking to maintain their broad popular appeal and mix of programme styles. BBC Radio Ulster/Foyle will:
  - Maintain the breadth of programme styles and genres on BBC Radio Ulster/Foyle and seek to enhance their presence and uptake on BBC Sounds.
  - Provide a forum for listener interaction and debate and reflect community life, experience, and events across the region, including through outside broadcasts.
  - Provide broadcast coverage of major sporting fixtures, including GAA, soccer and rugby.
  - Reflect important civic and community occasions, and provide programmes that showcase the arts and cultural life more generally, including specialist music, comedy, and entertainment.
  - We will deliver activities and events building on our partnerships with Libraries NI and the Ulster Orchestra, including Book Week NI.
- We will introduce a new breakfast-time news programme on Radio Foyle with an exclusive editorial focus on stories and developments within its Total Survey Area, supported by an enhanced focus on digital newsgathering and provision. We will also maintain hourly news bulletins on Foyle in addition to work to develop its role as a region-wide production hub.
- Our BBC Radio Foyle and BBC Radio Ulster content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

### BBC Online Northern Ireland

- We will look to deliver a more consistent local news offer to better serve digital audiences.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Northern Ireland category and the ability to set your postcode or home town to receive local news.
- *Assume Nothing* now ranks among the top BBC podcasts and will cover investigations into a campaign that shut down a government in 1974, a possible miscarriage of justice in a place known as Speckled Hill, a GP serial killer and a spy ring at the heart of an administration.

### Scotland

#### BBC One Scotland & BBC Scotland

- Across BBC One Scotland and BBC Scotland we will broadcast about 2,558 hours of programming representing, portraying and serving Scottish audiences. Of this about 1,163 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- We will broadcast about 345 hours of Scottish news programming on BBC One Scotland and about 280 hours of Scottish news on BBC Scotland.
- We will broadcast about 75 hours of Scottish current affairs programming on BBC One Scotland, of which about 20 hours will be first-run. We will broadcast about 33 hours of Scottish current affairs programming on BBC Scotland, of which about 28 hours will be first-run.
- We have calculated these figures based on our recent announcements to end BBC Scotland's news programme *The Nine* and replace it with introduce a 30-minute news programme at 7pm as well as a current affairs podcast series.
- These figures may change as we monitor the performance of the pilots and audience reaction to the new programme and series.
- We will broadcast around 260 hours of programming other than news and current affairs on BBC One Scotland, including about 75 hours of first-run programming, and about 1,565 hours on BBC Scotland, of which about 415 hours will be first-run. These programmes will cover a wide range of non-news genres, including arts and music, comedy, drama, entertainment, factual, factual entertainment, religion / belief and sport. All these programmes will also be easily discoverable on BBC iPlayer.
- Our programming in Scotland includes:
  - Brand new distinctive titles such as comedies *Only Child* (Happy Tramp North), *The Chief* (The Comedy Unit) and *Stevens & McCarthy* (The Comedy Unit) and factual series *Elliot Castro: Man on the Run* (Two Rivers Media).
  - Returning favourites such as factual series *Highland Cops* (Firecrest Films), competitive travel series *Scotland's Greatest Escape* (Red Sky) and documentary *Island Crossings* (IWC Media).

### BBC ALBA

- BBC ALBA will broadcast about 2,595 hours of Gaelic programming, of which about 455 hours will be first-run, across a range of genres including children's, comedy, current affairs, drama, education, entertainment, factual, factual entertainment, music and events, news, weather, and sport.
- Of this about 670 hours will support the learning of Gaelic, with about 49 hours of this being first-run.
- All these programmes will also be easily discoverable on BBC iPlayer, with BBC ALBA having the same channel prominence as all other BBC TV channels.
- BBC ALBA will continue to offer programming in order to engage young audiences and children, featuring new writing, talent and production, including new factual entertainment DIY challenge show *Dùbhlain DIY* (Demus / Seaglass), *Gàrradh Loch Croistean* (Corcadal) which is a factual entertainment series with a Hebridean horticulturalist and artist, an observational documentary on women's and girl's football called *Pitch Perfect* (Beezr Studios) and a new programme exploring life stories during walks through the stunning Scottish landscape called *Rathad Ramsay* (Caledonia).
- Returning programmes include documentary series *Trusadh* (MacTv), adventure climbing series *Dàna* (Solus Productions) and factual entertainment cooking show *Seòid a' Chidsin* (Moja).
- BBC ALBA will also continue to broadcast returning learning show *SpeakGaelic*, Celtic music series *Seirm*, as well as daily children's programming from CBeebies and CBBC ALBA featuring documentary and drama projects with the European Broadcasting Union.
- We will also continue to showcase cultural events and music festivals such as *Celtic Connections*, *The Mod* and *Belladrum*. We will also provide regular coverage of women's and men's domestic and international football, as well as domestic rugby and shinty.

### BBC Radio Scotland

- We will maintain the current news and current affairs provision on BBC Radio Scotland.
- BBC Radio Scotland will continue to reflect, represent and serve listeners in Scotland with programming across a range of genres including:
  - News and current affairs, culture and the arts, religion and ethics, and music including Scottish traditional, folk, country, classical and piping.
  - Celebrating music in Scotland, including *BBC Introducing* Scottish Act of the year, the inaugural BBC Radio Scotland Young Classical Musician of the Year and The Young Jazz Musician of the Year.
  - We will also provide extensive reporting on the UK's upcoming General Election.
  - There will be special events focused on Burns, TRNSMT and Scottish Education week.
- Our BBC Radio Scotland content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

- A radio visualisation project will be ongoing throughout the year, focusing on finding and delivering content through synergies with key audio brands in Scotland.

#### BBC Radio nan Gàidheal

- We will maintain the current news and current affairs provision on BBC Radio Nan Gàidheal.
- BBC Radio Nan Gàidheal will continue to reflect, represent and serve listeners in Gaelic, with programming following the General Election, Heb Celt Festival, Royal National Mod and the Euros.
- There will be a special season of *Thugainn!* – a monthly event with a presence in and programming focused on a particular community.
- Our BBC Radio Nan Gàidheal content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.
- A radio visualisation project will be ongoing throughout the year, focusing on finding and delivering content through synergies with key audio brands in Scotland.

#### BBC Online Scotland

- We will look to deliver a more consistent Scotland news offer to better serve digital audiences with more live pages and explanatory articles.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Scotland and ALBA categories and the ability to set your postcode or home town to receive local news.
- We will continue to invest in high-impact podcasts for BBC Sounds, and we will look to visualise certain titles to enable content to have maximum reach across the platforms.

#### Wales

##### BBC One Wales & BBC Two Wales

- Across BBC One Wales and BBC Two Wales, we will broadcast about 670 hours of programming representing, portraying and serving Welsh audiences. Of this about 520 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- BBC Wales will broadcast about 295 hours of news, with about 275 hours on BBC One Wales and about 20 hours on BBC Two Wales.
- BBC One Wales will broadcast about 25 hours of current affairs programming, all of which will be first-run.
- BBC Wales will broadcast around 560 hours of programming other than news and current affairs across a broad range of genres, of which about 280 hours will be first-run. Of this about 150 hours will be on BBC One Wales and about 130 hours on BBC Two Wales. These programmes will cover a wide range of genres including arts and culture, comedy, entertainment, factual and sport. All these programmes will also be easily discoverable on BBC iPlayer.
- These will include:

- New distinctive titles such as *Tree on a Hill* (Fiction Factory) and *Station* (Severn Screen).
- Returning favourites such as *Weatherman Walking* (BBC Studios) and *Rookie Cops* (ITV Cymru Wales).
- Titles which showcase our diverse output such as *A Special School* (Slam Media) and *Legends of Welsh Sport* (BBC Cymru Wales).

### BBC Radio Wales

- We will maintain the current news and current affairs provision on BBC Radio Wales.
- BBC Radio Wales will continue to reflect, represent and serve listeners in Wales.
  - Radio Wales will also broadcast special programmes from The Hay Festival celebrating literature and the arts.
  - Radio Wales will broadcast from the Royal Welsh Show with presenters on site bringing all the colour and atmosphere from the show to the daytime audience.
  - News and political coverage on issues impacting our audiences, with a particular focus on our breakfast news programme serving the whole of Wales.
  - Coverage of Welsh sport, culture and events in locations across Wales.
- Radio Wales has commissioned three genre-specific music series to spotlight a range of talent, including classical music, rock and roll, and musical theatre for this year.
- Radio Wales will also be on the road this summer taking programmes to the audience across seaside locations in Wales.
- Radio Wales also celebrates Christmas with the return of two audience favourites – *The Radio Wales Christmas Quiz* and *Matt Tebbutt's Christmas Kitchen*.
- Our BBC Radio Wales content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

### BBC Radio Cymru

- We will maintain the current news and current affairs provision on BBC Radio Cymru.
- Radio Cymru will continue to reflect, represent and serve listeners in Welsh, with programming across a range of genres including:
  - News and political coverage on issues impacting our audiences, such as this year's General Election.
  - Coverage of Welsh, culture and events in locations across Wales. Radio Cymru will provide extensive coverage of the National Eisteddfod in Pontypridd. Radio Cymru will also provide in-depth coverage of the competitions and events from the Royal Welsh Agricultural Show.
  - The station will also continue its collaboration with the National Centre for Learning Welsh aimed at providing content for those interested in acquiring or improving their Welsh Language skills.
  - Radio Cymru will be bringing the Rugby World Cup from France to Welsh audiences.
- We will continue to develop the Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.

- Our BBC Radio Cymru content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.

### Radio Cymru 2

- We will provide current news and current affairs provision on BBC Radio Cymru 2.

### BBC Online in Wales

- We will look to deliver a more consistent local news offer to better serve digital audiences.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Wales and Cymru categories and the ability to set your postcode or home town to receive local news.
- Building on the success of high-impact podcasts like *The Crossbow Killer* and *Death of a Codebreaker*, we will be bringing more compelling stories rooted in Wales with universal appeal to BBC Sounds. These include *Operation Seal*, the story of how the people of a Pembrokeshire coastal village foiled a gang of international drug smugglers in the 1980s.
- We are currently in the middle of our Welsh-language podcast commissioning round. The editorial strategy is focussed on providing a range of distinctive content through the medium of Welsh designed to raise awareness and increase usage of Welsh-language content on the BBC Sounds platform.

## Public Purpose 5: To reflect the United Kingdom, its culture and values to the world

The BBC should provide high-quality news coverage to international audiences, firmly based on British values of accuracy, impartiality, and fairness. Its international services should put the United Kingdom in a world context, aiding understanding of the United Kingdom as a whole, including its Nations and regions where appropriate. It should ensure that it produces output and services which will be enjoyed by people in the United Kingdom and globally.

*What we will do in 2024/25 to reflect the United Kingdom, its culture and values to the world*

### *BBC World Service*

- The BBC is the world's most trusted international news provider, committed to producing accurate, impartial and independent news and information for audiences globally. We are the largest provider of news internationally, and reach a global audience of over 411m people on average each week.
- With journalists and supporting staff in 73 cities across 59 countries, the BBC has the global insight and expertise to give audiences a truly international news service. In the year ahead, this will again prove significant as we provide in-depth reporting, reaction and analysis of elections taking place around the world including in the US, India, Mexico, Pakistan, Indonesia and South Africa amongst others.
- Across our language services we will continue to cover developments in the Middle East and Ukraine for audiences in the UK, in English, as well as through our languages output. BBC News Arabic staff are providing coverage of the Israel-Gaza conflict reporting from Gaza, Israel and the surrounding region, whilst BBC News Ukraine and BBC News Russia provide audiences with the latest news on the war – both in difficult and often dangerous circumstances.
- Media freedom is an increasing concern for our international news services with journalism completely or partly blocked in 71% of the world's countries. The BBC is committed to reporting on and from some of the world's most closed states including Afghanistan, Myanmar, Ethiopia and Russia. We will offer a cross-platform education programme for the secondary-age girls of Afghanistan, in Dari and Pashto, and we are forming a team with a specific remit to tell the story of China's influence around the world.
- Elsewhere, our commitment to climate coverage will be strengthened with further instalments of the award-winning, multi-platform *Life at 50* series on extreme heat, *100 Women* will return later in the year highlighting 100 inspiring and influential women for 2024, and our long-form original investigative brand, *BBC Eye*, will reveal the stories no other media organisations are telling.
- World Service English will build on its reputation for investigative news and storytelling with further series of the *World of Secrets* strand, a five-part documentary on the Bengal famine, and the award-winning *Dear Daughter* and *Love Janessa*. The service's sports output will feature the Olympics and Paralympics in Paris and there will be more from *Amazing Sport Stories*.

- We will work further to engage audiences not only through our content but directly with high-impact programme-related events in the Philippines, Mongolia and the US amongst others.
- Global insecurity continues to be a key focus for BBC Monitoring with journalists covering the war in Ukraine, expanding conflict in the Middle East and unrest in Sudan through the lens of the media and social media. The service will analyse key issues linked to elections around the world, specifically evidence of disinformation. BBC Monitoring will produce two 10-part series of its original podcast, *The Global Jigsaw*, which brings the service's distinctive expertise to a wide audience. Operationally, BBC Monitoring is evolving its service to deliver greater value to its customers, introducing a global thematic approach to increase coverage of, for example, climate security, energy security and mass migration.

*BBC Studios (part of BBC Commercial)*

- BBC Studios will continue to produce British content and invest in British talent, to create diverse and engaging content. Our business will be driven by the growth plan, and the business opportunities and priorities identified, empowering our workforce, meeting ethical commitments and sustainability ambitions. We will continue to build third-party commissions, alongside our vital pipeline of content to the BBC, and IP development, and support the BBC through commercial dividends and programme investment. BBC Studios will continue to showcase Creative UK through our branded international channels, global programme sales and international streaming services, and promote BBC News to international audiences with our newly launched platform in the US.

## Annex 3: Governance and general duties

### Governing and managing the BBC

The Board has clear responsibility for the running of the BBC and accountability for its activities guided, in part, by documents such as this Annual Plan.

As of 28 March 2024\*, the Board consists of:

• Samir Shah	Chairman
• Tim Davie	Director-General
• Nicholas Serota	Senior independent director
• Shumeet Banerji	Non-executive director
• Damon Buffini	Non-executive director
• Robbie Gibb	Non-executive director; member for England
• Muriel Gray	Non-executive director; member for Scotland
• Chris Jones	Non-executive director
• Charlotte Moore	Chief Content Officer
• Marinella Soldi	Non-executive director
• Michael Smyth	Non-executive director; member for Northern Ireland
• Leigh Tavaziva	Chief Operating Officer
• Deborah Turness	CEO, BBC News and Current Affairs

*\* As at the end of March 2024, the post of Member for Wales was vacant with a process underway, led by the DCMS, to appoint a replacement.*

The Board is responsible for ensuring the Corporation fulfils its mission and delivers the BBC's five public purposes. The public purposes define the fundamental focus of the BBC and it is the responsibility of the Board to demonstrate that these are being fulfilled.

The Board is responsible for all of the BBC's activities – public service and commercial, within the UK and globally – and makes its decisions in the public interest and in the best interest of licence fee payers.

A number of committees support the work of the Board. More detail on both the Board and these committees can be found at [www.bbc.com/aboutthebbc/whoweare/bbcboard](http://www.bbc.com/aboutthebbc/whoweare/bbcboard) and the work of the committees is reported in detail in the BBC's Annual Report and Accounts.

### General Duties

The Charter sets out ten General Duties that apply to the BBC. This chapter sets out how the BBC will continue to comply with these duties. Each year, in the Annual Report, we set out how we have performed against the commitments below.

## 1. Acting in the public interest

### ***Description***

The BBC must act in the public interest, aiming to serve its audiences not just as consumers, but as members of a wider society, with programmes and services which, while seeking to inform, educate and entertain audiences, also serve wider public purposes.

### ***Our plans to fulfil this duty***

- The BBC will publish an Annual Plan ahead of each financial year setting out its intentions, including the creative remit and work plan for that year and how it proposes to comply with its General Duties.
- After each financial year, the BBC will publish an Annual Report assessing progress, including how it delivered the creative remit and work plan and how it complied with each of its General Duties and its regulatory obligations.
- The BBC Board will approve any material changes to the UK Public Services and non-service activities which are subject to a Public Interest Test, in line with our published policy.
- The BBC will publish data to demonstrate fulfilment of the mission and public purposes, and compliance with the other General Duties.
- The BBC will continue to comply with its framework for handling complaints.
- The BBC will continue to comply with its published distribution policy.

### ***How we will measure our activity***

- We will meet the publication commitments above.
- We will publish the number of complaints upheld where we have failed to comply with the BBC's obligations under the Charter and Agreement or with the Ofcom Operating Framework or World Service Licence.
- We will publish the number of complaints upheld on BBC editorial matters and overall volumes of complaints made.
- We will publish performance measurement data, including data on the fulfilment of the public purposes.

## 2. Engagement with the public

### ***Description***

The BBC must assess the views and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom.

### ***Our plans to fulfil this duty***

- We will continue to use extensive audience data from both industry measurement systems and tracking surveys to analyse and assess the views and interests of UK audiences.

- We will continue to organise regular qualitative and quantitative research projects and also ‘Meet the Audience’ sessions, including our successful ‘Virtual in Person’ sessions, where senior leaders, content creators and commissioners can meet face to face with audiences.
- The Board and Executive Committee will also engage face to face with panels of audience members across the country on specific topics.
- We will monitor social media on an ongoing basis as another tool for understanding audience views and we will continue to invest in our Audience Services function, enabling the public to correspond with us on any issue.
- We will use audience research on proposed material changes to the BBC’s public service activities as part of our Public Interest Tests.

***How we will measure our activity***

- We will publish annually data on audiences’ views about the BBC as part of the Annual Report.
- We will hold at least six events for Board members to meet with audiences and report on the findings in the BBC’s Annual Report.

### 3. Market impact

***Description***

The BBC must have particular regard to the effects of its activities on competition in the UK. In complying with this duty the BBC must (a) seek to avoid unnecessary adverse effects on competition and (b) promote positive market impact.

***Our plans to fulfil this duty***

- We will adhere to our published Policy on how we will consider proposed material changes to the UK Public Services and non-service activities, including publishing and consulting on any planned material changes.
- Under our complaint handling guidelines, any third-party regulatory complaints about the BBC’s impact on competition will be handled by the BBC’s Complaints Unit.
- The BBC will make arrangements for the training of its staff and do so in a way that contributes to a highly skilled media workforce across the audio-visual industry and to the competitiveness and productivity of the industry as a whole.

***How we will measure our activity***

- We will meet the publication commitments made above.
- We will publish annually the number of regulatory complaints upheld and actions taken in response.
- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.
- We will publish the outcomes of any Public Interest Tests.

## 4. Openness, transparency and accountability

### ***Description***

The BBC must observe high standards of openness and seek to maximise transparency and accountability.

### ***Our plans to fulfil this duty***

- We will publish:
  - an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services;
  - minutes of the meetings of the Board;
  - summary minutes of the meetings of committees of the Board;
  - important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities and commercial activities;
  - an Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts;
  - information required as part of our Equality Information Report and pay gap reporting; and
  - information required as part of our approved Science Based Targets and carbon reporting to the Carbon Disclosure project.
- We will also continue to publish the salary disclosures required under the Charter relating to pay for the highest earners in the BBC, along with our voluntary regime of quarterly expenses, gifts and hospitality disclosure for senior leaders.
- And we will publish information about the governance and operation of our commercial subsidiaries, including information on how we ensure operational separation and oversee trading across the Group.

### ***How we will measure our activity***

- We will meet the publication commitments above.

## 5. Partnership

### ***Description***

The BBC will work collaboratively and in partnership, especially in the creative economy, in the public interest. It should partner with a wide range of organisations of all sizes, including commercial and non-commercial, throughout the UK. Partnerships should be fair and beneficial to all with due attribution and recognition for partners.

### ***Our plans to fulfil this duty***

- We will continue to maintain a partnerships framework that will aid the BBC and its partners in developing new collaborations to add value to our respective audiences.

- We will further develop our understanding of the impact of our partnerships.
- We will regularly bring together partners to understand their needs and discuss future collaboration opportunities.
- We will be transparent about our partnerships approach.

***How we will measure our activity***

- We will collect and publish performance data on key partnership output and activities, including on the BBC's range of partnerships, range of partners, geographical breadth and impact.

## 6. Diversity

***Description***

The BBC must ensure it reflects the diverse communities of the whole of the United Kingdom through its output, the means by which its output and services are delivered, and in the organisation and management of the BBC. This includes support for the regional and minority languages of the UK.

***Our plans to fulfil this duty***

- The BBC has set workforce diversity targets of 50:20:12:25, for gender, Black, Asian and Minority Ethnic (B.A.M.E.), disability and socio-economic diversity, in our Workforce Diversity and Inclusion plan.
- We have set out clear targets to increase production and spend all over the nation through our Across the UK plans and Creative Diversity commitments.
- We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.
- We will report annually on progress against our Diversity Commissioning Code of Practice and our targets for diversity off screen in all new commissions.
- We will continue to engage closely with key stakeholders and audience groups through roundtables, audience engagement sessions and regular feedback events.
- We have made a commitment to expand our apprentice programme.
- We will continue our long-standing commitment to the indigenous languages of the UK on TV, Radio and Online, through BBC ALBA, Radio Cymru and our provision across the Nations and regions.
- We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups.
- We will continue to support the sector to increase diverse representation by developing, nurturing and progressing diverse talent at all levels.

***How we will measure our activity***

- We will meet the publication commitments made above.
- We will also publish performance measurement data collected on the fulfilment of our fourth public purpose.

## 7. Technology

### ***Description***

The BBC must promote technological innovation, and maintain a leading role in research and development.

### ***Our plans to fulfil this duty***

- We will continue to invest in the BBC's Research and Development (R&D) department in line with the BBC's long-term objectives.
- We will continue to share our insights from R&D, for example using industry white papers and relevant professional gatherings, including standards bodies. We will use our web and social presence to highlight key messages to a wider audience.

### ***How we will measure our activity***

- We will meet the commitments made above.

## 8. Stewardship of public money

### ***Description***

The BBC should exercise rigorous stewardship of public money in accordance with the principles of regularity, propriety, value for money and feasibility.

### ***Our plans to fulfil this duty***

- We have a clear financial delegation and approvals framework in place, approved by the BBC Board, so that investment cases receive appropriate scrutiny at the right level of the organisation.
- Oversight is exercised through a reporting process requiring monthly financial reports to the Executive and quarterly reports to the Board, with monitoring of performance against approved budgets as a key performance measure.
- Independent assurance is sought from internal and external reviews including statutory audit opinions, Internal Audit reviews, National Audit Office (NAO) Value for Money reviews and other commissioned third-party reviews.
- Our Internal Audit and project assurance function provides direct and independent assessment of project performance and delivery confidence to ensure action is taken to mitigate the risk of project failure and optimise for success across our critical projects.
- We prepare our Annual Report and Accounts in line with International Financial Reporting Standards (IFRS) and subject to a full statutory audit by the NAO as our statutory auditors.
- We will monitor our commercial activity and the performance of our commercial subsidiaries through the Commercial Board.

### ***How we will measure our activity***

- True and Fair statutory accounts will be prepared in line with IFRS, based on an audit opinion from the BBC's external auditors.
- We will report on our mechanisms for provision of information to the Board and the Audit and Risk Committee, as well as on compliance with the Charter, to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes as intended and conform to the relevant frameworks governing them.
- We will seek to receive a propriety opinion from the BBC's independent external auditors to ensure that the management of the BBC's resources has met high standards of public conduct.
- We will comply with funding conditions as part of separate funding agreements, e.g. grant funding for the BBC World Service.
- We will publish our response to Value for Money reviews conducted by the NAO.

## **9. Guidance and best practice**

### ***Description***

The BBC has to have regard to general guidance concerning the management of the affairs of public bodies and generally accepted principles of good corporate governance, where applicable and appropriate.

### ***Our plans to fulfil this duty***

- We will audit our voluntary compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible.
- We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty.
- An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.
- We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and safeguarding.
- We will continue to comply with best practice on a range of environmental sustainability issues and standards including science-based targets, carbon reporting and disclosures, including the Carbon Disclosure Project and alignment to the Taskforce for Climate-based Financial Disclosures.

### ***How we will measure our activity***

- Our Annual Report will set out the BBC's performance against the Code; areas where the Code does not apply to the BBC; areas where the Charter overrides the Code; and areas where the BBC does not comply. It will also include statements and reporting as set out above.

## 10. General duties in relation to commercial activities

### ***Description***

The BBC's commercial activities need to act in the public interest, engage with the public, and ensure openness and transparency. They must not distort the market nor gain an unfair competitive advantage.

### ***Our plans to fulfil this duty***

- The Board will continue to keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission annual independent assurance; review, consider and approve the BBC's transfer pricing methodologies; and report progress in the BBC's Annual Report.
- We will abide by our published policy on material changes to Commercial Activities.
- Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements.
- We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality.
- We will carry out the commercial test for any proposed material change to our commercial activities, and publish the proposed change once we have done so.
- We will report financial information on the performance of our commercial subsidiaries on a six-monthly basis to Ofcom.
- We will publish transfer pricing methodologies concerning our commercial subsidiaries, as required under Ofcom's Operating Framework.
- We will continue to train key staff on compliance with the Fair Trading rules.

### ***How we will measure our activity***

- We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints.
- We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.
- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.

## Corrections

In post-publication discussions with Ofcom, we have identified some omissions and errors in the BBC's commitments to delivering its public purposes (see annex 2). In the interest of transparency, we set these out below. New or amended text is set in bold.

On page 64, we omitted the volume of hours of Children's formal education content that would be first-run. The paragraph should have stated:

“45 hours of Children's formal education content across TV and BBC iPlayer, all of which will be broadcast as part of the CBBC Bitesize Learning Zone and available on BBC iPlayer. **About 4 hours will be first-run Live Lessons.**”

On page 71, we omitted the volume of speech-based features on 6 Music would be first-run. The paragraph should have stated:

“6 Music will broadcast about 520 hours of a range of speech-based features across a wide range of subjects, including '*Deep Dive Into...*' essays and the '*First Time with...*' interview series, **of which about 100 hours will be first-run.**”

On page 83, we understated the volume of first-run Gaelic programming on BBC ALBA. We said that it would be about 455 hours, whereas it should have been about 570 hours. The paragraph should have stated:

“BBC ALBA will broadcast about 2,595 hours of Gaelic programming, of which about **570** hours will be first-run, across a range of genres including children's, comedy, current affairs, drama, education, entertainment, factual, factual entertainment, music and events, news, weather, and sport.”

On page 84, due to a drafting error, we misstated the total and first-run hours of programming other than news and current affairs, in total and on BBC One Wales and BBC Two Wales, and omitted the first-run hours for BBC One Wales and BBC Two Wales. The paragraph should have stated:

“BBC Wales will broadcast around **350** hours of programming other than news and current affairs across a broad range of genres, of which about **200** hours will be first-run. Of this about **200** hours will be on BBC One Wales, **including 100 hours of first-run programming**, and about **150** hours on BBC Two Wales, **of which 100 hours will be first-run.** These programmes will cover a wide range of genres including arts and culture, comedy, entertainment, factual and sport. All these programmes will also be easily discoverable on BBC iPlayer.”