



# Delivering our Mission and Public Purposes

The BBC's performance in 2024/25  
15 July 2025

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## Foreword

The BBC has long upheld a distinctive mission: to inform, educate, and entertain everyone. This mission, enshrined in our Royal Charter alongside the BBC's five Public Purposes, remains the foundation of all our endeavours. Our strategy, *Value for All*, ensures that each and every audience member sees the BBC as being for them – that we are relevant, inclusive, and representative of their experiences.

We want to help shape the new era of rapid technological change for the good of all. That is why we are focusing on three essential roles in the years ahead:

- Pursuing truth with no agenda by reporting fearlessly and fairly;
- Backing the best homegrown storytelling by investing in talent and creativity across the UK; and
- Bringing people together by connecting everyone to unmissable content.

Our Annual Plan for 2024/25 articulates these priorities through a transparent set of objectives and measurable commitments – 254 in total – aligned directly with our Public Purposes and in addition to the requirements of the Operating Licence. These commitments reflect both our ambition and the importance we place on our accountability.

This report sets out our performance against those commitments and evaluates our progress in fulfilling our mission and Public Purposes during the 2024/25 period. We successfully met all bar one of the regulatory conditions set out in the Operating Licence and achieved 97% of our stated commitments.

Ultimately, this report reaffirms our commitment to the very best of public service broadcasting and our resolve to maintain the BBC as a universal, independent public service which nurtures creative ambition, embraces technological innovation, collaborates with partners, and grows the creative industries to deliver value to everyone throughout the UK.

**Rhuanedd Richards**

Interim Director of Nations

## Public Purpose 1 – Impartial news and information

**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.

### Overview

- The BBC achieved all the Operating Licence conditions for Public Purpose 1.
- The BBC met all commitments regarding Public Purpose 1 as set out in the BBC's 2024/25 Annual Plan.

Across 2024/25, the BBC pursued truth with no agenda and delivered an unrivalled level of regional, national and international news and current affairs, which audiences engaged with. On average, 74% of UK adults per week used BBC News with audiences continuing to trust our news provision and to turn to us for impartial and accurate news coverage.<sup>1</sup> Additionally, when asked to pick the one provider that does most to offer fact-checked, accurate reporting and content that people can trust, 45% of UK adults picked the BBC – more than six times higher than the next nearest provider.<sup>2</sup>

We continue to deliver news and current affairs programming across all our services. Our network TV channels broadcast over 22,600 hours of news and current affairs each year, with an additional 5,400 hours delivered from our services for the devolved nations and English regions. Our network radio stations broadcast over 12,800 hours of news and current affairs each year, and our 39 local radio stations across England, three nations radio stations and Gaelic and Welsh language stations broadcast over 50,000 hours. In total, the BBC broadcasts over 90,000 hours of news and current affairs every year. More than a third of UK adults use BBC News online on average per week, and the BBC News app is the number one app in the UK for monthly reach.

The BBC has maintained the highest quality of journalism around the world to inform our audiences. This includes following the UK General Election and the US Presidential Election on our radio networks and on BBC Sounds, and continued on-the-ground live television broadcasts through our coverage of ongoing conflicts in the Middle East and Ukraine. This journalism has received recognition at the Royal Television Society (RTS) Television Journalism Awards held in March 2025. The BBC was nominated in 55% of the categories and won six awards including the award for scoop of the year with *Al Fayed: Predator at Harrods* and the award for breaking news with our coverage of President Trump's assassination attempt. *BBC Breakfast* also won the British Academy

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<sup>1</sup> Compass by Ipsos UK. 16+.

<sup>2</sup> Yonder. 1,047 UK adults 18+.

Film and Television Arts (BAFTAs) award for best news coverage with the programme's special on the post office scandal.

In this section of the report, we provide a detailed outline of our compliance and delivery of our Annual Plan commitments. Further detail can be found in Annexes 1 and 2. We also present case studies on the performance of our investigative journalism reforms and on the exceptional coverage we provided for the 2024 UK General Election.

## **BBC Television & BBC iPlayer**

The BBC remains the most trusted source for news in the UK. Our news and current affairs programming continues to deliver high-quality and impartial programming for our audiences, investigating, scrutinising and informing our audiences on the major issues occurring locally, nationally and globally.

### Network TV news and current affairs

We broadcast news and current affairs programming across our national and regional network TV channels, which are also available on BBC iPlayer live and on-demand.<sup>3</sup> BBC News reaches 45% of all UK adults on average per week across TV and iPlayer with our network news and current affairs programming.<sup>4</sup> This news and current affairs programming is rated highly by audiences with 79% of weekly users who say BBC News on TV sets a high standard for quality (7% said ineffective).<sup>5</sup>

As seen in Figure 1 below, Ofcom's audience research continues to indicate that audiences believe BBC TV channels perform very well compared to other public service media providers to help audiences understand current issues in the world.

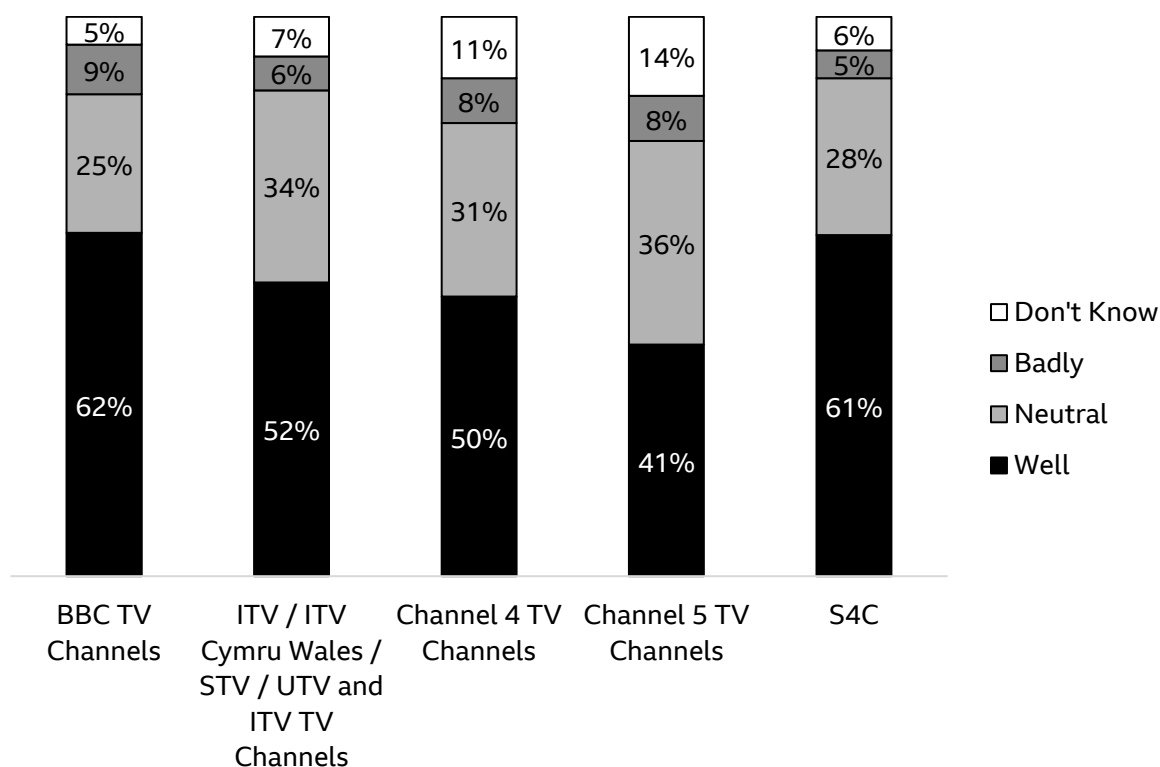
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<sup>3</sup> These include BBC One, BBC Two, BBC Three, BBC Four, BBC News, CBBC, BBC One Northern Ireland, BBC One Scotland, BBC One Wales, BBC Two Northern Ireland, BBC Two Wales, BBC Scotland and BBC ALBA.

<sup>4</sup> BARB As Viewed. All devices 16+. Reach based on 3+ minutes.

<sup>5</sup> Ipsos UK. 16+.

**Figure 1: Programmes that help me to understand what is going on in the world today in the last six months – How well or badly does it provide**

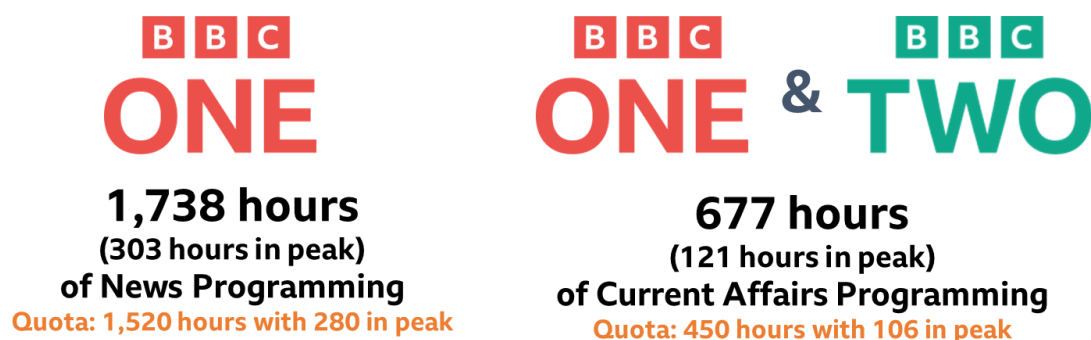


Source: Ofcom Public Service Media Tracker 2024. Question 24. Thinking about each broadcaster individually on a scale of 1 to 10, where 1 means extremely badly and 10 means extremely well, how well or badly does it provide...? (1 – 3 – badly, 4 – 6 – neutral, 7 – 10 well). 'Programmes that help me to understand what is going on in the world today'. Base: All who watched BBC TV channels (2,661), ITV/ITV Cymru Wales/STV/UTV and ITV channels (2,568), Channel 4 TV Channels (2,557), Channel 5 TV Channels (2,212) or S4C (343) in the last 6 months.

BBC One remains an important destination for news on TV, delivering news and current affairs programming to audiences throughout the day via our flagship titles, such as *BBC Breakfast* as well as *Sunday with Laura Kuenssberg*, and our bulletins at lunchtime and during early and late evenings every day. We have extended our *News at One* by adding fifteen minutes after the regional news segment.

We met and surpassed our Operating Licence quotas for network news and current affairs. In 2024, we delivered an additional 218 hours of news programming on BBC One with an extra 23 hours in peak. On BBC One and BBC Two, we delivered 227 hours above our combined Operating Licence current affairs quota with an additional 15 hours above the quota in peak.

Figure 2: News and Current Affairs programming on BBC One & BBC Two



Source: Analysis of BBC data.

Our flagship current affairs and political titles, such as *Question Time* (Mentorn Scotland) and *Panorama* (BBC Current Affairs), continue to challenge and inform our audiences on major issues. *Panorama* continued to cover prevalent stories in the UK news with episodes including *The Southport Attack*, *Labour in Power: Inside the New Government* and Joe Crowley's investigation into Severn Trent in *The Water Company's Murky Business*. We also reported on stories dominating international news in *Panorama* with episodes such as *October 7th: One Year On*, *The Day Los Angeles Burned* and *Trump, Ukraine and Europe on the Edge*.

### BBC News Channel

BBC News Channel continued to serve UK audiences with the latest news from the UK – locally, regionally and nationally – and globally. The news channel reached 5.7 million UK adults on average per week.<sup>6</sup>

In 2024/25, we made developments to the BBC News live news offer and made greater use of our story streaming content. The story streams attracted 951,000 unique visitors to BBC Online<sup>7</sup> on average weekly.

These developments were also applied to BBC iPlayer to improve our live news streams reacting to the breaking stories. In 2024/25, 613,000 unique visitors watched BBC News Channel live in an average week.

### BBC Parliament

Throughout 2024/25, BBC Parliament continued to provide extensive coverage of the House of Commons, House of Lords, the Scottish and Welsh Parliaments, the Northern Ireland Assembly and select committees. For Scottish Parliament, Northern Ireland Assembly and Senedd Cymru specifically, we broadcast 2,461 hours of proceedings, over eight times higher than the Operating Licence quota of 300 hours and 66% higher than the hours broadcast in 2023/24.

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<sup>6</sup> BARB. As viewed.

<sup>7</sup> BBC News Online comprises the News website and app.

The reasons behind this increase are, firstly, the Northern Ireland Assembly reconvened in February 2024 following a two-year suspension and, secondly, the channel showed nations' coverage when the Westminster parliament was dissolved for the 2024 UK General Election campaign, which lasted from 24 May (the prorogation of parliament) to 9 July (the first meeting of parliament following the election).

### News and current affairs on BBC iPlayer

Across 2024/25, there were 2.7 million average weekly active accounts accessing news content on iPlayer.<sup>8</sup> In 2024/25, 84% of weekly users rated iPlayer as effective at helping the BBC to provide news and information to help people understand what is going on in the UK and the world (only 6% said ineffective).<sup>9</sup> For weekly users aged 16-34, 86% rated iPlayer on this measure (4% said ineffective).<sup>10</sup>

Our iPlayer news and current affairs offer has three core elements – live and breaking news, timely updates in the form of bulletins and short-form and long-form video programming. This content is prominent and easily discoverable for audiences in the New & Trending rail and on the dedicated News rail on the iPlayer homepage, which we previously experimented with and was launched in May 2024.

Across the last financial year, we have also experimented with more dynamic personalisation of news content on iPlayer. We have a news collection which is served dynamically to users based on consumption and collaborative filtering. We have also integrated the latest news content into other collections to maximise discovery opportunities on iPlayer. Local news regionalisation has now been rolled out across all devices meaning that all BBC audiences get regionally relevant news corresponding to their location setting.

Our iPlayer and news streaming teams continue to collaborate to ensure that latest news programmes and bulletins are prominently curated on the iPlayer homepage and packaged in a way that appeals to a wide audience through the artwork, titling and descriptions.

In 2024/25, we released 95% of our current affairs documentaries on iPlayer at 6am on the day of the programme's initial television broadcast.<sup>11</sup> This gave us the opportunity to promote the current affairs programmes on our breakfast shows and in our news bulletins, and gave our audiences the opportunity to watch the programmes earlier than the first linear transmission.

In 2024/25, audiences took full advantage of this opportunity and continue to do so. We release *Panorama* on iPlayer early in the morning ahead of its initial 7pm Monday television broadcast slot. In an average week when *Panorama* is broadcast, around a

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<sup>8</sup> Piano Analytics.

<sup>9</sup> Ipsos UK.

<sup>10</sup> Ipsos UK.

<sup>11</sup> Analysis of BBC data.

third of its viewer minutes are now on-demand indicating that a significant proportion of the audience is inclined to watch the programme outside of the broadcast window.

Additionally, we improved our on-demand and live coverage given *Question Time*'s success. The traditionally late-night show is now available to audiences on iPlayer ahead of the BBC One transmission. This early release accounts for around a fifth of all streaming requests for each episode. Following this success, we have continued to innovate with different types of live streams on big news stories such as Trump's Trade War, unprecedented human disasters such as the Air India plane crash in June 2025, and local election coverage.

## **BBC Radio & BBC Sounds**

### News and current affairs on network radio

In 2024/25, 47% of UK adults tuned in to BBC Network Radio on average per week to listen to news and current affairs programmes,<sup>12</sup> and 85% of weekly users say BBC News on Radio sets a high standard for quality (5% say ineffective).<sup>13</sup>

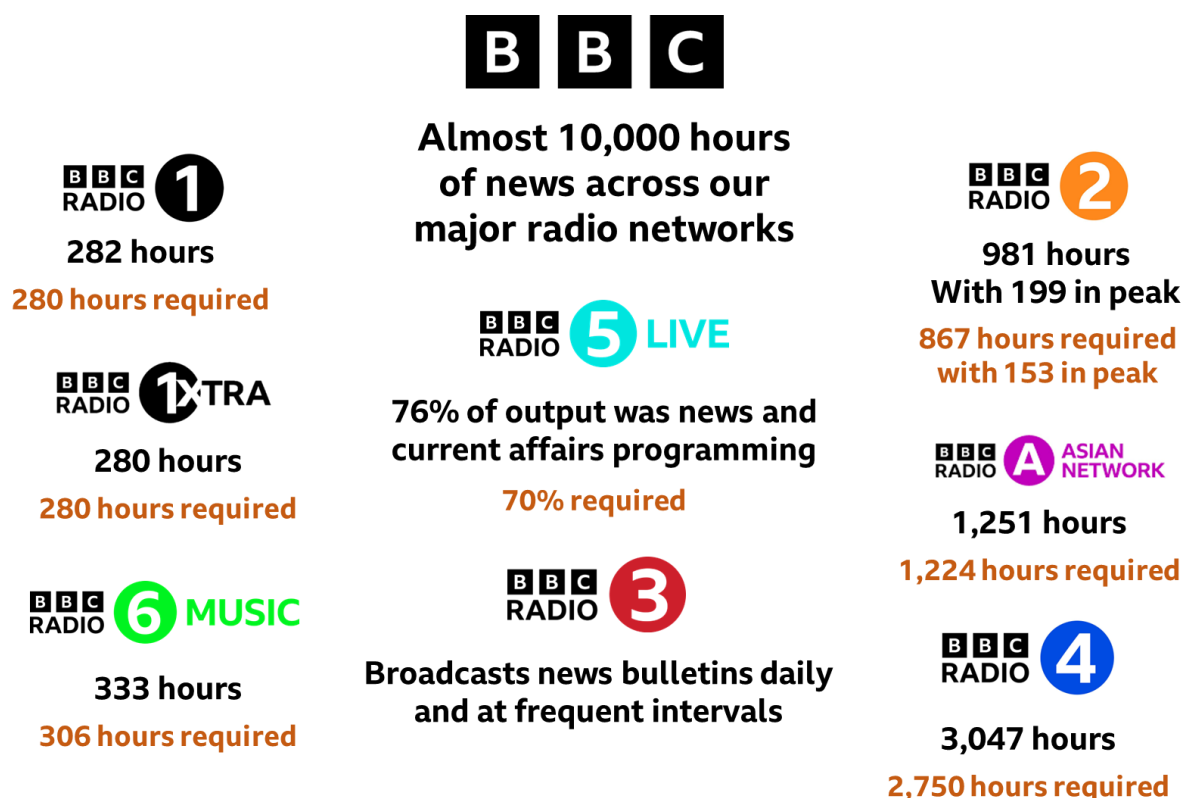
The BBC has a range of news and current affairs requirements that we must meet for our various radio networks. In addition to the Operating Licence news and current affairs quotas in Figure 3 below, we are required to dedicate at least 70% of output on Radio 5 Live to news and current affairs. We are also required to deliver news throughout the day on BBC Radio 1, BBC Radio 1Xtra, BBC Radio 2, BBC Radio 3, BBC Radio 6 Music and BBC Asian Network. We met all these requirements for 2024/25.

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<sup>12</sup> RAJAR. 15+. Reach based on 15+ minutes.

<sup>13</sup> Ipsos UK. 16+.

Figure 3: BBC Radio's performance against news and current affairs quotas in 2024/25



Source: Analysis of BBC data.

We broadcast daily news bulletins regularly at frequent intervals on Radio 3<sup>14</sup> and allocated 76% of our 5 Live output to news and current affairs programming.

The BBC also delivers local and bespoke news and current affairs coverage across our 39 local radio networks in England as well as news and current affairs relevant to Northern Ireland, Scotland and Wales on our Nation specific radio stations. See Public Purpose 4 for how we have delivered news to audiences across the UK.

As in 2023/24, Radio 1 and Radio 1Xtra broadcast weekday news bulletins at least once an hour from 6.30am to 4.30pm, and two *Newsbeat* programmes each weekday at 12.45pm and 5.45pm. Stories covered included registering to vote, the General Election, festival drug testing, Vybz Kartel's release from prison and Newcastle's Carabao Cup victory.

Radio 2 continued to offer news summaries at the top of each hour. Our news and current affairs programme with Jeremy Vine was broadcast every weekday from 12pm to 2pm, offering the latest on UK and world events as they unfolded, putting stories into context and providing the audience the opportunity to call in and have their say. In 2024/25, over 1,000 topics were covered ranging from local, national and international interest and issues, and including topics such as politics, health and education. We also

<sup>14</sup> Delivered via bulletins on Monday to Friday at 6.30am, 7am, 7.30am, 8am, 8.30am, 1pm and 6pm; Saturday at 7am, 8am and 1pm; and Sunday at 7am, 8am and 12pm.

broadcast hourly *Traffic and Travel* news from 6.30am to 6pm on weekdays, 8am to 5pm on Saturdays and 11am to 7pm on Sundays.

We promised that the new schedule on Radio 4 would continue to prioritise news and current affairs output and we have successfully kept this commitment for 2024/25. We extended *The Media Show* to an hour with additional time to delve into stories such as who will be the next presenter of *Match of the Day*, the historic sex abuse cases in the Church of England and what the fall of the Assad regime means for journalism in Syria. Our investigative documentary series, *File on 4*, continued to explore stories in the UK and abroad. We also investigated the background to world news events in narrative series including *To Catch A Scorpion*, which uncovered the business of people smuggling and led to international arrests; *The Coming Storm*, which looked at the effect of online conspiracies on the US election; *Policing Protest* on changes to legislation of public order; *County Lines* on child exploitation by drug gangs; and *Indispensable Relations* about the relationship between the US and Israel. We continued to provide extensive and in-depth reporting and analysis on news and current affairs through flagship programming such as *Today* – which won silver at the 2025 Audio and Radio Industry Awards (ARIAs) for best speech breakfast radio show –, *World at One*, *PM*, *Political Thinking with Nick Robinson* and *Westminster Hour*. Radio 4 also won gold and silver in the best factual single episode category at the 2025 ARIAs with *Our Whole Life is a Secret* from the *Crossing Continents* series and *Degraded by Deepfakes* from our documentary series *File on 4 Investigates*. Radio 4 Extra broadcast *Yesterday in Parliament* due to the closure of Radio 4 Long Wave in March 2024 and the programme returned to Radio 4 FM in March 2025.

Radio 5 Live continues to report on the latest, big news stories in the UK and globally that affect our audience, and to give listeners a platform to ask questions directly to politicians and policy makers. We covered the horrific Southport attack, the riots across the UK that followed and eventual trial and sentencings. We also covered the ongoing conflicts in Israel and Gaza, as well as Ukraine and the sudden fall of the Syrian government in late 2024. Radio 5 Live also provided extensive coverage of local and general elections and international politics. This included coverage of the General Election campaign in the UK, results and reaction after polling day, and the transition to the new government. Internationally, the US Presidential Election featured a change in Democratic candidate, an assassination attempt on Donald Trump and the start of President Trump's second term in office. In September 2024, we launched a new weekday politics programme hosted by Matt Chorley where he interviews key politicians and takes a light-hearted approach to explaining big stories. The show was broadcast from Westminster, main party conferences and at outside broadcasts across the UK. We also featured extensive coverage on 5 Live of the human impact of online scams, with advice on how to avoid them, using real life examples from both Martin Lewis and Naga Munchetty who have found themselves targeted as the subjects of scam content online.

Radio 6 Music continued to provide its existing news schedule for its listeners with daily news summaries and headlines from 7am to 9.30pm, with bulletins on the hour every hour from 7.30am. Alongside the daily music news imparted by our presenters, we have two dedicated daily and weekly strands that support this statement. First, we revamped

6 Music's music news in line with our station remit. Second, in our weekly, *New Album Fix*, music journalist and broadcaster Matt Everitt hears from artists talking about their new album releases and new music. 6 Music also continues to place music news at its heart when covering events such as Glastonbury, 6 Music Festival and when out across the UK marking Independent Venue Week or Record Store Day.

Asian Network delivered news and current affairs programming relevant to British Asian audiences across the UK throughout 2024/25 with daily bulletins including weekday editions of *Newsbeat*<sup>15</sup> and programmes such as *Ankur Desai* on Monday to Thursday, business programme *The Everyday Hustle*, and weekly magazine programme, *Asian Network News Presents* which had episodes on Indian classical dance, the UK riots, fighting racism, Bradford's City of Culture and endometriosis. In April 2024, we launched *One More Chai*, an irreverent weekly chat show which combines discussion and debate on trending stories among young British Asians.<sup>16</sup> Alongside our Asian Network radio broadcasts, we continued to share news content via social media to increase our reach with British Asian audiences. One such news story is that of British Asian woman, Kirat Assi, who was lured by someone with a fictional online persona and whose story was turned into the Netflix documentary, *Sweet Bobby*. Asian Network News were amongst the first to have interviewed her about it and within a few days it had 1.9 million views across Instagram<sup>17</sup> and TikTok.

### News and current affairs on BBC Sounds

On Sounds, we provided in-depth, easily discoverable news and current affairs programming for our audiences. In 2024/25, there were 1.2 million average weekly active accounts accessing news content on Sounds.<sup>18</sup> This was boosted by the launch of our new live 24-hour news stream discoverable in the dial at the top of the homepage, allowing for continuous coverage of the biggest breaking news stories.

In addition to regular updates to the News rail on the Sounds homepage including the most recent bulletins from our radio stations' news broadcasts, we offered a wide range of current affairs radio shows and podcasts which are made available on BBC Sounds including *The Today Podcast* with Amol Rajan and Nick Robinson. We also continued to offer high-quality news and current affairs podcasts with *Newscast*, the BBC's daily news podcast on big news stories; podcasts specifically on American politics and on the war in Ukraine, *Americast* and *Ukraineast*; and *Access All*, educating listeners about mental health, wellbeing and disabled people.

*New Music Fix* is now an hour-long programme from Mondays to Thursdays available on Sounds offering music news in one place dedicated entirely to new releases – the best of

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<sup>15</sup> There were 15 bulletins from Monday to Thursday for the majority of 2024/25 and 9 bulletins on Friday. The *Newsbeat* bulletin was at lunchtime on Monday to Thursday and there were two on Friday at 12.45pm and 5.45pm.

<sup>16</sup> We have made a request to Ofcom to change Asian Network's news and current affairs quota from 1,224 hours to 675 hours. Ofcom closed its consultation in June 2025.

<sup>17</sup> [Instagram post, "Has Sweet Bobby's Kirat Assi heard from Simran?"](#), BBC News, October 2024.

<sup>18</sup> BBC data. This figure does not include smart speakers.

what is being made, performed and shared right now, including interviews and sessions from artists.

We also delivered news and current affairs podcasts tailored to younger audiences such as *What in the World?*, a podcast which gives a bite-sized take on some of the biggest issues around the globe every weekday. Radio 1's *Newsbeat* continues to be made available on Sounds.

The News rail on the Sounds homepage ensures that the most recent news programmes are easily discoverable. In addition, the leading news podcasts appear in the longlist of titles in the podcasts For You rail with the most relevant ones served up by algorithm.

We continued to make improvements to Sounds making our content even easier to discover. Audiences can now easily access the stream from the News app through a deep-link from the BBC News app to BBC Sounds app for live news avoiding the undesirable in-app browser. On Sounds, listeners can now see live shows and stations are now available in their search results on Android devices. This will eventually be rolled out to iOS devices. We are also running a trial now to publish our best Sounds video clips to the BBC News website homepage to help a wider audience discover the news content offer on BBC Sounds.

Through Alexa, we generate 1.3 million signed in accounts on average each week.<sup>19</sup> We have enhanced our Alexa on-screen experience in February 2025 knowing a lot of our listeners access Sounds content this way and discoverability is an issue for them. This allows listeners opening Sounds on Echo Show devices to navigate to different content types, such as station, show or podcast, using voice and touch, and browse and select programming within each type of content. This was built with accessibility front of mind, so includes features such as voice select (for example the listener can say, "Select the third item") and voice view (for example Alexa screen reader). We are aware several listeners access our content on Alexa using Echo Show devices with discoverability being a problem. We still include rotating hints on the screen to help listeners know what to say.

## **BBC Online**

Audiences across the UK continued to engage with our comprehensive news offer online, via our website and the app following local, regional and global stories. In 2024/25, there were 32.8 million unique UK browsers accessing BBC News Online on average per week.<sup>20</sup> 80% of weekly users say BBC News Online sets a high standard for quality (6% said ineffective).<sup>21</sup>

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<sup>19</sup> BBC data.

<sup>20</sup> BBC data.

<sup>21</sup> Ipsos UK. 16+.

## Innovation and discoverability of BBC News Online

We continued to provide audiences with robust online news and analysis whilst continuously developing and improving the offer. In 2024/25, 10.5 million average weekly active accounts accessed BBC News Online content across our products.<sup>22</sup>

Audiences have received more thought-provoking analysis through the new brand BBC InDepth. The brand was launched in May 2024 and has helped audiences make sense of a complex world and ever-changing stories such as the West struggling to keep up with China's growing spy threat, the financing and budgeting behind HS2 and the reasons why the number of people clubbing in Britain is decreasing (more information on BBC InDepth can be found in the Public Purpose 1 case studies). Additionally, we have worked to broaden the scope and variety of news output at weekends online – including more content, which meets a variety of audience needs. This has helped to increase the numbers of audiences coming to BBC News on our website and app, and this continues to trend upward.

There has also been a significant growth in live streaming across the BBC News website and app, as well as on iPlayer. This is partly attributable to our cross-product developments including successful completion of work allowing our live news stream to be more visible and well sign-posted in our live pages on the BBC News website. Audiences can now listen to and watch streams with greater ease, whilst following live written reporting on the website allowing us to target a wider range of audiences.

## Third party material

The Operating Licence requires the BBC to provide adequate links to material provided by third parties across our online pages. By doing this, the BBC remains transparent with audiences about where information is sourced, provides additional information on stories to further audiences' knowledge and accredits the source of a story when information is derived from another news source. In 2024/25, we provided links to a range of third-parties in several news stories including links to information from government and regulatory bodies, social media, other media organisations and other organisation websites (including institutions like the United Nations, think tanks, charities and official sites for organisations like football clubs).

We analysed a sample of 1,794 stories published across BBC News and BBC Sport Online over the span of four days,<sup>23</sup> 1,976 external links were provided in these stories (see Figure 4 below). Majority of these links (52%) was to an original story from a government or regulatory body's informative page such as pages to government departments, the National Health Service (NHS), emergency services and judiciary, government-support schemes and regulatory groups.

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<sup>22</sup> BBC data.

<sup>23</sup> Two days in January 2025 and two days in March 2025.

**Figure 4: Distribution of links by type across the sample period**

Type of Link	January Sample	March Sample	Total
Government/Regulatory	538	486	1024
Social media	42	35	77
Media organisation	236	174	410
Other organisation	237	228	465

Source: Analysis of BBC data.

We also provided daily detailed synopses of the main stories covered by the UK's national newspapers through *The Papers*. This online page spans many important topics and provides our audiences with the opportunity to explore how these important daily issues are presented by different media organisations. External links from media organisations may be made a few times when notable comments are made across different stories.

### **Case study: Investigative journalism**

In 2024/25, we carried out a number of reforms to our investigative journalism which included launching BBC InDepth and Your Voice Your BBC as well as changing our approach to programmes such as *Newsnight* and investing further in BBC Verify. These steps have increased audience engagement with our investigative content.

- BBC InDepth, launched in May 2024, has had real cut through. It now reaches an average of approximately 2.5 million unique users per week, who are spending more time on average with InDepth articles than other articles.
- Your Voice, Your Vote launched during the UK General Election. It was a tool for engaging audiences in the questions that matter to them and led directly to coverage of specific questions, such as electricity pylons<sup>24</sup> and rural buses.<sup>25</sup> It was relaunched as Your Voice Your BBC in October 2024.
- Engagement with BBC Verify continues to grow due to our investment in the brand. It has countered disinformation around the biggest international stories, such as the conflicts in Israel and Gaza as well as Ukraine, the US Presidential Election, the assassination attempt on Donald Trump and President Trump's tariffs. It now generates 1.2 million UK unique visitors per week on average.
- We continued to deliver award-winning investigations, such as *Al Fayed: Predator at Harrods*, and exclusive eyewitness reports such as those who witnessed the Trump assassination attempt. We are considering the merits of an investigative master brand.

<sup>24</sup> [Your Voice, Your Vote— your questions on pylons](#), BBC News, 13 June 2024.

<sup>25</sup> [Your Voice, Your Vote: Bus services must improve](#), BBC News, 25 June 2024.

## News and current affairs programming for children and young audiences

### Children's news

We remain committed to helping younger viewers understand the national and global events. 36% of 12- to 15-year-olds in the UK followed the news with the BBC in 2024, with 16% saying the BBC was their most important source of news – both more than any other source.<sup>26</sup> Our flagship programme, *Newsround*, is staple of our news coverage for children, which it has been for 53 years, available on CBBC and iPlayer and the *Newsround* website. Our *Newsround* offer includes bulletins<sup>27</sup> and daily updates in a wide range of formats via our *Newsround* website (see more in the section on online news for young audiences).

Through *Newsround* we delivered 45 hours of news coverage in 2024/25 across TV and iPlayer (10 hours more than the Operating Licence quota). We offered a wide variety of stories on *Newsround* covering both UK events such as the General Election, the housing crisis for UK children and banning phones in schools, and global events including the 80<sup>th</sup> anniversary of D-Day and the liberation of Auschwitz, COP29 in Azerbaijan and the change of regime in Syria. We also introduced *Newsround* content on Roblox ahead of the General Election with an explainer video showing viewers how the UK democratic process works.

### Online news for children

Our online news and current affairs offer for children is provided via the *Newsround* website. In 2024/25, children had the opportunity to learn about a range of news topics both in the UK and abroad on the *Newsround* website such as COP29 in Azerbaijan, education in Sudan, British National (overseas) children from Hong Kong in the UK and phone bans in schools. The stories and features available on the website are updated daily by the dedicated *Newsround* team that operates every day in the week. These complement the daily *Newsround* bulletin which reaches 3.5 million children a week, primarily watching via the Watch Newsround feature on the website.

In 2024/25, the stories and features were delivered in a variety of different formats such as:

- text-based news stories or articles published every day;
- video reports which are published every day on the website, as well as being used on the TV bulletin;
- Special, further extended video reports on subjects such as the US Presidential Election, how the democratic process works in the UK – delivered at the time of the UK election –, the 80<sup>th</sup> anniversary of the liberation of Auschwitz and the riots of summer 2024; and
- interactive explainers which provided diagrams and graphics to give greater understanding on news stories to children on topics such as the death of the

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<sup>26</sup> [News consumption in the UK: 2024](#), Ofcom, September 2024, p.18.

<sup>27</sup> The bulletins are broadcast on CBBC at 7.45am every day with the weekday bulletins lasting eight minutes and weekend bulletins being six minutes long.

Pope and electing a new Pope via a conclave, how tariffs work, one year of the Israel/Gaza conflict and how international diplomacy works.

### News for young audiences

*The Catch Up* provides daily news for 16- to 24-year-old viewers during peak on BBC Three. The programme is also available to stream live on iPlayer, however not all episodes are available on demand. It is regularly presented by presenters who are the target audience's age and is constituted of three to five key stories from the UK and globally, covering good news stories, societal issues, uncomfortable truths and underreported stories with pop-culture segments. Each story provides a key takeaway for younger audiences. *The Catch Up* has an informal approach that is conversational and inclusive to ensure all viewers understand the topic covered.

For our younger audiences, we broadcast a range of documentaries on BBC Three including *Kyle: The Gunman Who Divided America*, *Logan Paul: Don't Believe the Hype*, *Tagged* and *The Other War*.

### Online news for young audiences

We have also grown the BBC News brand with younger audiences across TikTok and other short-form video services, while developing ways to attract these audiences back to BBC products. We have delivered growth on TikTok, ending the year with over 7 million followers, and views per month on average, trending upward. In 2024/25, we saw over 4 billion views for the BBC News account on TikTok, with more than 40% of the daily audience reached aged 18 to 24.<sup>28</sup> The recent introduction of the referrals' link click feature has afforded greater opportunity to drive traffic to BBC platforms.

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<sup>28</sup> TikTok Analytics.

## **Case study: BBC's coverage of the UK General Election**

The 2024 General Election showed that big news events still have the power to bring people together with the BBC as the top provider by both reach and perception. More than eight-in-ten came to the BBC for coverage in polling week. From the moment the polls closed to the day after the General Election was held, almost 23 million people came to BBC News for coverage of the results across TV and iPlayer, and we saw 23 million unique visitors coming to BBC News online helping BBC News see record cross-platform reach with almost 14 million weekly active accounts coming to BBC Online for election coverage.<sup>29</sup>

BBC News was also seen as the most impartial provider of election coverage throughout the campaign, with more than four-in-ten UK adults saying they would turn to for us impartial coverage of General Election results, five times higher than our nearest competitor.<sup>30</sup>

### *BBC Television*

Election week was the biggest week for BBC News on network TV since the death of Her Majesty Queen Elizabeth II, with more than 31 million UK adults watching our programmes.<sup>31</sup> Our television coverage of the General Election results reached 19.3 million viewers, with reach rising to almost 23 million when including other news programmes broadcast following the closure of the polls. We reached more viewers with our television results programming than other broadcasters combined.<sup>32</sup>

### *BBC Radio*

We broadcast election coverage on our radio stations and Sounds throughout the campaign. As the results came in, audiences could listen on Radio 4 and 5 Live. Podcasts like *Newscast* and *The Today Podcast*, helped listeners digest the day's events with additional expertise and context. During the election campaign, there was a 7% increase in total weekly active accounts accessing news content on Sounds.<sup>33</sup> *Newscast*, was listened to by 26% of election podcasts listeners.

### *Online*

BBC News online was the most-commonly-used online source in election week. BBC News Online was visited by over 40 million UK unique visitors in the week of the election – the biggest week in over a year. Additionally on results day, there were 23 million

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<sup>29</sup> BBC data.

<sup>30</sup> Yonder for the BBC, 2024.

<sup>31</sup> BARB As-Viewed, all channels, all platforms, all devices, excludes current affairs and regional news programmes, weekly 3+ minute reach of BBC News network TV programming (individuals 4+).

<sup>32</sup> BARB As-Viewed, all channels, all platforms, all devices, 'All BBC News programmes' includes all regular programmes (network and Nations) on Friday 5 July 2024, 3+ minute reach of 2024 election TV results programmes within 7 days of TX (individuals 4+).

<sup>33</sup> BBC data.

unique UK visitors, the highest level of traffic in the preceding 18 months and was the biggest online election news source for young audiences.<sup>34</sup>

Our online content performed exceptionally well. Our live pages were among the most-read, with the best performing seeing over 30 million UK page views.<sup>35</sup> Some of the local results live pages saw strong skews towards groups who don't come to BBC News online often, who we often struggle to reach. These groups believed these live pages were less formal, reflected what's trending, very personable and provided good summaries. Tools such as the results map and the poll tracker also engaged audiences.

In addition, we launched new election brands which achieved high reach and strong quality scores with audiences. Of the three, BBC InDepth saw the highest online weekly reach during the election period (3.3 million in results week), followed by BBC Verify (2.1 million in results week) and Your Voice, Your Vote (1.6 million weekly UK visitors in the week before the election).<sup>36</sup> BBC Verify had the highest awareness and BBC Verify and Your Voice, Your Vote both benefited from their cross-platform presence, which helped build awareness of the brands across a range of different audience groups. All three brands achieved strong quality scores.

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<sup>34</sup> BBC data.

<sup>35</sup> BBC data.

<sup>36</sup> BBC data, 20 May, 7 July 2024.

## Public Purpose 2 – Learning for people of all ages

**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.

### Overview

- The BBC achieved all Operating Licence conditions for Public Purpose 2.
- The BBC met all commitments regarding Public Purpose 2 as set out in the BBC's 2024/25 Annual Plan.

In 2024, we continued to celebrate BBC Bitesize's 25th anniversary with a new redesign of the Bitesize website, making it simpler for students and teachers to find the resources that they need, when they need them. Across 2024/25, we made Bitesize content more accessible via different platforms such as WhatsApp, and TikTok and podcasts on BBC Sounds for GCSE Physics, Chemistry and History. We also continued to introduce personalisation and functionality to improve content discovery, content recommendation and self-curation.

The BBC Bitesize curriculum content delivered across the year included new resources via the Bitesize website for various primary school and GCSE subjects. We also rolled out more quizzes as part of our Bitesize improvement plan following the successful pilots in 2023/24.

The high-quality programming and fresh content we provide across BBC TV and Radio ensures all audiences, even our adult audiences, are both informatively and entertainingly educated through BBC content.

Of UK adult responses, 75% rate BBC TV programmes they have watched as helping them learn something new, while 60% of responses said the same for non-BBC TV programmes.<sup>37</sup> Similarly on radio, 74% of UK adult responses rate BBC Radio programmes they have listened to as helping them learn something new, while 53% of responses said the same for non-BBC radio programmes.<sup>38</sup>

The BBC is also committed to supporting language learning services for people who are learning a new language from the UK's nations or developing their fluency in these languages. We delivered a range of programming in languages represented across the UK – such as Welsh, Ulster-Scots and Scottish Gaelic.

This is all supported by our work with our partners, made up of a diverse range of organisations and charities across the UK and the world. These partnerships play a vital

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<sup>37</sup> Pulse by GfK, 16+, 2024/25.

<sup>38</sup> Pulse by GfK, 16+, 2024/25.

role in enabling the BBC to deliver our public service mission. In 2024/25, we have partnered with 362 organisations across the BBC.

Below is a detailed outline of our compliance and delivery of our 2024/25 Annual Plan commitments. Further detail can be found in Annexes 1 and 2. We also present case studies on the BBC micro:bit – next gen campaign and the Memories and Dementia season.

## Formal learning

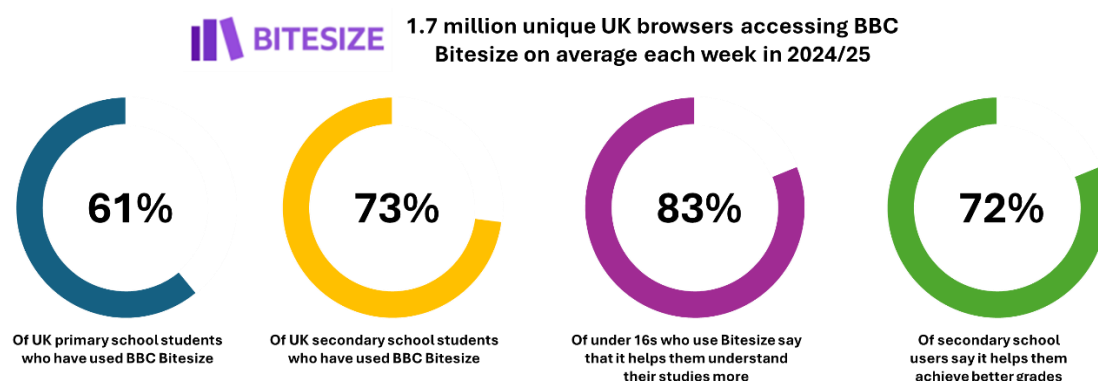
The BBC provides formal learning to children of all ages throughout the UK by offering engaging content primarily through Bitesize. Additionally, we run educational campaigns to ensure all children benefit from our outstanding children's programming and provide support to primary and secondary school teachers through BBC Bitesize for Teachers (formerly BBC Teach).

### BBC Bitesize

Throughout 2024/25, the BBC supported children and teenagers across the UK in their formal learning through BBC Bitesize.

Overall, our Bitesize educational service was used by 61% of primary school pupils and 73% of secondary school pupils.<sup>39</sup> Of respondents under 16 using Bitesize, 83% say it helps them understand their studies better, while 72% of secondary school users report it helps them achieve better grades.<sup>40</sup> Of parents, 58% believe the BBC effectively supports children's and teenagers' learning (13% say ineffective).<sup>41</sup>

**Figure 5: BBC Bitesize usage across 2024/25**



Sources: DJS. BBC data.

There is also regular engagement with the BBC Bitesize website. On average, 1.7 million unique UK browsers accessed Bitesize weekly in 2024/25, up from 1.5 million in 2023/24.<sup>42</sup>

<sup>39</sup> DJS.

<sup>40</sup> DJS.

<sup>41</sup> Ipsos UK. 16+.

<sup>42</sup> BBC data.

We continued to develop and improve on BBC Bitesize as the 'go to' free-to-use education destination for students ages 4 to 16 years old. We expanded our Bitesize curriculum content delivered on the website for primary school Science and Maths, KS1 and KS2, and for GCSE Maths, Modern Foreign Languages, English Language, Science and Computer Science. We delivered more quizzes for Bitesize Primary and Bitesize Secondary with quizzes on Geography, Combined Science and Computer Science.

We enhanced the Bitesize offer on BBC Sounds introducing podcasts providing concise summaries to help students prepare for their GCSE Physics, Chemistry, and History exams.

In 2024/25, we created a BBC Bitesize GCSE revision channel on WhatsApp, providing support and great content to help students with their revision and advice to prepare for GCSE. We also continued to use TikTok to support students with their revision and learning, including content to provide shared personal experiences from other students.

We also provided formal learning for young audiences through our TV content. Through CBBC, we broadcast 82 hours of formal education content, including our Bitesize Learning Zone programme shown during term-time mornings. All these programmes were also available on BBC iPlayer. Four of these hours were first-run *Live Lessons*.

### Tiny Happy People

Tiny Happy People continued to support parents and carers of newborns to 4-year-olds with language acquisition tips and assistance. We also partnered with NESTA and the University of Sheffield to test and evaluate a text messaging service which shares content with parents and caregivers, supporting them to develop the language and communication skills of their children aged 0 to 4.

In 2023/24, we launched a new partnership with ASDA supermarkets. This partnership was created to help facilitate our ambition to engage with parents to increase their awareness of Tiny Happy People and the impact it makes. In 2024/25, ASDA supermarkets hosted Tiny Happy People drop-in sessions collaborating with early years' professionals and BBC talent. In total, there were 21 events with 1,049 attendees.

### Bitesize educational campaigns

In 2024/25, we ran three major educational campaigns for children – 500 Words, Super Movers for Every Body, and Micro:bit – the next gen.

Our hugely popular writing competition, 500 Words, returned in autumn 2024, receiving 44,000 entries. Winners were announced in March 2025 at a televised Buckingham Palace ceremony.

In April 2024, we launched our latest Super Movers campaign, Super Movers for Every Body,<sup>43</sup> to encourage children to participate in inclusive sports. We partnered with the

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<sup>43</sup> <https://www.bbc.co.uk/teach/supermovers/articles/zdk86rd>

Premier League and together delivered 3,300 inclusive sports kits and equipment<sup>44</sup> to schools as well as an additional 3,220 blind football kits. We also partnered with Paralympics GB athletes to produce content to coincide with the Paris Paralympics.

We supported teacher through these educational campaigns as part of BBC Bitesize for Teachers. We provide more detail on this below.

### **Case study: BBC micro:bit – next gen campaign**

The BBC micro:bit – next gen campaign was a landmark initiative to reimagine digital learning and equip children for a fast-evolving technological future. Building on the legacy of the BBC’s 2015 Make it Digital Project, the campaign was led by BBC Children’s and Education in partnership with the Micro:bit Educational Foundation (MEF) and Nominet. It aimed to spark digital curiosity in children



aged 7 to 11, empower teachers with hands-on tools and training, and help close the UK’s digital skills gap recognising that today’s children won’t just use technology, they’ll shape what comes next.

This campaign began in 2023 and came to an exciting conclusion in autumn 2024. The campaign helped thousands of children be better prepared for a digital world, not just as users, but as builders, thinkers and innovators. By bridging education and entertainment, the BBC reaffirmed its role as a leader in public service innovation and laid strong foundations for a more inclusive, future-ready digital Britain.

Below is a detailed breakdown of every step of this campaign and the impact it has had on children across the four UK nations.

#### *Phase 1: Distribution of micro:bits*

From May to December 2023, primary schools across the UK were invited to claim free classroom sets of BBC micro:bits. The campaign launched with simultaneous events across all four UK nations, fronted by familiar BBC presenters and YouTube sensation DanTDM. A national communications drive powered registration via local authorities, teaching networks and direct school outreach.

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<sup>44</sup> This is school sports equipment that is adapted for use in a recognised disability sports, for example foam javelins for para-athletics, low loft balls for shot put, and blind folds and audible footballs to play blind football.

In a first for digital education, the campaign extended beyond schools and into the fabric of children's popular culture. Through a standout collaboration with CBBC, the micro:bit appeared in flagship programmes like *Blue Peter*, *Saturday Mash-Up* and *The Dumping Ground*, bringing coding and technology into the heart of children's favourite shows. Teachers were supported from day one with training resources and lesson plans on BBC Bitesize for Teachers, as well as in-person training delivered through STEM partners across the four UK nations.

By early 2024, nearly 700,000 micro:bits had been distributed to over 20,000 schools, almost 90% of eligible UK primaries. Broadcast content engaged nearly half a million 8- to 12-year-olds, helping normalise digital technology in classrooms and driving a step-change in how coding and digital skills are embraced at primary level.

### *Phase 2: The Playground Survey*

In February 2024, the campaign evolved with the launch of the BBC micro:bit Playground Survey, a bold, hands-on introduction to real-world data literacy. Developed with the MEF and the Office for National Statistics (ONS), the project transformed playgrounds into outdoor classrooms where pupils collected, analysed and interpreted data using the micro:bit. 202 classes across 156 schools engaged with the Playground Survey.

Seven flexible activities explored everything from biodiversity and temperature to movement and even AI, blending science, geography and computing in unique cross-curricular lessons. For many, it was the first time they'd explored their surroundings in this way, gaining a fresh understanding of how data can describe and shape the world around them. It was a powerful, practical step into the data-driven world they will one day help lead.

To support delivery, teachers received clear, accessible teaching resources via BBC Bitesize for Teachers and microbit.org. A social media campaign spanning 55 posts drove visibility and generated over 158,000 impressions.

The data gathered contributed to a UK-wide study published by the ONS, offering a child-led snapshot of school playgrounds across the country. BBC Radio 5 Live, reaching 5.3 million weekly listeners, brought the campaign to a wider audience with classroom voice clips and live discussions.

By summer 2024, two in three teachers were aware of the micro:bit, a major increase from earlier in the year, and one in four were actively using it in the classroom.

### *Phase 3: Gladiators micro:bit Competition*

The campaign closed with an energetic finale in October 2024 – a nationwide design challenge inspired by the iconic BBC show *Gladiators*. Pupils were challenged to design fitness gadgets using the micro:bit, combining creativity, physical health and digital problem-solving.

With a simple entry process, the competition welcomed pupils of all abilities and experience levels. It sparked imagination in classrooms across the UK, encouraging accessible innovation.

Almost 400 classes took part in the competition by submitting designs to enhance the gladiators' athletic performance, from reaction timers to gadgets that boosted speed, strength and agility. With the support of the Institute of Mechanical Engineers, winners were announced on 10 March 2025, with coverage across *BBC Breakfast*, *Newsround* and regional news.

The winning school received a visit from two gladiators, a £500 computing voucher, a working prototype of their design and a Gladiator-themed coding day, bringing their ideas to life and celebrating young talent in STEM.

### *A Campaign of National Significance*

The BBC micro:bit – next gen campaign redefined what digital education can look like at primary level. Underscored by the crucial role of an incredible network of partnerships, over 18 months, the campaign reached almost 90% of UK primary schools, engaged hundreds of thousands of children through BBC platforms and empowered thousands of teachers to bring digital skills into the classroom with confidence.

This wasn't just a hardware rollout; it was a cultural moment. By embedding technology in children's everyday environments and connecting it with their interests and creativity, the campaign showed how public service media can play a transformative role in education.

### BBC Bitesize for Teachers

In addition to students, BBC Online also serves teachers across the UK through BBC Bitesize for Teachers.

We continued to support teachers with high-quality, engaging and interactive content suitable for communal learning and topics that are difficult to teach using BBC brands and talent. Teachers had access to our *Live Lessons* content aligned with the key events in the primary school calendar. *Live Lessons* programmes were delivered for Anti-Bullying Week, Safer Internet Day, World Book Day, Science Week and Art and Design with *Quentin Blake's Box of Treasures* (Eagle Eye Productions). British astronaut Tim Peake and screenwriter and novelist, Frank Cottrell-Boyce, helped deliver the *Live Lessons* episodes for Science Week and World Book Day respectively.

BBC Bitesize for Teachers also supported teachers in educational campaigns including 500 Words, CBeebies' *Musical Storyland*, BBC Young Reporter, BBC Ten Pieces, micro:bit – the next gen and Planet Create, a new campaign featuring famous faces to inspire primary pupils to think about the environment and how they can lead a more sustainable life.

## Informal learning

The BBC is committed to expanding informal learning for children and adults across the UK through various methods and content beyond conventional formal learning tools.

### For young audiences

Throughout 2024/25, we offered content that promotes and supports informal learning for our young audiences. On CBeebies, we delivered a broad range of content supporting preschool children in their learning throughout 2024/25. This included:

- *Get Set Galactic* (Hello Halo Kids), which brings science concepts to life via a studio gameshow format in which children can participate;
- *I Can Do It, You Can Too* (Common Story), a peer-to-peer learning programme where young children demonstrate skills to others;
- *Tiny Wonders* (Freak Productions), which explores tiny creatures and environments in the natural world;
- *Dog Squad* (Hello Halo Kids), which demonstrates different ways in which assistance dogs can help humans, including different disabilities;
- *Wonderblocks* (Blue Zoo Animation Studio / Alphablocks Limited), a new programme launched in January 2025 and made by the *Numberblocks*' creators, teaching the fundamentals of coding; and
- *Andy's Global Adventures: Baby Animals Mission* (BBC Studios Productions), a natural history programme introducing different animals from around the world.

On CBBC, we continued to broadcast popular programmes such as *Horrible Histories* (Lion TV), *Deadly 60* (BBC Studios Productions) and *Operation Ouch!* (Objective Media Group) to help children understand historical events, wildlife and medical science. Ahead of the 2024 UK General Election, we introduced our first ever *Newsround* content on Roblox, including an explainer video showing viewers how the UK democratic process works. With Roblox being a popular platform among children, this was a new way to reach our audience with public service content.

Recognising the importance of YouTube for young people, we launched a Bitesize GCSE revision channel on the platform and will look to further develop this content in 2025/26. Also in 2025/26, we are making our *Newsround* bulletin available on YouTube and launching a number of themed CBeebies YouTube channels.

In 2024, we also tasked the six BBC ensembles to provide learning opportunities for young musicians across the UK. They are delivering an expanded programme of learning each year covering early years, children aged 4 to 9 and supporting talent, and have developed a choral programme.

- The early years offer is based on the *Musical Storyland* series (BBC Studios Kids & Entertainment ) on iPlayer. Four BBC ensembles in collaboration with the Ulster Orchestra delivered in-person sessions for children to engage with music.
- The refreshed BBC Ten Pieces focuses on 4- to 9-year-olds, providing extensive materials on Bitesize, with live concerts and workshops offered by all the BBC ensembles and the Ulster Orchestra.

- Supporting talent is delivered in partnership with Young Sounds UK (formerly Awards for Young Musicians). The programme's impact will be fully evaluated by autumn 2025.
- We are developing a nationwide programme supporting singing in schools in collaboration with the VOCES8 Foundation is in development, which should be launched in early 2026.

### For all audiences

We continue to deliver high-quality homegrown programming across BBC TV, iPlayer, BBC Radio and Sounds so as well as being entertained, adult audiences can be educated and informed through our content.

#### *Informal learning on BBC TV and BBC iPlayer*

Our programmes across BBC TV channels and iPlayer continue to bring people together with content which informs, educates and entertains all at the same time for all age groups, with high-quality programming such as Brian Cox's *Solar System* (BBC Studios Productions) and David Attenborough's *Asia* (BBC Studios Productions). We also continuously support informal learning through longstanding programmes such as *University Challenge* with Amol Rajan (Lifted Entertainment North), *Pointless* (Remarkable Entertainment), *Gardeners' World* (BBC Studios Productions) and investigative series such as *Panorama* (BBC Current Affairs).

Informal learning content is easily accessible and discoverable through iPlayer on the website or app. Audiences can discover content on iPlayer using the various rails including the Recommended For You rail. Audiences can find content in specific genres on genre rails on the iPlayer homepage or through the categories tab on iPlayer which includes content for sight and hearing-impaired users and content from the nations and extensive BBC archive.

We also deliver a vast range of BBC TV and iPlayer documentary programming. We detail our delivery in this area in the Documentaries section of Television & iPlayer in Public Purpose 3.

#### *Informal learning on BBC Radio and BBC Sounds*

Our radio networks offer a diverse range of informative and entertaining content, ensuring audiences are well-informed and educated through high-quality and distinctive programming. Nearly all content broadcast on our networks is also available on BBC Sounds, along with a variety of BBC-commissioned podcasts (except for some local programming).

Throughout 2024/25, we delivered high-quality programming across our radio networks to inform and educate listeners, supplemented by campaigns to encourage learning and skill sharing throughout the year.

Ahead of Radio 1's Big Weekend in Luton in May 2024, we ran an outreach programme featuring four sessions in venues around the town, each focusing on a different aspect of health.<sup>45</sup> The sessions included experts and individuals with lived experience in each area – Our Minds Unpacked addressed mental health; Money on the Mind considered financial health; Our Bodies Count examined physical health; and Protection Is Priceless focused on personal safety. These sessions were reflected on-air during four Radio 1 *Life Hacks* specials ahead of the weekend. We returned to Luton in March 2025 to host a BBC Careers Day at the University of Bedfordshire for 100 local students. The event included interactive sessions covering mock radio workshops, a Find Your Voice session and opportunities for students to explore different career paths following education.

We also delivered a vast range of audio documentary programming across our BBC Radio network and BBC Sounds through original programming such as *About the Boys*, in which Catherine Carr investigates dilemmas facing young men and *Shadow War: China and the West*, with Gordon Corera, uncovering the history of China's recent rise. See Documentaries under BBC Radio & BBC Sounds in Public Purpose 3 for further information.

Sounds audiences can easily discover and access informative podcasts across a wide range of topics and genres. Recommendations on the Sounds dashboard, based on content they have listened to, expose audiences to this variety through features like the Recommended For You and Discover rails. Additionally, audiences have access to a vast array of collections and categories on Sounds, which include all our audiobooks, BBC Proms performances; documentaries; science & technology and history podcasts; and news.

### **Indigenous languages**

We provided a broad range of video programming in the Gaelic language on BBC ALBA, including factual entertainment DIY show *Dùbhlain DIY (Instructions Not Included)* (Demus / Seaglass) and new crime drama *An t-Eilean* (Black Camel Pictures). Daily Children's programmes dedicated to supporting Gaelic learning were also broadcast on CBeebies and CBBC ALBA. We continued to serve listeners with daily Gaelic audio content on Radio nan Gàidheal including coverage of music and cultural events like the Heb Celt Festival and the Royal National Mòd. *SpeakGaelic* ((BBC Scotland / MG ALBA / Sabhal Mòr Ostaig) is broadcast as a podcast on Radio nan Gàidheal and as a televised programme on BBC ALBA.

BBC Northern Ireland broadcast 262 hours of indigenous minority language programming, comprising Irish and Ulster-Scots output, on Radio Ulster and Radio Foyle.<sup>46</sup> This programming includes magazine shows such as *Blas* and *Kintra*, which both cover stories, music and reports from across the region. We also broadcast Irish and Ulster-Scots programming on BBC One Northern Ireland and BBC Two Northern Ireland such as *Crá/Torment* (Fíabín Media / Zoogon Ltd), a gripping new crime drama; *Tartan*

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<sup>45</sup> [BBC Radio 1 hosting youth events in Luton ahead of music festival](#), Luton Today, 8 May 2024.

<sup>46</sup> Indigenous minority language programming includes repeats and acquisitions.

*Tales* (Triplevision Productions), which illustrated the links between family, community and history at a kilt-makers; *Éadaí SOS* (Waddell Media), a show challenging clothing-obsessed fashionistas to change their shopping habits; *Out of the Silence* (DoubleBand Films), a documentary exploring the female writers who have helped shape Ulster's literary culture; and *Gairdíní an Phobail* (Below the Radar TV), a documentary series exploring community gardens.

We continued to support the learning of Welsh through our radio services Radio Cymru and Radio Cymru 2 and through BBC Sounds. Radio Cymru collaborated with the National Centre for Learning Welsh to continue its delivery of a range of programmes and content aimed at those interested in learning or improving their Welsh-language skills including a podcast aimed at Welsh speakers such as *Y Podlediad Dysgu Cymraeg* (the Welsh Learning Podcast) and *Lleisiau Cymru* (Voice of Wales). Through Radio Cymru 2, we ensure that at least 50% of the playlist is dedicated to Welsh-language songs giving audiences the opportunity to learn Welsh through music. The BBC also continued its longstanding partnership with S4C. Some of the programme highlights during this year included the 50th anniversary of long-running continuous drama, *Pobol y Cwm* and coverage of the US Presidential Election by the BBC's *Newyddion* news programme.

All the radio content was available on Sounds and TV content on iPlayer. Also, our radio language services provided news and current affairs coverage in their national languages reporting on stories such as the General Election at local, national and UK level.

## **Partnerships**

The BBC has hundreds of partnerships – small and large – ranging from international cultural institutions, industry bodies and universities, to charities, festivals, community groups, other media organisations and global tech companies. Working together, they achieve more than each organisation could alone to support the creation of ambitious content and deliver value to audiences.

The objectives of each of the BBC's partnerships are as diverse as the partners themselves. From collaborating to deliver high-quality, innovative content for audiences to engaging with communities; from research and development and exploring new technologies to growing the creative industries and creative skills; from educating the next generation to supporting charitable aims in and outside the UK. Across 2024/25, the BBC collaborated with 178 partners, which helped support our delivery of Public Purpose 2 – 40 of these partners collaborated specifically with BBC Education.

Each partner brings unique value to the relationship, drawing on mutual strengths and capabilities. For the BBC we know that our scale, reach and the strength of our brand is important to partners, but we also know that we can offer critical expertise and insight, and access to facilities and equipment as well as co-funding partnership projects. Above all we know that it is when the BBC and its partners come together around shared ambitions and values that the most successful partnerships are made.

We have a number of partnerships that support the development of on- and off-air talent. We expand on our talent development partnerships in the Talent Development

section in Public Purpose 4. There is more information on partnerships in the Annual Report and Accounts and the Commissioning Report.

### **Case study: Memories & Dementia Campaign**

In March 2025, we launched the Memories and Dementia season to explore how the BBC's extensive archive can support people affected by dementia. The initiative sought to stimulate memory through nostalgic content, raise awareness of available support services to those who need it, and foster a greater understanding of dementia across the UK. We wanted to bring people together – connecting audiences with personally meaningful content and vital resources.

Programming and support for the season came from across the BBC, including specially curated collections on BBC Sounds and BBC iPlayer, a pop-up channel on BBC iPlayer, special films on *Morning Live* and *The One Show*, and features across the BBC's Network and Local radio stations. Additionally, a major plotline on *EastEnders* furthered the conversation about young onset dementia. The season was also supported by a dedicated website alongside a press release and coverage across our TV and radio networks, all of which helped amplify its reach.

We collaborated with several expert organisations who played a vital role in the campaign, including Alzheimer's Society, Dementia UK, Alzheimer Scotland, Sporting Memories, the Open University, Rare Dementia Support, Nordoff and Robbins, and UK Dementia Research Institute. These partners offered guidance on reminiscence contributed case studies and provided expert voices for BBC programming. The Department for Health and Social Care also supported the initiative with up-to-date data and service information.

Additionally, BBC Ideas partnered with the Open University and Dementia UK to produce a short film debunking common myths about dementia. Internally, BBC staff carers were engaged through workshops and feedback sessions, ensuring the season was informed by lived experience.

There were a variety of highlights from the campaign. The season saw strong engagement across BBC platforms, with BBC iPlayer's specially curated From the Archive collections receiving significantly higher impressions and clicks than average. A YouGov survey revealed that 1 in 8 UK adults had been aware of the season, rising to nearly 1 in 6 among 25- to 34-year-olds.

Additionally, there was positive audience feedback. 62% of audiences said the season helped them understand where to find support for people living with dementia and their carers – this rose to 80% among 25- to 44-year-olds. 65% felt it improved their understanding of the support carers need, increasing to 75% in the 25 to 44 age group.

Qualitative feedback from a focus group underscored the emotional and practical value of the content. Participants expressed that the BBC's efforts helped reduce feelings of isolation and provided a sense of community. One participant noted the website's

usefulness for those in the early stages of dementia, while another praised the archive collections for evoking cherished memories.

## Public Purpose 3 – Creative, high quality, distinctive output and services

**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 standard 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.

### Overview

- The BBC has met all its required Operating Licence conditions for Public Purpose 3.
- The BBC met all commitments regarding Public Purpose 3 as set out in the BBC's 2024/25 Annual Plan apart from:
  - first-run UK programming on BBC Three;
  - hours of children's drama programming on TV;
  - the hours of acquired comedy content on TV; and
  - Radio 1Xtra broadcasting backstage from Wireless Festival.

In keeping with the Agreement's description, the BBC bases its distinctiveness on (a) the mix of different genres and output; (b) the quality of output; (c) the amount of original output produced in the UK; (d) the level of risk-taking, innovation, challenge and creative ambition; and (e) the range of audiences it serves.

The BBC has continued to bring people together by providing the best of homegrown storytelling, thorough content that is creative, high-quality and innovative for television, radio and online services. Of UK adults, 66% still think the BBC is effective at providing content and/or services that set a high standard for quality (13% said ineffective).<sup>47</sup> Similarly, 63% of UK adults said the BBC is effective at providing content and/or services that set a high standard for creativity (14% said ineffective) and 62% said the BBC is effective at providing content and/or services that are distinctive (14% said ineffective).<sup>48</sup>

Below is a detailed outline of our compliance and delivery of our 2024/25 Annual Plan commitments. Further detail can be found in Annexes 1, 2 and 3. We also include a case study showcasing how we continue to broadcast at-risk genres across our services focussing on comedy.

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<sup>47</sup> Ipsos UK. 16+.

<sup>48</sup> Ipsos UK. 16+.

### Case study: BBC Comedy programming

Comedy can be extraordinarily culturally significant and has an ability to bring people together. *Gavin & Stacey*'s Christmas Day episode performance verifies this becoming one of the most-watched scripted TV shows of the century after being watched by 21.0 million in the month after it was first broadcast – nearly a third of the UK's population. It is a genre that can provide a sense of escapism and boost mood. Research by the Radio Times in association with the University of Sussex and the University of Brighton has found that viewers' levels of happiness increased by 22% after watching comedy.<sup>49</sup> It can also tackle difficult social issues and reflect different communities on screen; seven in ten people think that British comedy can offer a reflection of Britain today. Audiences continue to desire and enjoy both our scripted comedy programmes and comedy entertainment shows.

The BBC is a central pillar of the comedy production sector, backing the best of homegrown storytelling. The prestigious BBC New Comedy Awards has helped launch careers of many of the UK's best-loved comedians. Former finalists include Peter Kay, Alan Carr, Rhod Gilbert and Sarah Millican. We continue to help new comedians, writers and producers get their start such as Kat Sadler, creator and executive producer of BAFTA-winning *Such Brave Girls*. It drives audiences as last year eight of the top ten scripted comedies ranked by most-watched episode in the UK were BBC commissions. British comedy appeals to an international audience with BBC Studios distributing more than 13,000 hours of BBC commissioned comedy in 2024/25. Uniquely, the BBC is the sole UK provider of broadcasting radio comedy, working with 30 audio independent producers across the UK's nations and regions and having BBC Radio 4 as the home of the BBC's radio comedy.

Our investment is critical for sustaining the industry, including building the talent pipeline by investing in new and emerging voices unlike our competitors and despite there being increasing challenges. We invest in training and skills in the comedy sector including the BBC's own comedy talent schemes. This commitment is partly reflected in the BBC's decision to ringfence its development budget and to support several avenues of comedy development, and the BBC's unique funding model, which allows us to take on more risks with emerging talent engaging with writers and producers early to develop projects by offering both financial support and creative input.

However, there are headwinds that are threatening this culturally and economically significant genre, with public service broadcaster commissioning budgets under pressure, persistent inflation due to demand for talent and facilities, and long-term challenges in attracting third-party financing and distribution. In May 2025, we published a report on the socioeconomic impact of BBC comedy looking at these issues.<sup>50</sup>

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<sup>49</sup> Radio Times Screen Test in association with the University of Sussex and the University of Brighton, quoted in Radio Times, '[TV can make you happier, Radio Times study finds](#)', September 2023.

<sup>50</sup> [Socioeconomic impact of BBC comedy](#), BBC, 22 May 2025.

## Television & iPlayer

In this section we address each of the themes that the BBC bases its distinctiveness on for the BBC's television output and then go into detail for each genre which we made commitments on in the 2024/25 Annual Plan.

### Quality of output

We have received recognition and praise across the 2024/25 season for having high-quality, distinctive content.

For 2025, the BBC won 65% of the BAFTA Television Awards and 55% of the RTS Television Awards.<sup>51</sup> At the BAFTA Television Awards, we won the award for best factual entertainment with *Rob and Rylan's Grand Tour* (Rex TV), best soap with *EastEnders* (BBC Studios Productions), best children's scripted with *As You Like It at Shakespeare's Globe* (BBC Studios Kids & Family), best coverage of a live event with our television coverage of Glastonbury 2024 and best short-form with *Quiet Life* (Open Mike Productions) about a man having a social media meltdown and being forced to reassess his life and values. At the RTS Television awards, *Traitors* (Studio Lambert Scotland) won in the entertainment category, *Quentin Blake's Box of Treasures* (Eagle Eye Productions) won the children's programme category, Josh Tedeku won the breakthrough award for his performance in comedy drama series *Boarders* (Studio Lambert) and *Atomic People* (Minnow Films) won the history category.

We also won two awards at the International Emmy awards. Timothy Spall won best performance by an actor for his portrayal of English teacher Peter Farquhar in *The Sixth Commandment* (Wild Mercury Productions / True Vision). *Tabby McTat* (Magic Light Pictures), an animated special based on the picture book written by Julia Donaldson and illustrated by Axel Scheffler, won the award for best kids' animation.

### Risk-taking, innovation, challenge and creative ambition

The BBC has always aimed to produce content that is risk-taking, innovative, challenging and creatively ambitious. This makes BBC content distinguishable and intriguing for our audiences. Additionally, More than half of viewers (53%) who watched BBC TV channels in the past six months rated BBC TV channels well for providing 'programmes that help me see things from a different angle or perspective'. Only 9% of viewers rated this criterium badly.<sup>52</sup>

The BBC broadcast *D-Day: The Unheard Tapes* (Wall to Wall) in which the invasion of Nazi-occupied France is relived through powerful eyewitness recordings. The ingenuity of this documentary is using young actors who resemble the interviewees at the time of the war to lip-sync the original testimony. *Mozart: Rise of a Genius* (72 Films Limited) delves into the life of the child prodigy, flawed human and musical legend. The documentary uses letters, manuscripts and performances to reveal the making of a man who created some of the world's most magnificent music. We also broadcast the three-

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<sup>51</sup> This excludes categories where one nominee is named and won.

<sup>52</sup> [Ofcom Public Service Media Tracker 2024](#). Question 24(9).

part documentary series *Renaissance – The Blood and the Beauty* (BBC Studios Specialist Factual) starring Charles Dance exploring the lives of rival artists Michaelangelo, Leonardo and Raphael and their competition to craft beauty from chaos.

We released games alongside new content to increase our audience reach and deepen engagement with younger and more diverse audiences. We commissioned *Destination X* (TwoFour) with a play-along game launching later this year, and also launched *Squares' Football* by BBC Sport in February 2025, an interactive football bingo game coinciding with the Champions League. We integrated *Glow Up* (Wall to Wall) into Roblox by creating a unique body paint look from the show and transforming it into a limited-edition Roblox User-Generated Content skin, available to users as a giveaway. In Roblox, we also marked the UK General Election and the Summer Solstice with themed in-world content, helping us tap into timely cultural moments.

Beyond gaming, we experimented with vertical video storytelling in *EastEnders: Spiked*, a spin-off exploring the issue of drink spiking in a mobile-first format. Our British Sign Language (BSL) augmented reality filter launched on Snapchat taught users to sign their name in BSL, blending accessibility with interactivity. We also entered the Fortnite universe with the *Rap Game UK* Rap Battle, delivering a competitive, creative music experience within a gaming environment.

We continue to develop iPlayer's dynamic homepage providing a greater number of longer rails to improve personalisation and optimise search to support more seamless content discovery. We have successfully increased the search rate to 90%. In early 2025, we released an iPlayer TV experiment on the Most Popular rail, with variants around visuals and rail labelling.

iPlayer remained committed to supporting new UK talent and champion creative innovation to ensure that BBC TV content is accessible and relevant to everyone in the UK. Across BBC Three, we continue to commission returning documentary projects to build new talent such as James Blakes (*Hunting the Online Sex Predators*), Zara McDermott (*Ibiza: Secrets of the Party Island*) and Ashley Cain (*Into the Dangerzone*). We are 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.

### Original programming produced in the UK

In line with our essential role in backing the best homegrown storytelling, during 2024/25, we broadcast 8,245 hours of first-run UK programmes across our non-news network TV channels.<sup>53</sup> This is 6% higher than the commitment we set ourselves of 7,765 new first-run hours of UK content.

We also achieved all our commitments for first-run programmes except on BBC Three. With a high sports year, we had envisaged BBC Three taking more of the overflow from

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<sup>53</sup> Our non-news network TV channels are BBC One, BBC Two, BBC Three, BBC Four, CBBC and CBeebies.

other channels; however, this was not necessary. Given the variations in broadcast schedules driven by major sporting events, it is difficult to accurately forecast the impact channel by channel. BBC Four significantly surpassed its first-run hours for the same reason.

**Figure 6: Hours of first-run UK programmes on BBC non-news network TV channels**

Channel	Commitment	Achieved hours
<b>BBC One</b>	Around 4,500	4,728
<b>BBC Two</b>	Around 2,600	2,809
<b>BBC Three</b>	Around 200	167
<b>BBC Four</b>	Around 125	205
<b>CBBC</b>	Around 245	241
<b>CBeebies</b>	Around 95	95

*Source: Analysis of BBC data.*

**Figure 7: Percentage of BBC TV broadcasting hours that are BBC original productions**

Channel	Quota (%)	Achieved (%)
<b>BBC One</b>	75	84
<b>BBC One (in peak)</b>	90	99
<b>BBC Two</b>	75	88
<b>BBC Two (in peak)</b>	90	95
<b>BBC Three</b>	75	85
<b>BBC Four</b>	65	83
<b>BBC ALBA</b>	75	97
<b>BBC Scotland</b>	75	97
<b>BBC Parliament</b>	90	100
<b>BBC News Channel</b>	90	99
<b>CBBC</b>	68	70
<b>CBeebies</b>	70	71

*Source: Analysis of BBC data.*

The balance between new and returning programmes is an important part of the BBC's distinctiveness. We continuously review the performance of our portfolio of programmes and refresh and decommission to best serve our audiences. Commissioning new programmes supports new ideas, risk taking and creative opportunities, while returning series return precisely because they have proved themselves popular with our audiences. We also frequently renew and refresh returning series with new ideas. In 2024/25,

around a third of our titles were new and 10% of first-run hours was related to new series.<sup>54</sup>

These figures are slightly down on previous years but reflect several factors. First, several of our long-running returning series have high numbers of episodes and hours per year, such as *EastEnders* (BBC Studios Productions), *Question Time* (Mentorn Scotland), *Countryfile* (BBC Studios Productions) and *Antiques Roadshow* (STV Studios Limited). Second, to deliver high-impact content that provides value for audiences, we commission fewer single dramas and documentaries than we did previously. Third, and most importantly, lower funding for the BBC and the increased cost of programmes has reduced our ability to commission as many programmes as we did previously. This means we have to make tough choices, decommissioning some shows to make headroom for new titles. For example, earlier this year we decommissioned *Doctors* and have introduced several new titles including *Lost and Found in the Lakes* (Tŷ'r Ddraig), *Policing Paradise* (SpunGold) and *SAS: Catching the Criminals* (Double Act).

Some of our best performing programmes with audiences from lower socio-economic groups are returning series. In 2024/25, all the top 10 BBC programmes (by average audience) for C2DE audiences were returning series.<sup>55</sup> As such returning series are an important part of how we serve audiences from lower socio-economic backgrounds. More information on this can be found in the overview of Public Purpose 4.

### Range of audiences

One of the BBC's essential roles is to bring people together by connecting everyone to unmissable content. Audience research from Ofcom also found that 69% of those who have watched iPlayer in the last six months believe it appeals to a wide range of different audiences (scoring 7 – 10 out of 10), more than any other UK-wide broadcaster's video on-demand platform. Younger audiences are also keen to watch the BBC's content on iPlayer with 16-34s watching 50% of the BBC TV content they consume on iPlayer.<sup>56</sup>

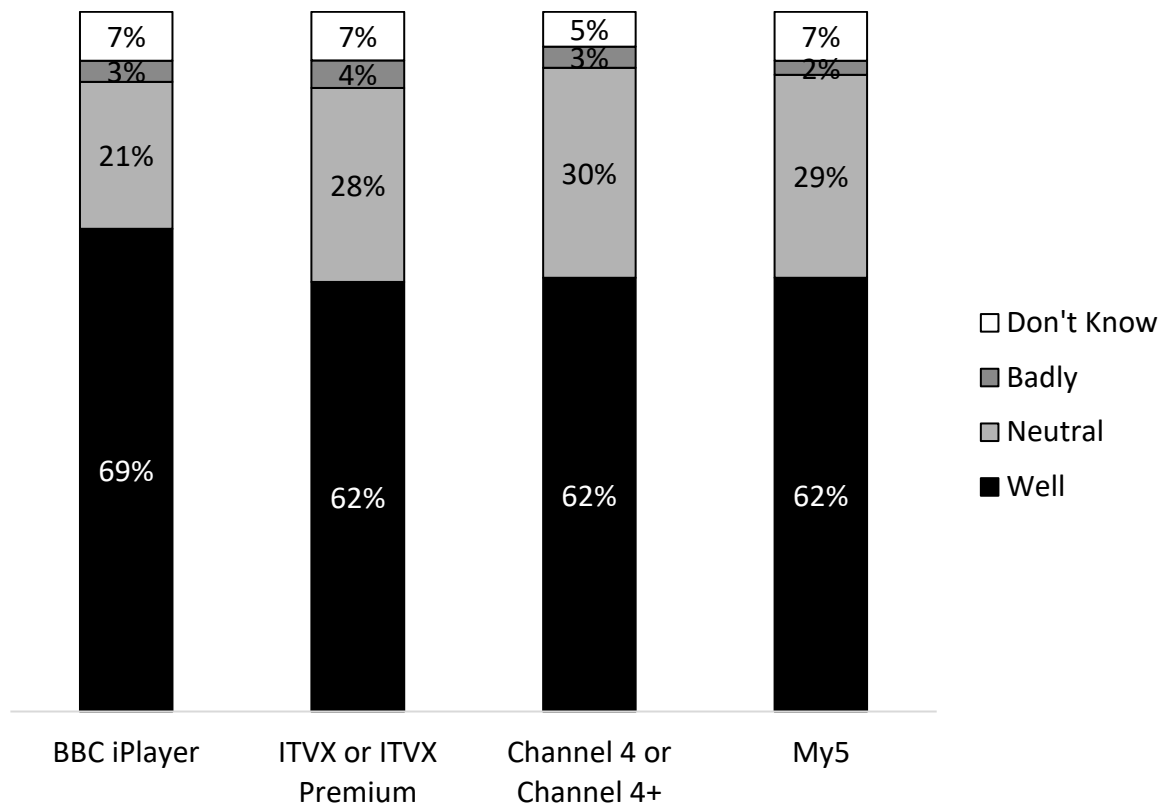
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<sup>54</sup> Analysis of BBC data. Excluding news titles such as *News at One*, *Breakfast*, etc. and sports programming.

<sup>55</sup> Analysis of BBC data.

<sup>56</sup> BARB As Viewed. All devices.

**Figure 8: Broadcaster Video on Demand appeals to a wide range of different audiences – ratings among users of each service**

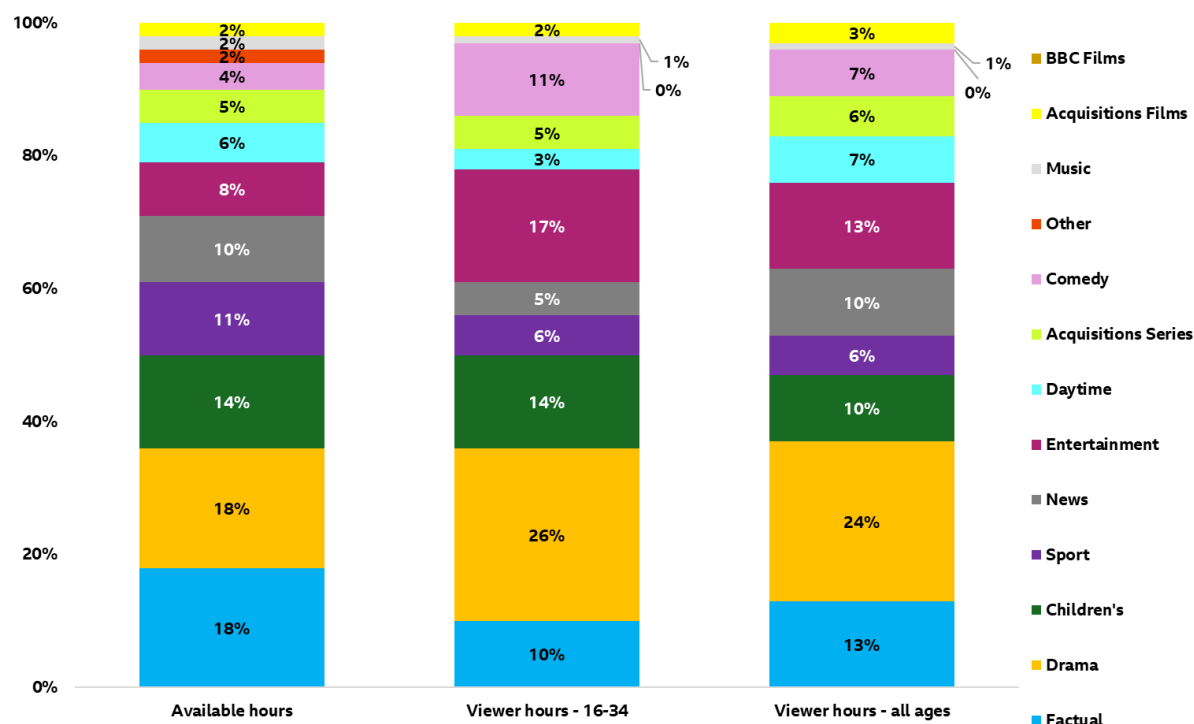


Source: Ofcom Public Service Media Tracker 2024. Question 35. Thinking about each broadcaster TV catch-up, on-demand or streaming service individually on a scale of 1 to 10, where 1 means extremely badly and 10 means extremely well, how well or badly does it provide...? (1 – 3 – badly, 4 – 6 – neutral, 7 – 10 well). ‘Appeals to a wide range of different audiences’. Base: All who watched BBC iPlayer (2,343), ITVX or ITVX Premium (formerly ITV Hub or ITV Hub+) (1,796), Channel 4 or Channel 4+ (formerly All4 or All4+) (1,599), or My5 (1,201) in the last 6 months.

### Delivering a broad range of genres

We continue to invest in developing iPlayer to improve the user experience and ensure content is discoverable. Figure 9 below clearly shows that audiences of all ages are discovering and viewing BBC programmes on iPlayer across all genres. While some genres make up a greater share of viewing, than they do of available hours, this is to be expected. The genres that drive greater volumes of viewing of each hour of content available, include drama, entertainment and comedy.

**Figure 9: Percentage of hours by genre profile on BBC iPlayer for 2024/25 for all ages and 16 to 34s**



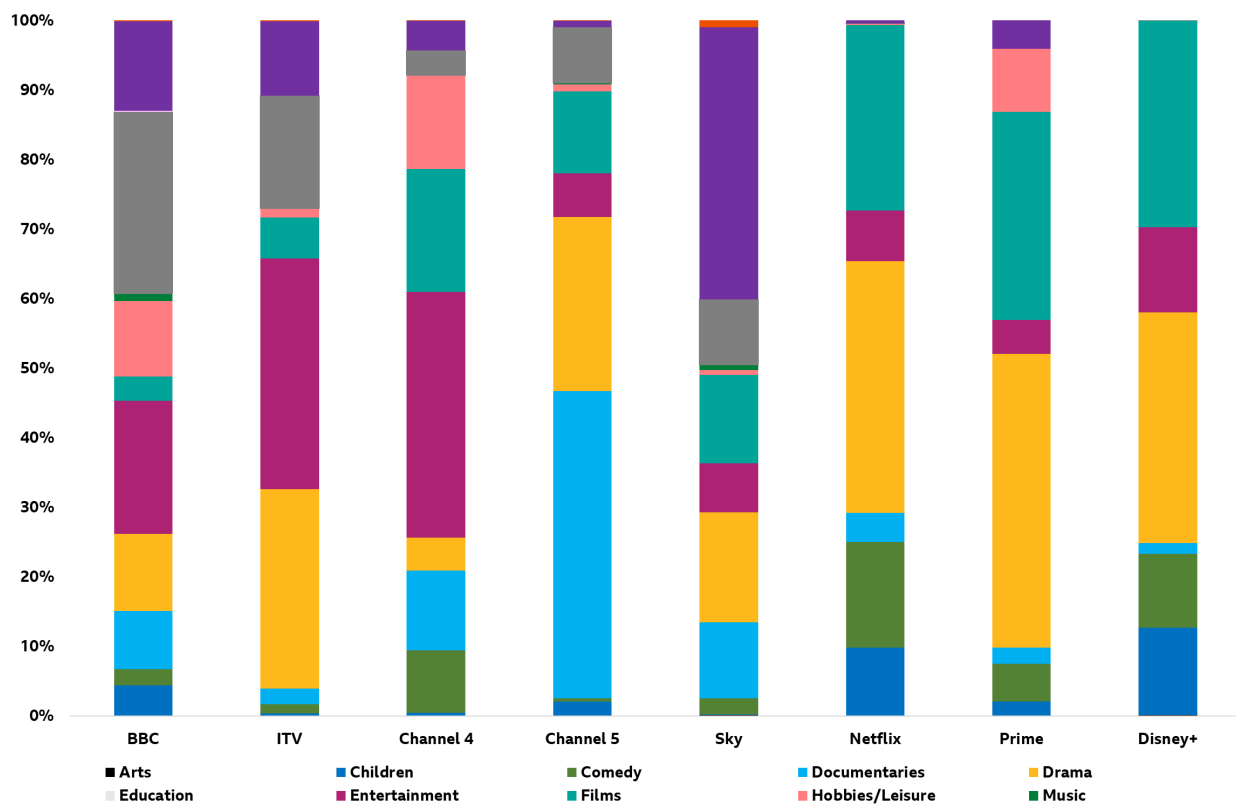
Source: BARB 4-Screens. Based on commissioning genres.

The BBC continues to deliver content across a broad range of genres, which UK audiences have enjoyed. According to Ofcom's Public Service Media Tracker 2024, 65% of viewers who have watched BBC TV channels in the past six months said they provide 'a wide range of different types of programmes, such as drama, comedy, entertainment or sport' well (rated 7 – 10 out of 10). 71% of audiences said the same for BBC iPlayer.<sup>57</sup>

Based on the BARB TV viewing data, audiences consumed more content across the range of BBC programmes than any other broadcaster or subscription video on-demand provider. Although we provide the highest number of genres alongside Channel 5, the consumption of BBC programming is more evenly distributed among the genre categories than the other services across 2024/25 (see Figure 10 below).

<sup>57</sup> [Ofcom Public Service Media Tracker 2024](#). Questions 24 and 35.

**Figure 10: Proportion of viewing hours across genres (April 2024 to March 2025)**



Source: BBC Analysis of BARB – TechEdge – As Viewed (Programme). Across all broadcast channels and subscription video on-demand services measured on TV devices for parity. Channel 5 does not include non-Channel 5 branded Paramount channels, run using CCIDS genres for market-level coding.

We committed to broadcasting a broader range of genres in peak time on BBC One, BBC Two and BBC Three than such programming on comparable channels. We achieved this commitment in 2023/24 and for 2024/25 and also broadcast more BARB sub-genres than other UK PSB channels in peak hours on BBC Four (see Figure 11 below).

**Figure 11: Total number of sub-genres per channel across 2024/25 in peak hours**

Channel	Number of sub-genres
BBC One	61
BBC Two	66
BBC Three	61
BBC Four	63
CBBC	12
CBeebies	3
ITV1	51
Channel 4	46
Channel 5	44

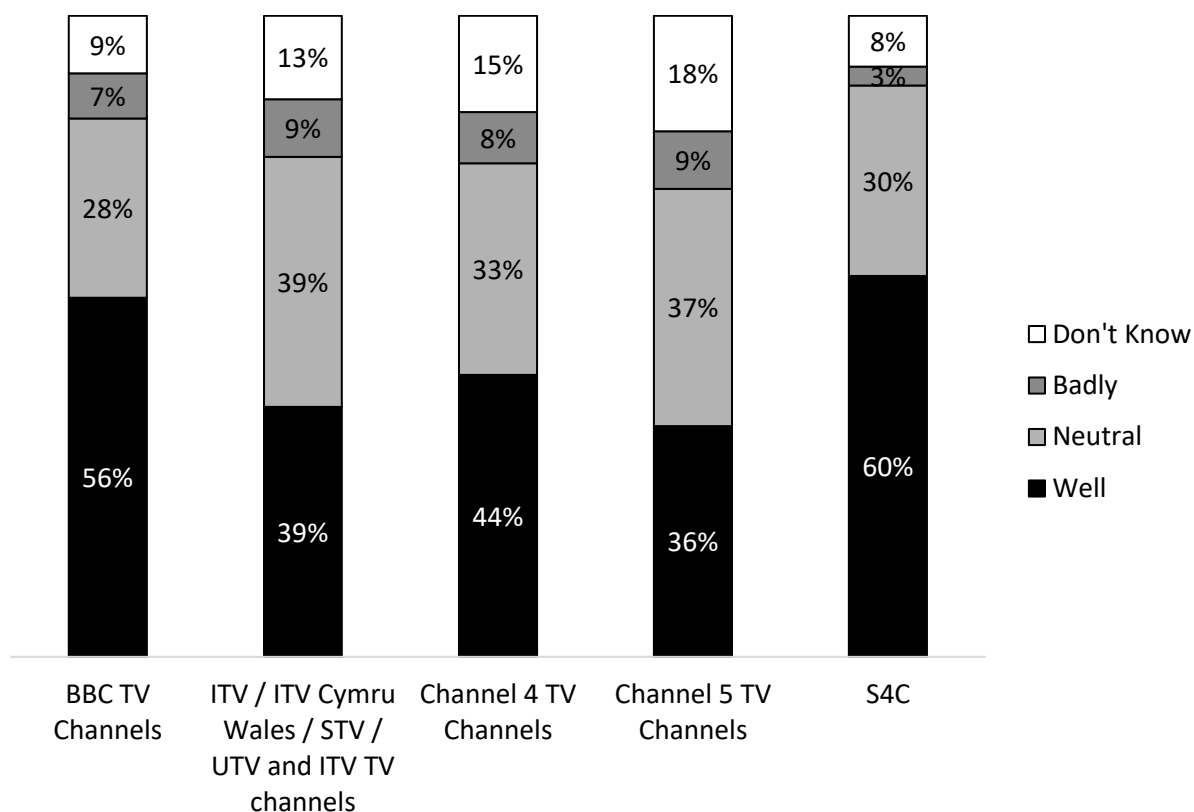
*Source: Analysis of BBC data.*

The Framework Agreement identifies a range of genres as providing “a particular contribution to the Mission and Public Purposes” which “are underprovided or in decline across public services broadcasting.” These genres include children’s programming, comedy, music, arts, religion and other specialist factual content. Ofcom refer to these collectively as “at risk” genres. Ofcom considers providing this content key to the BBC ensuring its content is distinctive and that this content can help the BBC reach audiences who may not be exposed to this content otherwise.

The BBC continues to be a major provider of these genres, consistently delivering more programming for comedy, arts and music, and religion than other providers. Ofcom’s Public Service Media Tracker 2024 found that 56% of viewers rated BBC TV channels as performing well for ‘programmes about science, arts, culture and religion’, performing well compared to other public service broadcasters.<sup>58</sup>

<sup>58</sup> [Ofcom Public Service Media Tracker 2024](#). Question 24.

**Figure 12: Programmes about science, arts, culture and religion**



Source: Ofcom Public Service Media Tracker 2024. Question 24. Thinking about each broadcaster individually on a scale of 1 to 10, where 1 means extremely badly and 10 means extremely well, how well or badly does it provide...? (1 – 3 – badly, 4 – 6 – neutral, 7 – 10 well). ‘Programmes about science, arts, culture and religion’. Base: All who watched BBC TV channels (2,661), ITV/ITV Cymru Wales/STV/UTV and ITV channels) (2,568), Channel 4 TV Channels (2,557), Channel 5 TV Channels (2,212) or S4C (343) in the last 6 months.

## Arts and music

**Figure 13: Arts and music programming in 2024/25 on BBC TV and iPlayer**



Source: Analysis of BBC Data.

In 2024/25, we made 2,226 hours of arts and music programming available across our TV channels and iPlayer, of which 1,572 hours were broadcast on TV and an additional 654 hours were available only on iPlayer. 306 hours of our arts and music programming were first-run across all our channels and iPlayer. Additionally, 242 hours of our arts and music programming were acquisitions, with 142 hours available on our TV channels (5% lower than our commitment) and 100 hours available only on iPlayer (100% higher than our commitment).

Our arts and music programming continued to serve a wide range of audiences. We launched a new strand, *In My Own Words* (various producers) in which five cultural figures reflected on their lives and careers through individual episodes. The subjects were novelist Jilly Cooper, poet Jackie Kay, filmmaker Hanif Kureishi, artist Alison Lapper and comedian Billy Connolly. We also broadcast programmes such as *Hidden Treasures of the National Trust* (Blast! Films South), *Extraordinary Portraits* (Chatterbox Media), *Fake or Fortune* (BBC Studios Productions) and *Elizabeth Taylor – Rebel Superstar* (Passion Pictures). We also delivered new commissions such as *Simon Schama's Story of Us* (Oxford Films) and *Boybands Forever* (Mindhouse Productions).

BBC Four continued to provide programming of world-class performances from theatre, dance and classical music including *Good* (National Theatre Live / Fictionhouse / Playful Productions) starring David Tennant filmed on stage by the National Theatre, *Tish* (Freya Films / Hopscotch Films / Velvet Joy Productions), *The Merry Widow from Glyndebourne* (Maestro Broadcasting), *Pauline Boty: I am the Sixties* (Mono Media Films / Channel X Production), *Dance Passion Swansea* (Northern Town), *Paid in Full: The Battle for Black Music* (Supercollider / Green Door Pictures / Pink Towel / Catalyst), *Mercury Live* (BBC Studios) and *Curlew River* (Ad Lib).

We acquired a variety of arts and music content including *The Making of Do They Know It's Christmas?*, *Wham!: Last Christmas Unwrapped*, the second season of *A Life in Ten Pictures*, *Karl Jenkins: The Composer Behind the Moustache* and *Elvis '68 Comeback*.

## Children's programming

The BBC remains committed to providing high-quality, entertaining children's content for children aged 0 to 16. Ofcom's Public Service Media Tracker 2024 shows that 83% of parents whose children watched CBeebies in the past six months said CBeebies delivers well on 'high quality programmes for children', with 70% saying the same for CBBC. It also finds that around three-quarters of parents whose children watch CBBC and CBeebies believe that CBBC and CBeebies do well in providing 'a wide range of UK-made content for children' (71% for CBBC and 79% for CBeebies).<sup>59</sup>

**Figure 14: Children's programming in 2024/25 on BBC TV and iPlayer**



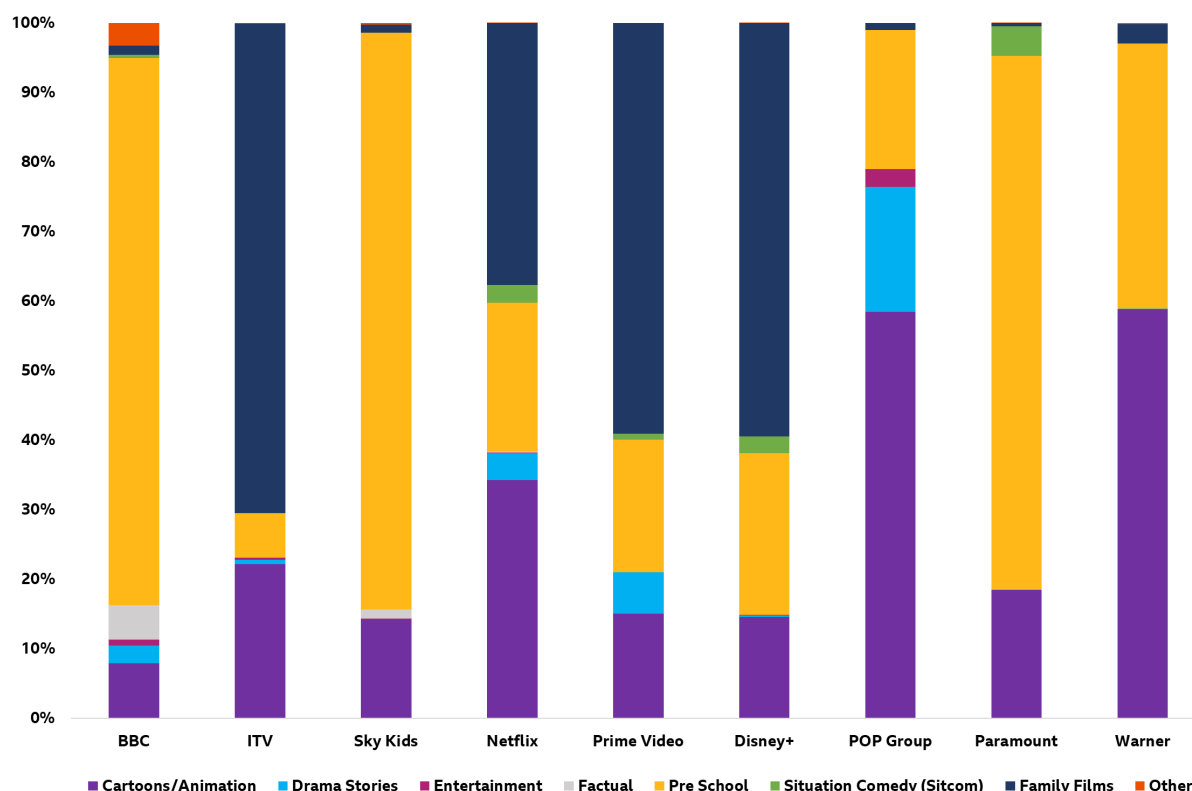
Source: Analysis of BBC Data.

The BBC made 11,366 hours of children's programming available across CBBC, CBeebies and iPlayer, of which 8,751 hours were broadcast on TV and an additional 2,615 hours were available only on iPlayer. 336 hours of children's programming were first-run (1% lower than we expected). Of this, 71% were BBC commissions and 3,286 hours of children's programming were acquisitions with 2,390 hours available on our TV channels and 896 hours available only on iPlayer (12% higher than our commitment).

The BBC's wide range of genres for Children is also shown in Figure 15. The chart shows that audiences continue to watch a broader range of children's programming when compared to other broadcasters and subscription video on-demand services.

<sup>59</sup> [Ofcom Public Service Media Tracker 2024](#). Question 29b.

**Figure 15: Proportion of viewing hours across sub-genres of children's programming (April 2024 to March 2025)**



Source: BBC Analysis of BARB – TechEdge – As Viewed (Programme), individuals 4+. Output includes children's channels only for broadcast channels, children's genre output and family films only for subscription video on demand services.

The BBC met its commitment to provide a wide range of British programming for children, including drama, entertainment, comedy and factual for all ages. CBBC and CBeebies continued to deliver a broader range of content types than other linear channels serving the same audience.

Among the seven free to air children's channels available in the UK, their schedules indicate a provision of mainly animation along with a small amount of live action factual (these channels are POP & Pop+1, Tiny POP, Pop Up, Pop Player, Yaas, Ketchup TV & Ketchup Too, and Moochi).

Across the seven children's channels available via pay TV, they have a wider scheduling range in totality, mainly due to Sky Kids, but not equivalent to BBC children's range at any individual channel level (these channels are Sky Kids, Nickelodeon, Nicktoons, Nick Jnr, Cartoon Network, Boomerang and Cartoonito).

In 2024/25, the BBC met its Operating Licence obligations and commitments for CBBC and CBeebies.

**Figure 16: CBeebies programming in 2024/25 on BBC TV and iPlayer**



Source: Analysis of BBC Data.

For CBeebies, across TV and iPlayer, the BBC broadcast 5,063 hours of programming of which 4,494 hours were broadcast on TV and 569 were available only on iPlayer. 95 hours of CBeebies content were first-run with 36 originated titles. New titles included *Fred & Pete's Art Tales* (Screen Glue); *Nikhil & Jay* (CAKE / King Banana TV / Paper Owl Films), an animated sitcom about two dual heritage brothers and their family; *Mojo Swoptops* (Blue Zoo / Tararaboom); and *Maddie & Triggs* (Turnip & Duck) about a vision-impaired seven-year-old and her doggy best friend finding music and adventure in the sounds of the world around them. There were also returning favourites such as *Something Special* (BBC Studios Kids & Family), *Dog Squad* (Hello Halo Kids), *Hey Duggee* (Studio AKA), *I Can Do It, You Can Too* (Common Story) and *Time for School* (Sixth Sense Media).

**Figure 17: CBBC programming in 2024/25 on BBC TV and iPlayer**



Source: Analysis of BBC Data.

Across TV and iPlayer, in 2024/25 the BBC broadcast 6,372 hours of programming on CBBC, of which 4,252 hours were broadcast on TV and 2,120 hours were available only on iPlayer. 241 hours of CBBC content were first-run.

We made 1,992 hours of drama available across CBBC and iPlayer, of which 871 hours were broadcast on TV and 1,121 hours were available only on iPlayer. 68 hours of this programming were first-run. Our drama content comprised of 18 originated series including new series *Crongton* (New Pictures), *High Hoops* (Can Can Productions) and *Pickle Storm* (Black Dog Television). There were also returning favourites such as *The Dumping Ground* (BBC Studios Kids & Family), *Malory Towers* (King Bert / Wildbrain), *Phoenix Rise* (BBC Studios Kids & Family) and *Jamie Johnson FC* (Short Form Film). With more children watching iPlayer than linear channels, we increased our iPlayer offer and

reduced drama repeats on the CBBC channel, with the CBBC linear schedules becoming more focused on wind down younger comedy and animation and therefore less focused on drama repeats.

We made 1,170 hours of factual programmes available on CBBC and iPlayer, of which 891 hours were broadcast on TV and 279 hours were available on iPlayer (7% lower than we committed to). Of this programming, 62 hours were first-run. Our factual programming comprised of 18 originated series including newly commissioned *Brilliant Bikers* (Big Deal Films) exploring what it takes to be a BMX champion racer. There were also new seasons of returning shows including *Deadly 60* (BBC Studios Productions), *Blue Peter* (BBC Studios Kids & Family), *My Life* (various producers), *Operation Ouch!* (Objective Media Group), *One Zoo Three* (True to Nature) and *Horrible Histories* (Lion TV). As mentioned in Public Purpose 1, we also delivered daily *Newsround* bulletins.

We made 423 hours of entertainment programming available on CBBC and iPlayer, of which 288 hours were broadcast on TV and 135 hours were available only on iPlayer. Of this programming, 54 hours were first-run (10% lower than our commitment for 2024/25). Our entertainment programming in 2024/25 included 6 originated entertainment children's series which included new commissions *Cooking Buddies* (Jamie Oliver Productions) and returning favourites such as *Saturday Mash Up* (BBC Studios Kids & Family) and *Game On Grandparents* (Electric Robin).

## Comedy

Figure 18: Comedy programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 2,582 hours of comedy programming available across our TV channels and BBC iPlayer, of which 1,226 were broadcast on TV and 1,355 were available only on iPlayer. Of our comedy programming, 103 hours were first-run across all our channels and BBC iPlayer. Of this genre programming 265 hours were acquisitions, with 60 hours available on our TV channels (40% lower than envisaged) and 205 hours available only on BBC iPlayer (105% higher than the commitment). The reason for the shortfall in TV acquisition hours is that we operate in a competitive market for acquisitions and the lead times between acquiring the content and transmission on our linear channels are shorter for commissioned original content which makes planning the number of acquisition hours we intend to broadcast difficult to plan. Also, the reason for the increased iPlayer acquisition hours is these hours include programmes where we have rights for more than 12 months that didn't have a linear transmission in 2024/25.

We continued to invest in UK comedy including backing the best homegrown storytelling by supporting the next generation of writers and performers. We made new original comedy available for audiences including *Amandaland* (Merman) which is a spin-off of successful comedy *Motherland*, *Ludwig* (Big Talk Studios), *Spent* (Various Artists) created and written by Michelle de Swarte, *Avoidance* (Ranga Bee), *We Might Regret This* (Roughcut Television) created and starring Kyla Harris as a tetraplegic artist following her crazy life in London, *Mammoth* (BBC Studios Productions) in Wales and *Dinosaur* (Two Brothers Pictures) in Scotland.

There were also returning favourites such as *Am I Being Unreasonable?* (Boffola Pictures), *The Outlaws* (Big Talk Studios), *Inside No. 9* (BBC Studios Productions) and *The Cleaner* (Studio Hamburg UK). *Alma's Not Normal* (Expectation Entertainment) won the most awards for an individual programme at the 2024 RTS Awards with creator Sophie Willan winning best writer and female comedy performance and the programme winning best comedy drama. The Bolton-based comedy also won the 2025 BAFTA Television Awards

for best sitcom. We also delivered superb comedy specials with *Gavin and Stacey: The Finale* (Fulwell 73 Productions) for which Ruth Jones won best female comedy performance at the BAFTA Television Awards, *Outnumbered* (Hat Trick) and a fantastic Christmas special with *Wallace and Gromit: Vengeance Most Fowl* (Aardman Animations).

We acquired distinctive comedy acquisitions such as new seasons of *Colin From Accounts*, *Ghosts US* and *Bump*.

Figure 19: Documentary programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 3,408 hours of documentaries and other specialist factual programming available across our TV channels and iPlayer, of which 2,129 were broadcast on TV and 1,279 were available only on iPlayer. 257 hours of documentaries and other specialist factual programming were first-run across all our channels and iPlayer. 387 hours of this genre were acquisitions, with 218 hours available on our TV channels and 169 hours available only on BBC iPlayer. These documentaries also contributed to the informal learning of audiences.

The BBC delivered thought provoking and high-quality documentaries and other specialist factual programming across television and iPlayer. There were new documentaries such as *Stacey Dooley: Rape on Trial* (Minnow Films), *Family 23: Our Cure for Alzheimer's* (Expectation Productions), *Ibiza: Secrets of the Party Island* (Summer Films), *Hell Jumper* (Expectation Entertainment) a RTS award-winning documentary following the stories of young people who risk their lives with self-funded missions to rescue families in Ukraine's frontline towns, *Rose Ayling-Ellis: Old Hands, New Tricks* (Rogan Productions) in which the actress teaches BSL to older adults and *Linford* (Story Films), a deep dive into the life of Olympic gold athlete Linford Christie. *Clive Myrie's Caribbean Adventure* (Alleycats Films Limited) won the BAFTA Television Award for best daytime programme and actor and disability rights activist Liz Carr won the RTS award for best presenter in *Better Off Dead* (Burning Bright Productions / Open University), her documentary on assisted suicide. Audiences were delighted to see the return of documentaries such as *Freddie Flintoff: Field of Dreams* (South Shore Productions), *Forensics: The Real CSI* (Blast! Films), *Ambulance* (Dragonfly Film and Television Productions) and *Parole* (Raw TV).

We acquired high-quality, gripping documentary and other specialist factual programming including *Corridors of Power: Should America Police the World?*, *Brawn: The Impossible Formula 1 Story*, the fourth series of *Couples' Therapy*, and *Daley: Olympic Superstar*.

## Drama

Figure 20: Drama programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 7,989 hours of drama content available across our TV channels and BBC iPlayer, of which 1,268 were broadcast on TV and 6,721 were available only on BBC iPlayer. Of drama programming, 350 hours were first-run across all our channels and iPlayer. Of this genre 1,109 hours were acquisitions, with 280 hours available on our TV channels and 829 hours available only on BBC iPlayer.

We continued to prioritise high-quality, distinctive drama content on our channels and iPlayer, backing the best of homegrown storytelling and working with the very best upcoming and established talent on- and off-screen. We delivered new dramas such as *Nightsleeper* (Euston Films), *The Jetty* (Firebird Pictures), *The Listeners* (Element Pictures), *This Town* (Kudos Film & Television / Nebulastar / Mercury Studios / Stigma Films) written and created by *Peaky Blinders*' Steven Knight that won the RTS award for best limited series and single drama, *Dope Girls* (Bad Wolf / Sony Pictures Television), *Reunion* (Warp Films) in which a deaf man is released from prison and must fight for redemption and revenge, and *This City is Ours* (Left Bank Pictures).

Audiences could also watch returning series of their favourite dramas including *Strike: The Ink Black Heart* (Brontë Film and Television), *SAS Rogue Heroes* (Kudos Film and Television), *Showtrial* (World Productions), *Sherwood* (House Productions), *The Responder* (Dancing Ledge Productions) in Liverpool, *Ten Pound Poms* (Eleven), and *Wolf Hall: The Mirror and the Light* (Playground and Company Pictures). There were also new series of family favourites such as *Doctor Who* (Bad Wolf / BBC Studios Productions), *Death In Paradise* (Red Planet Pictures), *Call the Midwife* (Neal Street Productions), *Silent Witness* (BBC Studios Productions) and *Shetland* (Silverprint Pictures).

Our dramas won several awards at the various ceremonies. *Blue Lights* (Two Cities Television) filmed in Northern Ireland won the award for best drama series at the BAFTA Television Awards. *Mr Loverman* (Fable Pictures) is the retelling of Bernardine Evaristo's novel about an Antiguan-born Londoner's marriage falling apart after a long-term affair

with his male best friend is exposed. Lennie James' performance won him the best actor category at the BAFTA Television Awards and at the RTS Awards. Ariyon Bakare's performance won the actor the best supporting actor at the BAFTA Television Awards.

We also acquired premium, award-winning drama programming including *Tokyo Vice*, *Dopesick*, *Miss Austen*, *The Dropout*, *Apples Never Fall*, *The Turkish Detective*, *Rebus*, *Interview with the Vampire*, *Moonflower Murders* and *Industry*. Marisa Abela from *Industry* won the award at the 2025 BAFTA Television Awards for best actress.

Figure 21: Entertainment and factual entertainment programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 6,774 hours of entertainment and factual entertainment programming available across our TV channels and iPlayer, of which 4,079 were broadcast on TV and 2,695 were available only on iPlayer. Of our entertainment and factual entertainment programming, 873 hours were first-run across all our channels and iPlayer. Of this programming 614 hours were acquisitions, with 151 hours available on our TV channels and 463 hours available only on BBC iPlayer.

UK audiences of all ages were drawn to and excited about our entertainment and factual entertainment content in 2024/25. We introduced new programmes such as *Paddy & Chris: Road Tripping* (BBC Studios Productions) which followed Paddy McGuinness and Chris Harris travel across Europe on a quest to crack the code of ageing well, and *I Kissed a Girl* (Twofour) which is a spin-off of *I Kissed a Boy* (Twofour) and the first British dating show to feature lesbian and bisexual women exclusively.

We brought back several audience favourites that appealed to a number of viewers including *Celebrity Race Across the World* (Studio Lambert Associates), *Strictly Come Dancing* (BBC Studios Productions), *The Traitors* (Studio Lambert), *The Apprentice* (FremantleMedia / Naked Productions), *Ru Paul's Drag Race UK* (World of Wonder), *The Rap Game UK* (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).

Audiences could indulge in our exciting entertainment and factual entertainment acquisitions including the first season of *Traitors New Zealand*, the second season of *Traitors US*, season four of *Canada's Drag Race vs The World*, season four of *Drag Race Down Under*, *Ginger's House*, seasons thirteen and fourteen of *Shark Tank US*, *The Simple Life* and over 1,000 episodes of legendary Japanese anime series, *One Piece*.

## History

Figure 22: History programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 825 hours of history content available across our TV channels and iPlayer, of which 521 hours were broadcast on TV and 304 were available only on iPlayer. Of history programming, 41 hours were first-run across all our channels and iPlayer. 78 hours of history acquisitions were available across all our channels and iPlayer with 69 hours broadcast on our TV channels and 9 hours available only on iPlayer.

We delivered new historical series such as *D-Day: The Unheard Tapes* (Wall to Wall), *7/7 The London Bombings* (The Slate Works) giving a detailed account of the biggest police investigation in British history, *Britain's Nuclear Bomb Scandal: Our Story* (Hardcash Productions), *The Zelensky Story* (72 Films) and *Secrets and Spies: A Nuclear Game* (BBC Studios Productions) following the dangerous game spies and traitors played as the Cold War brought the US and Soviet Union close to nuclear war. There were also returning history favourites audiences could enjoy throughout 2024/25 such as *Who Do You Think You Are?* (Wall to Wall South), *A House Through Time* (Twenty Twenty Productions) and *Digging for Britain* (Rare TV).

We showcased brilliant history acquired content including *Who Do You Think You Are?* (US), *Berlin 1933*, *Colosseum*, *Eiffel Tower: Building the Impossible*, *The Australian Wars*, *The U.S. and the Holocaust*, *Tutankhamun in Colour* and *Vasa: The Ghost Ship*.

## Religious programming

Figure 23: Religious programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 271 hours of religious programming content available across our TV channels and BBC iPlayer, of which 154 were broadcast on TV and 117 were available only on BBC iPlayer. We provided 80 hours of first-run religious programming across BBC TV channels and iPlayer.

The BBC remains committed to providing religious content for UK audiences across a broad range of religions. We introduced new shows such as *Big Zuu Goes to Mecca* (Acme TV) which followed chef and rapper Big Zuu make a pilgrimage to Mecca to try and understand more about his faith and the true meaning of a 'good Muslim', *Sikh Boxing Warriors* (Milk and Honey Productions) where a Sikh boxing coach dedicates himself to training men and women in the West Midlands to combat street crime and bullying, and *Growing Up Jewish* (True Vision Productions) following four young people preparing for their Bar and Bat Mitzvah.

We continued to broadcast long-running favourites such as *Songs of Praise* (CTVC) and the religious and cultural affairs programme *Sunday Morning Live* (Tern Television Productions). *Celebration Kitchen* (Cactus TV) returned with chefs and celebrities continuing to celebrate their faith through food.

Figure 24: Science and natural history programming in 2024/25 on BBC TV and iPlayer



Source: Analysis of BBC Data.

In 2024/25, we made 1,776 hours of science and natural history content available across our TV channels and BBC iPlayer, of which 1,165 were broadcast on TV and 611 were available only on BBC iPlayer. Across all our channels and iPlayer, 150 hours of science and natural history programming were first-run. Acquisitions accounted for 74 hours, with 55 hours broadcast on our TV channels and 19 hours available only on BBC iPlayer.

For 2024/25, we delivered exceptional science programmes with new commissions such as *Atomic People* (Minnow Films) and *The Battle to Beat Malaria* (Wingspan Productions / HHMI Tangled Bank Studios), and returning favourites *Surgeons: At the Edge of Life* (Dragonfly), *Inside the Factory* (Voltage TV Productions), *The Sky at Night* (BBC Studios Scotland), *Cold Case Investigators: Solving Britain's Sex Crimes* (Brinkworth) and *Irresistible: Why We Can't Stop Eating* (Lion TV / Yap).

Our natural history programming enticed audiences with new programmes such as *Asia* (BBC Studios Productions), *Big Cats 24/7* (BBC Studios Productions) where audiences discover more about Africa's magnificent felines and *Mammals* (BBC Studios) with Sir David Attenborough revealing the ingenuity behind the success of mammals in all corners of the world. Audiences also eagerly anticipated and watched natural history returning series such *Countryfile* (BBC Studios Productions), *Our Changing Planet: Restoring Our Reefs* (BBC Studios Productions), and *Springwatch* (BBC Studios Productions).

Audiences could also watch our amazing natural history acquisitions such as *Saving Venice*, *Anatomy of a Crucifixion*, *Chasing the Moon*, *Easter Island Origins* and *Hunt for the Oldest DNA*.

## *Sport*

The BBC provided 1,833 hours of extensive sport coverage on our TV channels and iPlayer over 2024/25 with 1,764 of these hours broadcast on TV and the remaining 69 hours on iPlayer only.

We broadcast the biggest sporting events for 2024/25 including the UEFA Men's Euros 2024 from Germany, the Olympic Games from Paris, the Men's and Women's Six Nations, the Wimbledon Championships, the FA Cups and the Women's Super League. We also provided live coverage of 40 sports in 2024/25 including rowing, cycling and winter sports. Our coverage of the 2024 Olympic Games in Paris won the category for best live event at the BAFTA Television Awards.

## **BBC Radio & BBC Sounds**

In this section we summarise the music and speech coverage we provided on BBC network radio. This programming has grabbed the attention of audiences and won awards for its high-level of quality. This year BBC Radio 3 won gold at the 2025 ARIAs for the UK radio station of the year and Radio 5 Live won silver in the same category. BBC programming and services received nominations in 20 of the 23 categories at the ARIAs and won 26 awards.

The BBC continues to deliver a distinctive range of music and speech content across our radio networks. More than half (55%) of UK adults tune in to BBC Radio on average per week, with UK adults spending close to eight hours listening on average per person per week.<sup>60</sup>

Our listeners tell us that BBC Radio and podcasts set a high standard for quality (73%), distinctiveness (70%) and originality (71%).<sup>61</sup> Of UK adult responses, 79% rate BBC radio programmes they have listened to as content they wouldn't hear anywhere else, 64% of responses said the same for non-BBC radio programmes.<sup>62</sup> This is evident in the depth and breadth of our output.

### Music

The BBC offers a wide range of music genres, including pop, hip-hop/R&B, Desi, dance/electronica, classical, world, and jazz/blues across national and local radio networks.

#### *New music & UK acts*

The BBC continues to support new artists on BBC Radio 1 and Radio 2, delivering a significant amount of new music<sup>63</sup> from new and emerging UK artists<sup>64</sup> in 2024/25 (see Figures 25 and 26 below).

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<sup>60</sup> RAJAR. 16+. Reach based on 15+ minutes.

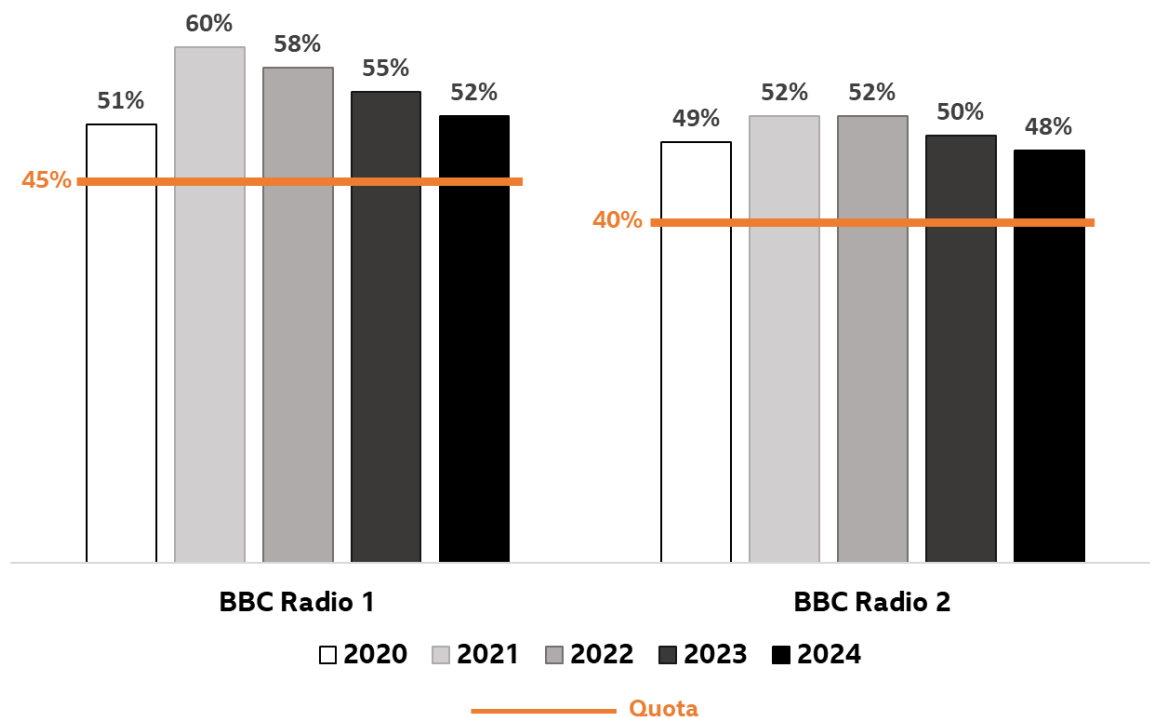
<sup>61</sup> Ipsos UK. 16+.

<sup>62</sup> Pulse by Gfk. 16+.

<sup>63</sup> Under the Ofcom definition, a track is considered "New Music" for a period of either: (a) 12 months from first release (whether by physical, radio, download or streaming means), or (b) 6 weeks from the date it first enters the Top 20 of the UK Official Singles Chart. The definition depends on which criterium applies sooner.

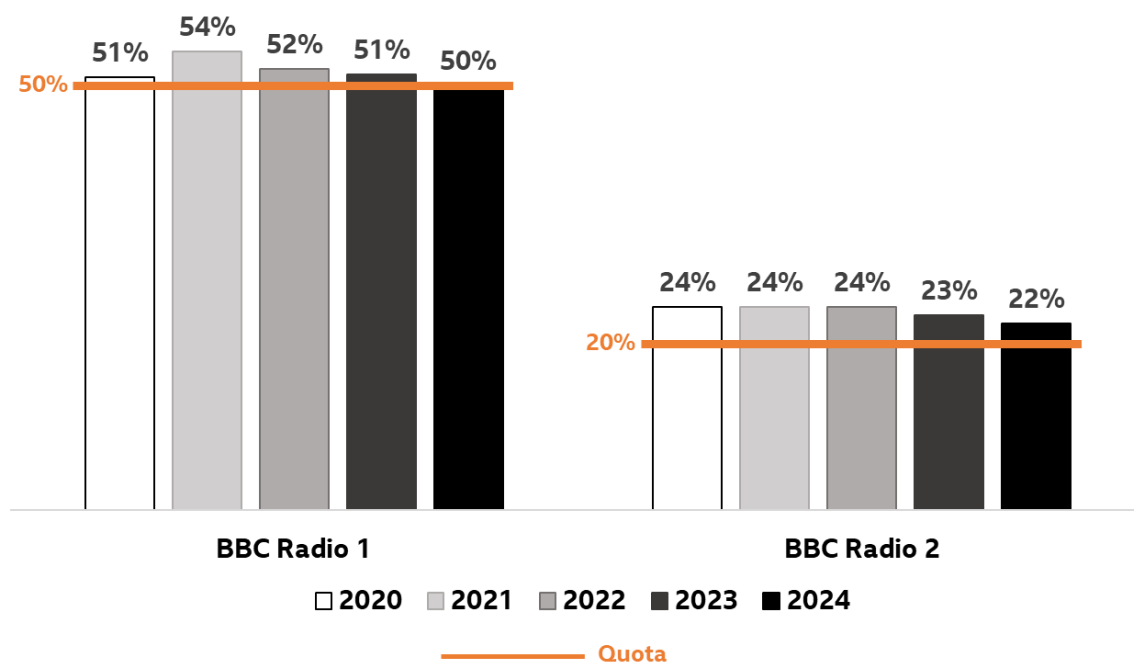
<sup>64</sup> An artist is classified as from the UK if they were either born in the UK, or are now British citizens. Groups are from the UK if 50% or more of the group meet these conditions. In the case of collaborations, if a song is billed as from "X and Y" it will be considered as UK if at least one of the artists is from the UK; however, if a track is billed as "X featuring Y", it will be classified according to the nationality of artist 'X'.

**Figure 25: Percentage of music in daytime from UK acts on BBC Radio 1 and BBC Radio 2 in 2024/25**



Source: BBC analysis of Radiomonitor data.

**Figure 26: Percentage of new music in daytime on BBC Radio 1 and BBC Radio 2 in 2024/25**



Source: BBC analysis of Radiomonitor data.

Analysis of the Radio 1 playlist across 2024, found 61% of the additions were from a new or emerging artist with 34% from a new or emerging UK act. Overall, we estimate a quarter (26%) of the new music on Radio 1 during daytime in 2024 was from a new or emerging UK artist (26% in 2023).

On Radio 2, 32% of playlist additions in 2024 were by new or emerging artists, evenly split between UK and non-UK acts (16% each). We estimate 11% of Radio 2's new music in daytime was from a 'new or emerging' UK artist (12% in 2023).

Throughout 2024, BBC Radio 1 and BBC Radio 2 provided a wider and more distinctive music mix compared to other commercial radio stations. The networks featured a greater variety of songs and played each track less frequently on average than commercial radio stations.

**Figure 27: Analysis of BBC Radio 1 and Radio 2 Playlists in 2024**



**352 different tracks**

Added to the playlist in 2024  
7 additions a week on average

Average time a track spent on the  
playlist was 6 weeks



**297 different tracks**

Added to the playlist in 2024  
6 additions a week on average

Average time a track spent on the  
playlist was 4 weeks

*Source: Analysis of BBC Data and Radiomonitor*

Throughout 2024, the Radio 1 playlist featured 352 different tracks, averaging 7 new additions per week, with each track spending an average of 6 weeks on the playlist (see Figure 27). Radio 2 featured 297 different tracks, with 6 new additions per week and each track spending an average of 4 weeks on the playlist (see Figure 27).

Comparisons of the monthly Top 100 most played songs on BBC Radio 1 and Radio 2 with key commercial stations show limited overlap. In 2024/25, the highest crossover for BBC Radio 1 within the Top 100 was with Kiss, averaging 23 shared tracks per month, down from 34 in 2023/24. Radio 1 and Capital shared 22 tracks on average, with 8 shared with Virgin Radio and 5 with Radio X.

Radio 2 was compared with Boom, Greatest Hits, Heart, Magic, Smooth, and Virgin, with monthly averages of 9, 8, 10, 7, 4, and 13 shared tracks respectively within the Top 100 most played songs, similar to 2023/24.

Data obtained from Radiomonitor shows the total number of plays, the number of unique tracks identified and the average rotation (total plays divided by unique tracks) across four BBC radio services and ten key commercial stations in 2024 (see Figures 28 and 29). In general terms, the BBC's approach to music can be summed up as providing a greater range of songs, playing each less frequently on average than comparable commercial stations.

**Figure 28: Unique tracks, plays and average rotation of tracks across 2024 (all hours)**

	Unique Tracks	Total Plays	Most Played Track	Average Rotation
<b>BBC Radio Average (BBC Radio 1, 1Xtra, Radio 2, 6 Music)</b>	14,364	101,279	284	8
<b>Commercial Average (10 key commercial station)</b>	3,372	112,574	1,006	67

*Source: BBC analysis of Radiomonitor data. Notes: Commercial stations are Absolute, Boom, Capital, Greatest Hits, Heart, Hits, Kiss, Magic, Smooth and Radio X.*

**Figure 29: Unique tracks, plays and average rotation of tracks across 2024 (6am – 7pm)**

	Unique Tracks	Total Plays	Most Played Track	Average Rotation
<b>BBC Radio Average (BBC Radio 1, 1Xtra, Radio 2, 6 Music)</b>	7,865	58,973	226	9
<b>Commercial Average (10 key commercial station)</b>	2,424	5,8840	614	46

*Source: BBC analysis of Radiomonitor data. Commercial stations as for Figure 28.*

We also conducted a sample analysis using Radiomonitor's original, unreconciled track listings for the week commencing 1 November 2024. We found that Radio 1 played a broader range of songs than five comparable commercial radio stations during both daytime and peak listening times. The analysis shows 66% of all songs and 82% of new songs played on Radio 1 during daytime were unique to the station, meaning they were not played by any of the other five stations within the group in daytime over the sample week.<sup>65</sup>

**Figure 30: New and Unique Tracks comparison across Radio 1 and Commercial Radio Stations in Daytime & Peak (in red)**

A. Unique tracks	Total Songs	Unique Songs	Percentage of Unique Songs
Radio 1	479 (322)	316 (229)	66% (71%)
Absolute	561 (321)	330 (245)	59% (76%)
Capital	227 (193)	76 (87)	33% (45%)
Hits	338 (222)	176 (124)	52% (56%)
Kiss	302 (208)	145 (114)	48% (55%)
Radio X	450 (249)	214 (170)	48% (68%)
B. New Tracks			
Radio 1	119 (94)	98 (78)	82% (83%)
Absolute	9 (7)	4 (3)	44% (43%)
Capital	17 (16)	2 (2)	12% (13%)
Hits	15 (14)	4 (3)	27% (21%)
Kiss	16 (16)	1 (4)	6% (25%)
Radio X	16 (14)	8 (7)	50% (50%)

Source: BBC analysis of Radiomonitor data.

<sup>65</sup> BBC analysis of Radiomonitor data.

On Radio 2, 52% of all songs and 92% of the new songs they played in daytime were unique to them and not played in daytime that week by any of the six stations they were compared with.<sup>66</sup>

**Figure 31: New and Unique Tracks comparison across Radio 2 and Commercial Radio Stations in Daytime & Peak (in red)**

A. Unique tracks	Total Songs	Unique Songs	Percentage of Unique Songs
Radio 2	592 (381)	307 (220)	52% (58%)
Absolute	561 (321)	417 (218)	74% (68%)
Boom	984 (550)	818 (475)	83% (86%)
Greatest Hits	631 (375)	257 (183)	41% (49%)
Heart	298 (247)	198 (149)	66% (60%)
Magic	417 (303)	64 (63)	15% (21%)
Smooth	452 (354)	88 (111)	19% (31%)
B. New Tracks			
Radio 2	49 (35)	45 (31)	92% (89%)
Absolute	9 (7)	8 (6)	89% (86%)
Boom	16 (14)	14 (11)	88% (79%)
Greatest Hits	0 (0)	0 (0)	0% (0%)
Heart	1 (1)	1 (1)	100% (100%)
Magic	1 (1)	0 (0)	0% (0%)
Smooth	0 (0)	0 (0)	0% (0%)

Source: BBC analysis of Radiomonitor data.

Radio 1Xtra's daytime playlist combines more established contemporary Black artists with new and emerging UK talent, with a dedicated spot each week for a BBC Introducing artist. 43% of daytime music was new in 2024; with 32% of all daytime music – and 42% of the new music in daytime – coming from UK acts (based on sampling from the week commencing 1 November). Radio 1Xtra has its own BBC Introducing show (Sundays 10pm to 12am) with Theo Johnson, with a BBC Introducing track of the week each week on the daytime playlist.

On BBC 6 Music, our analysis indicated that the network played over 21,000 different tracks across 2024. 6 Music plays tracks from a unique array of artists every day

<sup>66</sup> BBC analysis of Radiomonitor data.

providing a broad range of alternative and distinctive music. Based on our November sample week, 46% of the daytime music was new tracks and 50% came from UK artists.

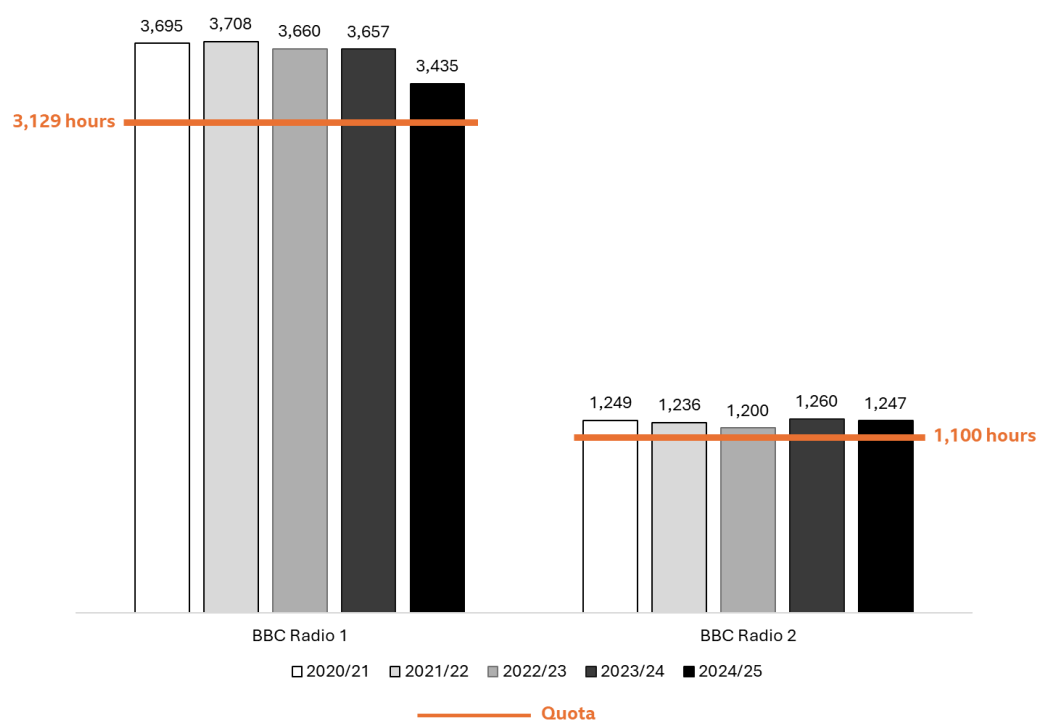
Radio 3 across 2024/25 launched with a refreshed schedule, emphasising distinctiveness and creative ambition with a diverse range of programmes. These included new programmes such as weekday afternoon *Classical Live* and nightly jazz programme *Round Midnight* and *Earlier...with Jools Holland* as well as classical music investigative programming such as *The Land Without Music?*, *Nicola Benedetti & the Edinburgh International Festival* and *Music on the Frontline with Clive Myrie*. Other new programmes in Radio 3's refreshed schedule included *Music Map*, *Saturday Morning with Tom Service* and extended *Breakfast* and *Essential Classics*.

BBC Asian Network launched *The Official British Asian Music Chart* in April 2024, underlining our commitment to supporting British Asian artists. At a grass roots level, BBC Introducing on BBC Asian Network continued to support new and under the radar acts.

### Specialist music

Radio 1 and Radio 2 are required by the Operating Licence to broadcast a specified number of hours of specialist music programmes each year. According to Ofcom, specialist music appeals to specific groups of listeners and focuses on particular genres or cutting-edge music. On Radio 1 and Radio 2, this includes dance and electronica, experimental and new pop, hip hop, R&B, rock and indie, soul, jazz, blues, folk and country. In 2024/25, we broadcast 4,682 hours of specialist music across both networks.

**Figure 32: Specialist music programming on BBC Radio 1 and BBC Radio 2**



Source: Analysis of BBC data.

On Radio 1, we delivered an average 66 hours of specialist music each week, totalling 3,435 hours in 2024/25. Of these, 2,953 hours were original broadcasts, 7 hours of European Broadcast Output as part of the annual European's Biggest Dance Show and Europe's Biggest Gig, and 475 hours of repeats, including the weekly *Classic Essential Mix*. Specialist programming included *Radio 1's New Music Show*, *Future Artists*, *Future Pop*, *Radio 1's Residency*, *Future Dance*, *Pete Tong* and *Radio 1's Essential Mix*. Radio 1's *Dance Party with Danny Howard* won silver in the best music award category at the 2025 ARIAs.

For Radio 2, we delivered 1,247 hours of specialist music, exceeding the 1,100-hour quota by 147 hours. Most specialist shows are core weekly offerings, supplemented by special commissions that enhance our commitment to specialist music. These are scheduled alongside mainstream pop content, providing a distinctive and rich musical journey daily, or on demand via BBC Sounds.

### *Live music and specially recorded music*

The BBC is dedicated to delivering live music across BBC Radio, with live and specially recorded performances on Radio 1, Radio 2, Radio 3 and BBC Asian Network. This includes hosting major live music festivals like Glastonbury and Eurovision. Each year, the BBC evolves its live music offerings, providing audiences with formats ranging from intimate recorded sessions to standout performances at festivals and concerts like Radio 1's Big Weekend.

**Figure 33: Live music on BBC Radio 1 & BBC Radio 2**



Source: Analysis of BBC data.

In 2024/25, 203 new performances were broadcast ranging from intimate sessions at the BBC's Maida Vale studios to headline performances at Radio 1's Big Weekend. Daytime programming included 24 new *Live Lounge* sessions during *Rickie, Melvin and Charlie*, with archive tracks on days without new performances. There were also three *Piano Lounge* sessions during Radio 1's *Chillest Show* on Sunday evenings.

There were 102 sessions recorded at Maida Vale, including 46 broadcast in *Radio 1's New Music Show* with Jack Saunders; 22 in *Radio 1's Future Artists*; and 12 in *Radio 1's Future Pop*. Radio 1's Big Weekend in May was held in Luton and spanned three days, including headline performances from Chase & Status, RAYE and Coldplay; we returned to 528

Ibiza in August; and there were highlights from the BBC Introducing stage at both Glastonbury and Reading/Leeds.

Across 2024/25, we delivered 69.5 hours of live music or new specially recorded music (excluding repeats) on BBC Radio 2. This included a raft of live music from a range of events, including amongst others, Radio 2 In The Park, Radio 2's *Piano Room*, Country to Country, Eurovision, specially commissioned concerts featuring the BBC Concert Orchestra as well as *Celtic Connections*, *A Soul Christmas Concert*, *In Concert special with The Cure*, Glastonbury and live sessions within our shows. We were able to deliver on this commitment with creative scheduling to offer a broad and distinctive content offer for our audience, celebrating live music and artists across the musical genres. We embraced specialist music alongside the best in pop and mainstream and provided our audience with a front row seat at the biggest and best live events.

Radio 2 also continued its support for the BBC Young Chorister of the Year competition by broadcasting both the 2024 semi-finals and the final. We also aligned the competition with our weekly *Good Morning Sunday* programme to reach a targeted audience while collaborating with BBC TV and *Songs of Praise* (CTVC).

### Figure 34: Live music on BBC Radio 3



Source: Analysis of BBC data.

BBC Radio 3 met its Operating Licence requirement to deliver at least 45% of live or specially recorded output, reaching 48% in 2024/25. We exceeded last year's commitments by delivering over 450 hours of live or specially recorded performances and commissioning 39 new musical works. Live experiences were provided to audiences across the UK in 2024 through festivals such as the 75th Aldeburgh Festival in June, the Huddersfield Contemporary Music Festival in autumn, and the Edinburgh International Festival throughout the summer. Additionally, we hosted a 73- BBC Proms season at the Royal Albert Hall and BBC Proms residencies and concerts across the UK. Our Proms coverage won gold in the best event coverage category at the 2025 ARIAs.

*Asian Network Certified* returned for a live event in London in November 2024, broadcast on BBC Asian Network and BBC Sounds. The event featured live DJ sets from popular BBC Asian Network DJs, mixing the best in Bhangra, Bollywood, Hip-Hop, RnB and Dance.

6 Music featured live music from the 6 Music Festival, Glastonbury and All Points East.

## Speech

The BBC commissions speech content for broadcast across our network radio stations and BBC Sounds, concentrating on commissioning the very best speech content that can work for radio and on-demand audiences. Beyond music, the BBC provides diverse speech programming in genres such as factual content, news, drama, comedy, sport, religion and learning. Much of this content is available on our dedicated speech stations BBC Radio 4 and BBC 5 Live. BBC Radio 3 and BBC 6 Music programming also consists of factual speech radio, while BBC Asian Network delivers speech programming tailored to British Asian audiences.

## *Arts*

For Radio 2, we broadcast 125.5 hours of distinctive new or first-run arts programming. Arts programming is central to Radio 2's Sunday schedule, with musicals icon Dame Elaine Paige presenting a weekly show featuring the best in musicals. Radio 2 also relaunched its *Book Club with Sara Cox* celebrating new fiction through author interviews and listener reviews from across the UK. On World Book Day, presenters dressed as their favourite book characters, encouraging the nation to pick up a book. This initiative also includes a weekly podcast.

On Radio 3, we broadcast 49 hours of original programming across eight series of *Music Matters*, exploring the people and stories behind the most compelling music that has and continues to change lives. The eight *Music Matters* series were – *The Land Without Music?*, *25 Years of the West-Eastern Divan Orchestra*, *Music on the Front Line*, *Nicola Benedetti & the Edinburgh International Festival*, *A View from the Organ Loft*, *Satire and the Stave*, *Music, My Family and Me*, and *Jenni Murray's Women Composers*.

## *Comedy*

Across 2024/25, BBC Radio and BBC Sounds (excluding BBC Radio 4 Extra) broadcast 265 hours of first-run comedy programming.

On Radio 4, this included 296 hours of comedy, with 159 hours being first-run originations. This featured longstanding audience favourites and new, diverse comedy voices with new commissions such as *The Many Wrongs of Lord Christian Brighty*, *Michael Spicer: No Room*, stand-up series *Scott Agnew: Dead Man Talking*, *Gary Little: At Large*, and *Parish Matters*. *The Skewer*, a series taking a comedic approach to current affairs, won gold at the 2025 ARIAs in the comedy category.

Radio 4 Extra broadcast 1,482 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.

On Radio 5 Live, we commissioned 106 hours of new comedy programming across 5 Live and BBC Sounds. Of these, 38 hours were broadcast on 5 Live. This included popular series like *The Elis James and John Robins Show*. Although fewer scheduled hours were broadcast on 5 Live due to additional live sport coverage. All 5 Live commissioned

comedy programming was available on BBC Sounds, including new bonus short podcasts exclusive to the platform.

### *Documentaries and informative speech content*<sup>67</sup>

We delivered 2,154.5 hours documentaries and informative speech across a broad range of genres, of which 1,135.5 were first-run. All the hours were also available on-demand for audiences on BBC Sounds.

On Radio 1, we broadcast 116.5 first-run hours of informative speech content and documentaries over 74 episodes, including 53 episodes of *Radio 1's Life Hacks*, a weekly advice programme for young listeners focusing on lifestyle, health and social issues. New documentaries and informative speech content in 2024/25 included nine episodes of *Songs That Saved Me* with Jack Saunders, the *At the BBC Artist Icons* episodes featuring Dua Lipa, RAYE, and Taylor Swift, and the eight-part *Genius of Coldplay* podcast. In addition, specialist programmes offered deep dives into artists labels, and genres, such as Benji B's *Album Mode* and *Flowers* specials, and album deep dives during *Radio 1's Rock Show*. Other highlights included *Radio 1 Guides to Download*, the *Live Lounge* 25th Anniversary, and *Radio 1's Sound of 2025*.

On Radio 1Xtra, we broadcast 81 hours of documentaries and informative speech content across 80 episodes, with 62 hours of original content. These included *1Xtra Talks*, a weekly discussion show on Sunday nights, a documentary on Bob Marley's Legacy for his 80th birthday, and *1Xtra's Guide to Sound Clashes*. Specialist programmes featured musical deep dives, such as *1Xtra's Alternative Selection* on the Cross the Tracks festival, in-depth interviews with Proteje, Beres Hammond and Flowdan on David Rodigan's show, and Seani B specials celebrating Marcia Griffiths and an extended conversation with Sean Paul. Black History Month specials aired on *Trevor Nelson* and *Heartless Crew* shows in October.

On Radio 2, we broadcast 235 hours of documentary and informative speech content, including 130 hours of original programming. Radio 2 commissioned and broadcast new documentary and speech-based content across various genres, from contextualizing artists' careers and lives to exploring musical genres and movements and paying tribute to major artists who have passed away. Our aim is to provide entertaining and relevant musical context for our audiences. Notable programs included *The Power of Jazz*, a deep dive into jazz history produced by BBC Scotland, and *21st Century Folk*, which pairs listeners with songwriters to tell their life stories through music.

On Radio 3, we broadcast 375 hours of documentary and informative speech programming, with 294 hours of first-run original content. This included programmes on arts and cultural topics such as *Odes to Joy*, celebrating the bicentenary of Beethoven's 9th Symphony; *A Most Queer House*, exploring the history of Hammersmith's building as a haven for the gay community; and *Cathedral Music in Crisis*, examining the challenges faced by cathedrals and their schools in maintaining the choral music tradition.

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<sup>67</sup> Some programmes in this genre do not take the format of a traditional radio documentary; therefore, we have classed these programmes as informative speech content.

On Radio 4, we broadcast 746 hours of documentary and informative speech programming, including 402 hours of first-run original content. This included programmes such as *About the Boys* with Catherine Carr investigating dilemmas facing young men, *Shadow War: China and the West* with Gordon Corera uncovering the history of China's recent rise, and *Buried 2 – The Last Witness*, a character-driven investigation into a toxic chemical leak in rural Wales. The station also won bronze in the best news and current affairs category for its documentary, *The Boys Are Not Alright*, in which storyteller Jo Meek investigates the frightening rise of boys being radicalised online and looks for the solutions to stop her own young sons spiralling.

On Radio 5 Live, we broadcast 22 first-run hours of documentary and informative speech programming, including the second series of *Gangster and Sports Strangest Crimes*, *Powerplay – The House of Don King* and *Football on Trial – The Man City Charges*. We also aired in-depth sporting documentaries like *Sporting Giants: Sir Alex Ferguson* and *Back at Base: How To Go Racing*.

On 6 Music, we broadcast 579 hours of documentary and informative speech programming, with 109 hours of first-run originations. 6 Music's remit puts music in context, celebrating artists and musical movements. This included weekly documentaries from the BBC archive and new series offering insights into artists' minds. In 2024/25, the network featured deep dives into The Cure and Depeche Mode, and new content such as *The First Time with, Peel Acres*, *Journeys in Sound*, *Courtney Love's Women*, *6 Music Instrumental*, and *Jamz Supernova's Global Sounds*. In addition, we also broadcast podcast titles such as *Song Exploder* – with musicians taking apart their songs and telling the story of how they were made.

## *Drama*

The BBC broadcast 607 hours of drama programming across 2024/25 on Radio and BBC Sounds excluding Radio 4 Extra. 311.5 of these hours were first-run.

On Radio 3, we broadcast 66 hours of drama (6% lower than we anticipated), with 34.5 hours being first-run. Our programming included George Bernard Shaw's *Saint Joan of the Anthropocene*; *Kenny Morgan*, an adaptation of Terence Rattigan's *The Deep Blue Sea*; and Shakespeare's *Cymbeline* in a contemporary Cardiff-based production.

Radio 4 broadcast 541 hours of distinctive, high-quality drama, with 277 hours being first-run. This included *Orwell vs. Kafka*, *Faith, Hope & Glory*, *Bat Girls*, *Mediation*, *The Specialist*, and new dramatisations of Charles Dickens' *Hard Times*, *Little Dorrit* and *Our Mutual Friend*. Radio 4's *One Hundred and Fifty Days*, a part audio drama and part autobiography by award-winning playwright Oliver Emanuel produced by BBC Audio Scotland, won gold in the best drama or fiction category at the 2025 ARIAs, and *Life & Time* won bronze in the same category.

On Radio 4 Extra, we broadcast 1,160 hours of classic drama, poetry and readings from the BBC's archive, including *Poirot*, *Marple*, and *Sherlock Holmes*. BBC Radio 4 Extra celebrated English playwright and composer Noel Coward's 125th birthday with a series

of ten plays starring Peggy Ashcroft, Paul Scofield, Dame Patricia Routledge, Miriam Margolyes, Martin Jarvis, Anna Massey and Ian Holm amongst others. During Christmas 2024, 4 Extra delved deep into the BBC archives for a day of programmes originally broadcast sixty years ago on the BBC Home Service over the festive period in 1964. Highlights included a comic operetta with an early performance from Dame Patricia Routledge, a drama starring the acclaimed Shakespearean actor Sir Donald Wolfit, and an anarchic comedy by Spike Milligan, alongside an up-and-coming Barry Humphries. Due to popular demand, Radio 4 Extra ran a further two All Request Weekends, where we handed the schedule over to suggestions from our listeners for programmes that they wanted to hear again, featuring on-air the many fascinating stories behind the requests.

### *Religious programming*

The BBC broadcast a variety of faith and religious content from the UK and around the world. In 2024/25, the BBC broadcast 542 hours of religious programming including 455 first-run hours, offering listeners a wide range of content across our radio stations.

On Radio 2, we broadcast 191.5 first-run hours of religious programming. Religious content is central to Sunday mornings with the weekly *Good Morning Sunday* strand (6am to 9am) covering all faiths and communities. The show, hosted by The Reverend Kate Bottley and Jason Mohammad, features guests and faith contributors. We also commissioned a series and Christmas special on gospel music with Beverley Knight, a programme on Christmas carols and supported the Young Chorister of the Year.

On Radio 3, we broadcast 110 hours of religious programming, with 58 hours being first-run (3% lower than our commitment). This included *Easter* and *Christmas Across Europe*, two days of live music in collaboration with the European Broadcasting Union, and weekly *Choral Evensong* live from UK cathedrals, churches and chapels, supplemented by the night service of *Compline* during Lent and Advent.

Radio 4 broadcast 175 hours of religious programming, with 140 hours of first-run content. This included *A Festival of Nine Lessons and Carols*, *Prayer for the Day*, and the weekly *Sunday Worship* from church services across the UK.

With the closure of separate programming on Radio 4 Long Wave in March 2024, Radio 4 Extra broadcast *The Daily Service*, delivering 65.25 hours of religious programming.

Asian Network delivered programming for key South Asian religious festivals such as Diwali and Ramadan, including *Ultimate Playlist* episodes for Ramadan, Eid, Vaisakhi, and Navratri, plus *All Day Diwali* on 31 October.

### *Sport*

The BBC continues to deliver extensive sports coverage on BBC Radio 5 Live and 5 Sports Extra. Both stations provided live coverage for 42 different sports, totalling 3,600 hours of originated live sport output across both networks. This figure rises to over 4,634 hours when including simulcasts of other BBC sport commentaries on 5 Sports

Extra. Figure 35 has a full breakdown of the sports broadcast. Annex 3 has the hours of live originated sport output for each sport covered on BBC Radio 5 Live during 2024/25.

**Figure 35: Sports which received live commentary and programming in 2024/25 on 5 Live and 5 Sports Extra**

5 Live and 5 Sports Extra – Sport coverage across 2024/25		
Men's Football	Formula One	Athletics
Women's Football	Men's Cricket	Swimming
Tennis	Women's Cricket	Diving
Men's Golf	Women's Rugby	Equestrian
Women's Golf	Men's Rugby	Rowing
Men's Boxing	Men's Rugby League	Judo
Women's Boxing	Women's Rugby League	Taekwondo
Horse Racing	NFL	Track cycling
Road cycling	Skateboarding	BMX Racing
Mountain Biking	Freestyle BMX	Gymnastics
Trampolining	Weightlifting	Triathlon
Canoeing	Sport Climbing	Shooting
Sailing	Para Athletics	Para Swimming
Snooker	Darts	Hockey

Source: Analysis of BBC data.

We covered major championships in 2024/25, including Grand Slam tennis and golf events, the British Swimming Championships on 5 Sports Extra, the Olympic Games, and the Grand National and Cheltenham Festival. Additionally, we provided coverage for high-profile boxing matches, including world title fights between Anthony Joshua and Daniel Dubois, Oleksandr Usyk and Tyson Fury, and Natasha Jonas and Lauren Price.

We expanded our sports coverage with deeper analysis to reach younger men from lower socio-economic groups. Our boxing coverage included daily podcasts on BBC Sounds and high-impact social media coverage. We commissioned new podcasts from England international footballers Kyle Walker, Ella Toone and Alexia Russo, focusing on social media engagement and publishing episodes on YouTube to reach new audiences. Series two of the Kyle Walker podcast on YouTube, published from April 2025, audience reach was 96.5% male and 58% under 35s. For the *Tooney and Russo Show*, the audience overall was 79% female with 68% under 35. These series are now fully visualized podcasts on BBC Three. Our weekly *Monday Night Club* football analysis show also appears on YouTube and BBC iPlayer. On YouTube, the *Monday Night Club* reached a 86% male audience, with 22.5% under 35.<sup>68</sup> We enhanced our football analysis within the *Football Daily* podcast feed after major Champions League and Premier League matchdays, with Darren Fletcher and Nigel Reo-Coker hosting the *Premier League Review* podcast on Sundays. Radio 5 Live's *Premier League Sunday* won gold in the best

<sup>68</sup> Analysis of BBC data.

sports category at the 2025 ARIAs. We also offered deep dives into popular sports with strands like *F1: Back at Base* and *Sporting Giants*.

### **BBC Sounds**

In 2024/25, we continued to evolve our digital music offering on BBC Sounds, focusing on a clearer, simpler approach centred around key network music brands and talent. We expanded the availability of these brands from 30 days to 12 months, making a broad range of music easily discoverable. This includes the launch of Radio 3 Unwind, Radio 1 Anthems and Radio 1 Dance, as well as music mixes covering various genres and seasons, and music podcasts celebrating artists and pivotal moments in UK music history.

To enhance discoverability of our speech-based programmes, we ensure listeners can find content on BBC Sounds through the radio station dial, key genre categories, *Back To Back Sounds* (curated playlists of related programs), improved recommendations (including from across the BBC's online portfolio), and editorially curated and algorithmically generated rails. We were awarded for our performance with BBC Sounds winning bronze at the 2025 ARIAs for UK audio brand of the year.

### **Social Action Campaigns**

The BBC ran various social action campaigns throughout 2024/25 (some are included in Public Purpose 2 under the section informal learning for BBC Radio and Sounds).

Radio 1 delivered three social action campaigns – Radio 1's Big Weekend: Luton Outreach, Radio 1's Scam Safe Campaign and Radio 1's Ultra Marathon Man: Jamie Laing.

In 2024/25, Radio 1Xtra highlighted 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. This was reflected in daytime programming and a special edition of *1Xtra Talks*.

5 Live collaborated with BBC Bitesize's Super Movers for Every Body campaign in April 2024, promoting inclusion for disabled primary school students. 5 Live and BBC Bitesize collaborated again for the Teen24 summit in June 2024. As part of the summit, teenagers opened up about the challenges they face, including their worries about knife crime. We also ran a project looking at young people's habits with their smartphones where teenagers swapped their devices for basic phones and then discussed their experiences. Programmes across the schedule included a live audience of teenagers in Warrington alongside online content<sup>69</sup> and wider reporting into the BBC News website.<sup>70</sup>

As part of the BBC's Mental Wellbeing season, 6 Music launched Change The Tune, an initiative to raise awareness of the impact of online abuse on artists. Musicians and

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<sup>69</sup> [Teen 24](#), BBC Radio 5 Live and Bitesize

<sup>70</sup> [BBC survey: Teens quizzed on social media ban and knife crime](#), BBC News, 12 June 2024.

presenters shared their experiences and mental health professionals discussed the effects of online attacks. In response, 6 Music introduced a code of conduct and a new reporting system for concerning comments on its social media platforms.

## Public Purpose 4 – Diverse communities of all the United Kingdom’s nations and regions

**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.

### Overview

- The BBC has met all its required Operating Licence conditions for Public Purpose 4 apart from Radio Foyle’s news and current affairs quota.
- The BBC has met nearly all its commitments relating to Public Purpose 4 as set out in its 2024/25 Annual Plan except those for:
  - BBC Local’s non-news and current affairs programming;
  - BBC One Northern Ireland’s and BBC Northern Ireland’s overall non-news and current affairs programming;
  - BBC Two Northern Ireland’s Irish and Ulster-Scots programming; and
  - BBC Scotland’s Scottish news programming.

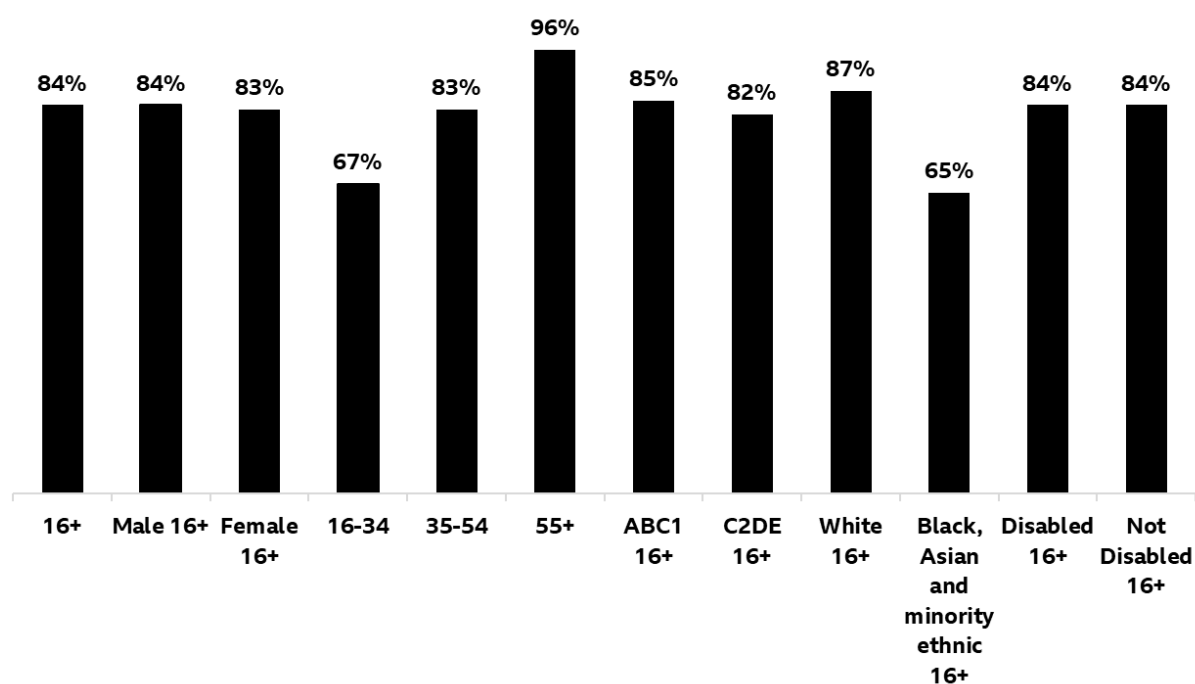
### Serving the diverse communities of the UK’s nations and regions

The BBC is required to reflect the diversity of the United Kingdom and in doing so accurately and authentically represent and portray the lives of the people in the United Kingdom today. We do this by bringing people together and backing the best of homegrown storytelling. As the chart below clearly shows the BBC is serving all audience groups within the UK, reaching 84% of all audiences, and similar levels of most audience groups. The two exceptions below are younger audiences (16 to 34) and Black, Asian and minority ethnic audiences over 16 years-old.<sup>71</sup>

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<sup>71</sup> Compass by Ipsos UK. 16+.

**Figure 36: Pan-BBC Reach, percentage of each audience group who use BBC TV/iPlayer, radio or online on average per week – compass by Ipsos UK**



Source: Compass by Ipsos UK. 16+.

In 2023/24 annual report on the BBC, Ofcom said that younger and DE audiences are less likely to engage with the BBC. In particular, Ofcom stated that DE audiences are less likely to feel that the BBC “reflects the lives of people like me.” Ofcom recognised that the BBC was aware of and taking action to address this challenge but said that the BBC had not been clear about its overarching plans for this group.<sup>72</sup>

The BBC’s strategy remains delivering value for all audiences, rather than targeting narrow audience groups. As we set out in *A BBC for the Future*, we are focusing on commissioning high-impact programmes that appeal to the broadest audiences.<sup>73</sup> In our Annual Plan for 2025/26, we provided more detail, stating that we will continue to prioritise investment in high-impact content that appeals to the broadest audience, across the widest range of genres, delivering sufficient volume of titles to support a year-round release cadence. We also said we will increase our investment in genres that drive the greatest value in streaming and appeal to audiences who get less value from the BBC, including expanding on successful BBC content brands as well as investing in bold, exciting new stories from across the UK.<sup>74</sup>

In this year’s BBC Annual Report, we identify the following groups as having lower satisfaction than all audiences with the BBC’s effectiveness in reflecting people like them – C2DE audiences (48%); Black, Asian and minority ethnic groups (48%) and Disabled audience groups (46%), compared to all audiences (53%). However, we can see

<sup>72</sup> [Ofcom Annual Report on the BBC 2023-24](#), Ofcom, 29 November 2024, p.4.

<sup>73</sup> [A BBC for the Future](#), BBC, March 2024, p.23.

<sup>74</sup> [Annual Plan 2024/25](#), BBC, 31 March 2025, p.23.

significant year-on-year improvements for C2DE audiences (up 6 percentage points) and Black, Asian and minority ethnic audience groups (up 7 percentage points).<sup>75</sup>

The BBC remains the brand that C2DE audiences most use for media.

Television programmes that both over-indexed with C2DE audiences and generated high viewing figures in 2024/25 include *EastEnders* (BBC Studios Productions), *Morning Live* (BBC Studios Productions), *Casualty* (BBC Studios Productions Wales), *Bargain Hunt* (BBC Studios Productions Wales), *Homes Under the Hammer* (Lion Television Scotland), *Call the Midwife* (Neal Street Productions), *Countryfile* (BBC Studios Productions) and *Antiques Road Trip* (STV Studios). Other programmes that performed well with C2DE audiences include natural history programmes such as *Big Cats 24/7*, *The Americas*, and *Mammals* (all BBC Studios Natural History Unit) and comedies such as *Man Like Mobeen* (Tiger Aspect / Dice Roll Productions) and *Mrs Brown's Boys* (BBC Studios Productions).

On our radio services, we have re-launched Radio 1 Dance and launched Radio 1 Anthems as a Sounds-only stream and carried out a Public Interest Test for four new music radio stations and changes to 5 Sports Extra. At the heart of these proposals was our intention to reach younger and C2DE audiences, for example Radio 1 Dance over-indexes for C2DE; music from the 2000s and 2010s (our Radio 1 Anthems) over-indexes for audiences aged 15 to 34 and for C2DE audiences aged under 35; music from the 1960s and 1970s over-indexes for 55+ C2DE audiences (our Radio 2 proposal); and sports content over-indexes for younger male C2DE audiences (5 Sports Extra).

We are pleased that Ofcom approved the launch of Radio 1 Anthems, Radio 1 Dance and Radio 3 Unwind, but are disappointed that Ofcom did not approve the Radio 2 Extension and the extended broadcast hours of Radio 5 Sports Extra, both of which would have significantly supported our reach with C2DE audiences.<sup>76</sup>

### Across the UK

The BBC plays a key part in bringing communities together across the nations and regions of the UK. We do this through reflecting the lives of people across the UK in our output and services, contributing to events that allow for shared experiences and investing in the creative economies across the UK.

Through our services, we actively participate in communities to bring people together. Examples of this include our coverage of the BBC Comedy Festival in Glasgow in May 2024, Radio 2 in the Park in Preston in September 2024, Three Counties Radio's partnership with Radio 1 for Radio 1's Big Weekend in Luton to engage the local audiences and Radio Stoke's partnership with the National Memorial Arboretum to mark VE day in November 2024.

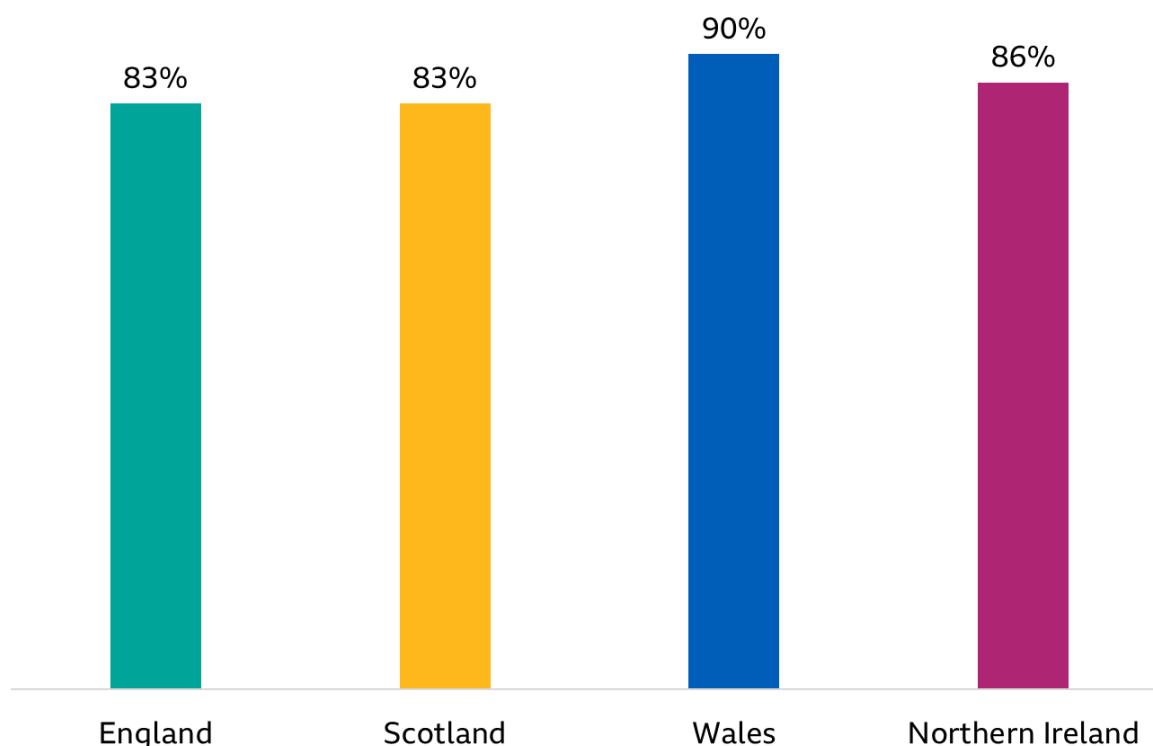
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<sup>75</sup> [Annual Report and Accounts 2024/25](#), BBC, 15 July 2025, p.222.

<sup>76</sup> [Statement: Proposed new BBC DAB+ radio stations and proposed changes to Radio 5 Sports Extra](#), Ofcom, 2 July 2025.

Audiences across the UK also continue to want to engage with our services and output. The percentage of adults who use our TV, iPlayer, radio or online services on average per week in 2024/25 is relatively similar to 2023/24 with 83% in England, 83% in Scotland, 90% in Wales and 86% in Northern Ireland.<sup>77</sup>

**Figure 37: Audiences who use our TV/iPlayer, radio or online services on average per week across UK Nations**



Source: Compass by Ipsos UK 16+.

Additionally, adults across the UK come to the BBC to consume content for or from their nation with similar results again to 2023/24. In 2024/25, 45% of adults in England consumed BBC Local content, 64% of adults in Northern Ireland consumed BBC Northern Ireland content, 56% of adults in Scotland consumed BBC Scotland content and 51% of adults in Wales consumed BBC Wales content.<sup>78</sup>

Ofcom's Public Service Media Tracker 2024 found that a clear majority (59%) of viewers said that BBC TV channels provide 'programmes which feature people from different backgrounds' well, with similar proportions of iPlayer viewers saying the same for BBC iPlayer (62%). Around two thirds (66%) of viewers said BBC TV channels provide 'programmes made for UK audiences', with around seven in ten (72%) saying the same for BBC iPlayer.<sup>79</sup>

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<sup>77</sup> Compass by Ipsos UK. 16+.

<sup>78</sup> BARB. RAJAR. BBC data. Compass by Ipsos UK.

<sup>79</sup> [Ofcom Public Service Media Tracker 2024](#). Questions 24 and 35.

The BBC continues to play a key role in supporting the creative economies across the nations and regions of the UK. Of the BBC's network TV production spend 61.2% is outside of the M25, significantly higher than our regulatory quota of 50% and in line with our ambitions set out in our Across the UK commitments. We have major production centres in Belfast, Birmingham, Bristol, Cardiff, Glasgow, London and Salford.<sup>80</sup>

We continued to build our production capabilities outside of London with a focus on the West Midlands and the North East of England. In the West Midlands, we have a Memorandum of Understanding (MOU) with the West Midlands Combined Authority and one with the North East Screen Industries Partnership until 2026. The BBC has met all its MOU commitments in the West Midlands and proposes extending its commitments, pending confirmation of investment by regional partners. The BBC is also currently overdelivering against its MOU commitments in the North East and is in early discussions to extend this to the end of the current Charter.

Across 2024/25, we have completed all our planned production relocations to the West Midlands including key TV productions such as *Masterchef* (Shine TV) and *Silent Witness* (BBC Studios Productions), which started its first production in the West Midlands in January 2025. In addition to this, BBC suppliers including Double Act (production company behind *SAS: Catching the Criminals*) and SpunGold (producers of *Garden Rescue*) have created regional production offices and relocated production teams to the West Midlands because of these key BBC commissions moving.

These relocations will provide more opportunities for individuals wanting to enter the world of TV. In September 2024, we had 17 new entry-level apprenticeships for future production talent in the Midlands. Majority of these new apprentices started in the West Midlands in areas such as Birmingham, Worcester and Stoke-on-Trent, whilst others started working on *Masterchef* (Shine TV). *Masterchef* (Shine TV) and *Silent Witness* (BBC Studios Productions) will play an integral part in developing off-screen talent. The shows already support 190 production roles in Digbeth and provide year-round employment, including several trainee roles.

The BBC's regional headquarters for the Midlands will also move to the Tea Factory when it opens in 2027 placing it at the heart of the creative community in Digbeth alongside key BBC productions, being made at Digbeth Loc Studios, the refurbished Banana Warehouse (*Masterchef*) and The Bond (*Silent Witness*) in Digbeth.

In addition to the relocations in the West Midlands the *BBC News at One*, was relocated to Salford in June 2024. This was a significant shift and was the first time a daily BBC national news bulletin was broadcast outside of London.

Below is a detailed outline of our compliance and delivery of our 2024/25 Annual Plan commitments. Further detail can be found in Annexes 1 and 2. We also include a case

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<sup>80</sup> Network television spend based on Ofcom definitions by calendar year. Further information can be found in the [BBC's Annual Report and Accounts 2024/25](#).

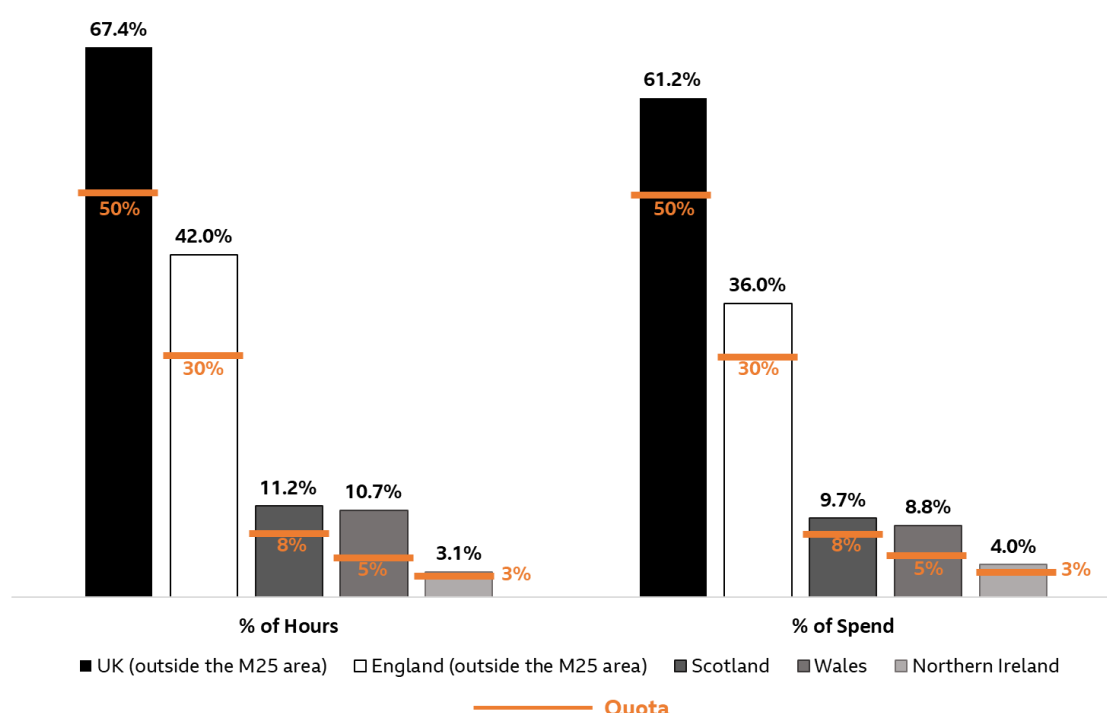
study showcasing what we have done in the smaller and/or most remote areas in the nations to engage with communities.

## Programme making in the nations and regions

### Network television

The BBC continues to meet its requirements to ensure a percentage of spend and hours of network television programmes come from across the UK and from each nation. This is shown in Figure 38 below.

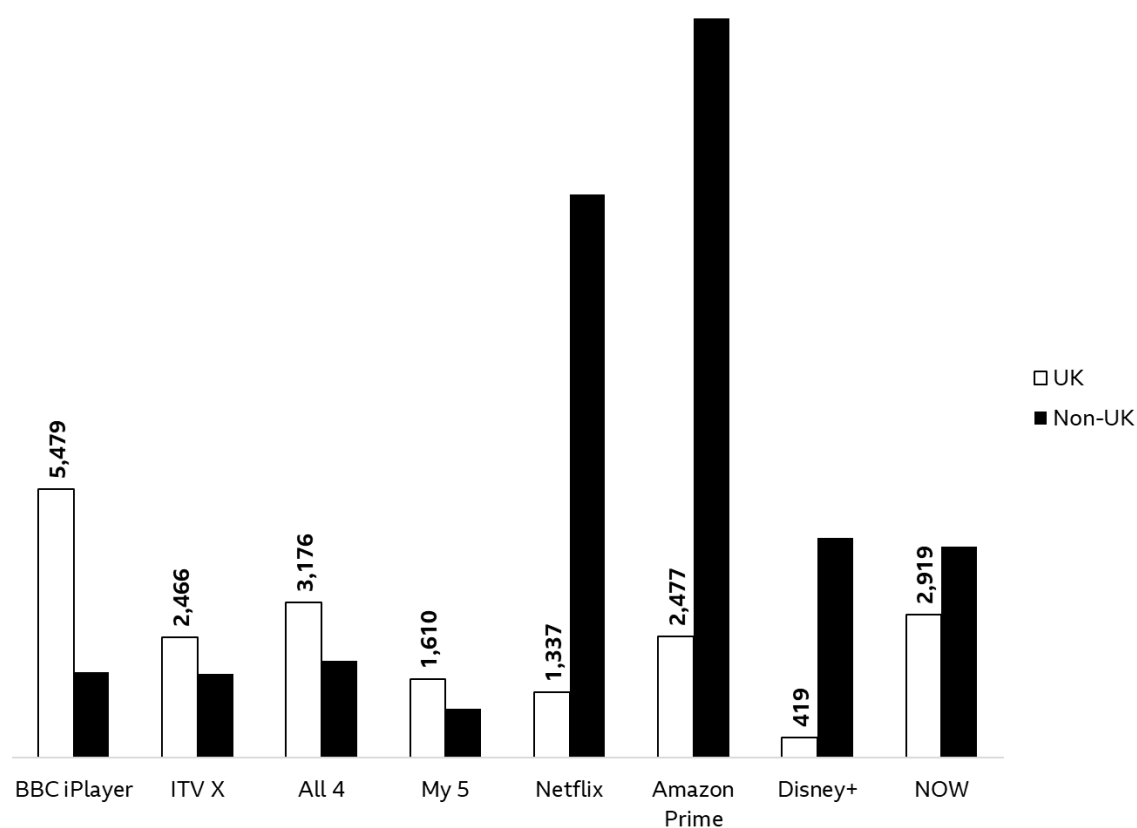
**Figure 38: Percentage of hours and spend of network television programmes made in the UK (Outside the M25)**



Source: Analysis of BBC data.

In March 2025, BBC iPlayer had the most distinct programme titles primarily produced in the UK compared to other broadcasters and subscription broadcasters. Ampere Analysis data shows 76% of distinct titles on iPlayer were primarily produced in the UK, which was greater than any other UK broadcast video on-demand service (BVOD) (ITV X UK with 59%, All 4 with 62% and My 5 with 62%) and any other popular subscription video on-demand service (SVOD) (Netflix UK with 10%, Amazon Prime UK with 14%, Disney + UK with 9% and NOW with 40%).

**Figure 39: Number of distinct titles across on-demand platforms, where primary production is in the UK versus non-UK (March 2025)**



Source: Ampere Analysis.

In March 2025, BBC iPlayer also continued to deliver the highest volume of content hours available with production primarily occurring in the UK across all the major BVODs and SVODs. 77% of iPlayer's total content duration hours was programming primarily produced in the UK.<sup>81</sup>

### Network radio

The BBC also continues to meet its operating requirements for percentage of expenditure outside of the M25 area for network radio, reaching 41.2%, which is 11.2 percentage points above the Operating Licence quota. 40.1% of Radio 3's spend also occurred outside of the M25.

There were several radio programme relocations outside of London in 2024/25. We launched a new multi-site network audio production hub across Scotland and Northern Ireland with 25 individuals working on network radio programming. This Scotland hub now produces Radio 4's *Take Four Books* (previously *Open Book*), Radio 4's weekly edition of *Front Row* and Radio 3's *Jazz Record Requests*, which started broadcasting from the hub in May 2024. The Belfast hub produces Radio 4's *Pick of the Week* book club and

<sup>81</sup> Ampere Analysis.

broadcast *Short Works* earlier in 2025, which also had episodes broadcast from Scotland, Wales and Bristol across 2024/25.

BBC Radio 3 relocated more of its programming to Salford including Sunday Breakfast programming, *Classical Live*, *Music Map*, some further editions of *Words and Music* and *Through the Night*. Also, 'Round Midnight was commissioned from outside London and some *Music Matters* series were commissioned from different locations outside London. Radio 1's *Early Breakfast* on Monday to Thursday moved to Salford in July 2024 and Radio 4's *Loose Ends* also moved to Salford in April 2024.

Asian Network completed the station's relocation to Birmingham in late April 2025, with all regular programming now broadcast from Birmingham. Additional weekly titles coming from Birmingham across 2024/25 include Saturday morning and afternoon shows, *Punjabi Hit Squad* and *The Official Asian Music Chart Show*.

### Talent development across the UK

As part of Public Purpose 4, we support the creative industries. While the majority of this is done directly through commissioning content, we also support talent development.

Through Radio 3's BBC Open Music programme, we brought 30 creatives and musicians from diverse genres and backgrounds from across the UK to the BBC as staff trainees. Over 18 days spread across a year, these paid trainees received both mandatory and specialized training in radio producing, presenting, podcasting, digital production and technical production. They were matched with BBC mentors and had various shadowing opportunities including BBC Proms, Radio 2 Piano Rooms, BBC Orchestras and Choirs' concerts, Radio 3 live music programmes and BBC Introducing events.

Towards the end of the Open Music programme, the trainees collaborated with BBC Proms, Radio 3 and the Glasshouse in Gateshead to curate and programme a weekend of live music on the venue's concourse and a BBC Introducing Prom broadcast live on Radio 3. The trainees shadowed and worked across various areas during the Glasshouse weekend and other Radio 3 programmes.

In the last financial year, the BBC Philharmonic Orchestra partnered with the Royal Northern College of Music (RNCM) to strengthen and develop this partnership and enhance talent development in the orchestral sector, focusing on performance, production and Radio 3 production opportunities. The BBC Philharmonic Orchestra will launch a series of concerts at the RNCM in 2025/26 and continue to support placement students and emerging talent.

BBC Sounds Audio Lab returned for its third year, supporting the next generation of podcasters and audio creators. Four new creators delivered outstanding debut podcast series –

- *Melting Pot*, where Jay Behrouzi-Sneade explores culinary delights and science alongside content creator, Big Manny;
- *Instrumental*, in which Mia Thornton celebrates Black artists who have significantly advanced British music;

- *Heart & Stone*, with Meg Elliot examining what folk means to communities across the UK today; and
- *Criminally Queer: The Bolton 7*, Hugh Sheehan explores one of the biggest miscarriages of justice in British LGBTQ+ history, and its impact on the fight for gay rights.

Audio Lab alum, May Robson, won silver at the 2025 ARIAs in the best new presenter category for her Audio Lab podcast, *Now Here*, exploring the communities from the Scottish Highlands to the southern borders of England.

In 2024, the Creator Lab was launched in partnership with TikTok. The scheme aimed to boost the UK content creator economy with pitching and social media classes and opportunities to secure BBC social commissions for iPlayer and TV appearances. The Lab returns for 2025/26. This year, we are upping the ambition – it will involve 12 creators featuring on a six-part digital series to become a BBC Sport pundit. The series will be published on iPlayer and across BBC Sport website, launching in the summer.

We continue to invest in new writing talent via BBC writers which runs a number of schemes for different stages of development. This year saw the transmission of *Lost Boys and Faries* (Duck Soup Films) that was originally developed by Daf James as part of what is now the pilot scheme. Nine recent alumni writers have had their work on screen over the past 12 months with are more slated for broadcast across 2025, including Tony Schumacher on *The Responder* (Tony was part of BBC Writers North Group), Lauren Sequera (who worked on *Domino Day*) and Bryce Hart (for BBC Scotland and BBC Comedy, part of Comedy Room and working on *Only Child*).<sup>82</sup>

### **Network programming representing the nations and regions**

In 2024/25, BBC Parliament broadcast proceedings of the devolved nations' parliaments. More information can be found on this in the BBC Parliament section under BBC Television & BBC iPlayer in Public Purpose 1.

### **High-impact content that represents, portrays and serves audiences across the UK on network TV**

The BBC continues to commission high-impact content that represents and portrays audiences across the UK. These programmes reflected various audiences within nations and regions, and appealed to audiences beyond the nations and regions they were commissioned in. They were made prominent on iPlayer and either available on network channels throughout the UK or shown in opts in the nations.

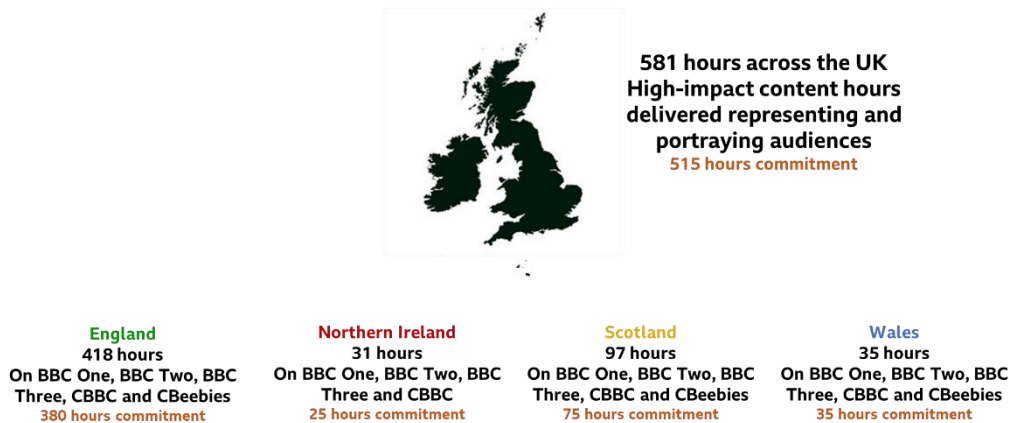
We committed to broadcasting about 515 hours of high-impact programmes set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer. In 2024/25, the BBC broadcast 581 hours of high-impact programmes set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer. This

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<sup>82</sup> [BBC Writers Annual Report 2024-25](#), BBC, March 2025.

performance is 13% higher than our commitment and 16% higher than these programming hours in 2023/24. Below we set out our performance for each nation.

**Figure 40: High-impact content representing and portraying audiences across the English regions and Nations**



Source: Analysis of BBC data.

We broadcast dramas from across England working alongside a series of producers from various parts of England. Brilliant dramas were broadcast such as *This Town* (Kudos Film & Television / Nebulastar / Mercury Studios / Stigma Films) portraying Birmingham, *The Jetty* (Firebird Pictures) portraying Lancashire, *Virdee* (Magical Society) portraying Bradford and *The Responder* (Dancing Ledge Productions) portraying Liverpool. Audiences were entertained with our England-wide comedy programmes such as new commission *Ludwig* (Big Talk Studios) portraying Cambridge, *Smoggie Queens* (Hat Trick) portraying Middlesbrough and the second series of *Alma's Not Normal* (Expectation Entertainment) portraying Bolton. The BBC's factual programming spanned England with *Morning Live* (BBC Studios Productions) in Manchester, *Brighton Bomber* (KEO Films), and *Lost and Found in the Lakes* (Ty'r Ddraig) in Cumbria.

To represent and portray audiences in Northern Ireland with content created in Northern Ireland, we broadcast high-quality dramas on network television including *Hope Street* (Long Story TV) and *Blue Lights* (Two Cities Television), comedy series *Video Nasty* (Deadpan Pictures) and *Funboys* (Camden Productions), and factual programming including *Hunting the Cybersex Crime Gang* (Strident Media), *Teen Predator/Online Killer* (DoubleBand Films) and *We Built a Zoo* (Wadell Media).

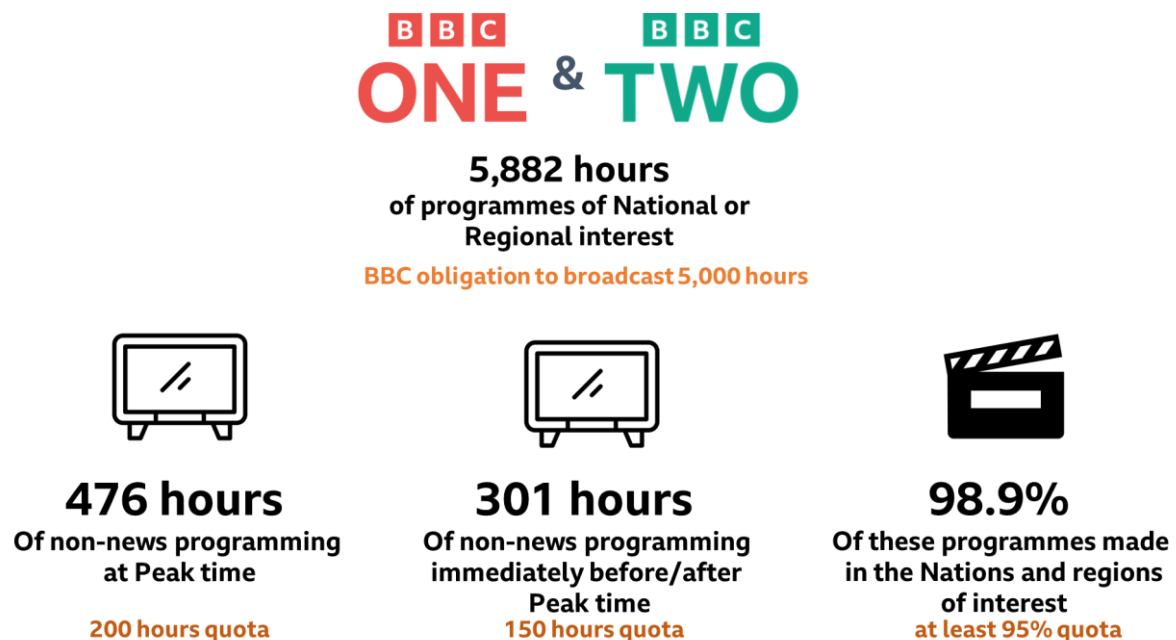
We broadcast a range of programming depicting audiences in Scotland on our TV channels and made these hours available on iPlayer. The BBC broadcast dramas set in Scotland on network television such as *Granite Harbour* (LA Productions), *Shetland* (Silverprint Pictures) and *Nightsleeper* (Euston Films). We broadcast comedies set in Scotland such as *Dinosaur* (Two Brothers Pictures) and *Only Child* (Happy Tramp North). The factual series we broadcast that portrayed Scotland included *Highland Cops* (Firecrest Films), *Murder Trial* (Firecrest Films) and *Strike! The Village that Fought Back* (Firecrest Films).

There was a range of genres broadcast on network television portraying and representing audience in Wales. We broadcast dramas such as *Lost Boys & Fairies* (Duck Soup Films), a new series of the comedy *Mammoth* (BBC Studios Productions) and factual series such as *Paranormal* (Twenty Twenty Productions), *Saving Lives in Cardiff* (Label 1 Television) and *Hunting Mr Nice* (Passion Pictures).

### Programming and services for the nations and regions

We exceeded our quota to broadcast at least 5,000 hours of programmes of a national or regional interest across the national and regional variations (i.e. opts) of BBC One and BBC Two (Figure 41).

**Figure 41: Programmes of national or regional interest and non-news programming of national of national or regional interest on BBC One and BBC Two**



Source: Analysis of BBC data.

We also exceeded our BBC One quota to allocate at least 3,900 hours of news of national or regional interest at intervals throughout the day on BBC One, with at least 1,700 hours in peak. We broadcast 4,438 hours of this programming throughout the day on BBC One, with 1,928 hours in peak.

We exceeded all our quotas regarding non-news and news programming of national or regional interest.

### England

We completed the changes our BBC Local services with the creation of 39 multimedia production hubs across England with four news online sites now live in Bradford, Peterborough, Wear and Wolverhampton.

With over 130 journalists in our local bases across the UK, we have now formed investigative teams producing award-winning multiplatform content. BBC Local has increased its delivery of current affairs content. The six regional investigation teams and the long-form investigation teams are creating high-impact content and journalism across England. Our reporters deliver outstanding content, including Guy Lynn, an investigative reporter for BBC London, who won the award for nations and regions reporter of the year at the 2025 RTS Television Journalism Awards. We delivered significant investigative content, including *The Leasehold Investigation*, which we ran in London and the North of England. The *Ask Angela* investigation by the team in London also had a big impact with audiences, particularly women. Our Three Counties Radio team also won the ARIAs Radio Times moment of the year for their Coldplay moment, where the team persuaded the band to write Orange a tribute to Luton.

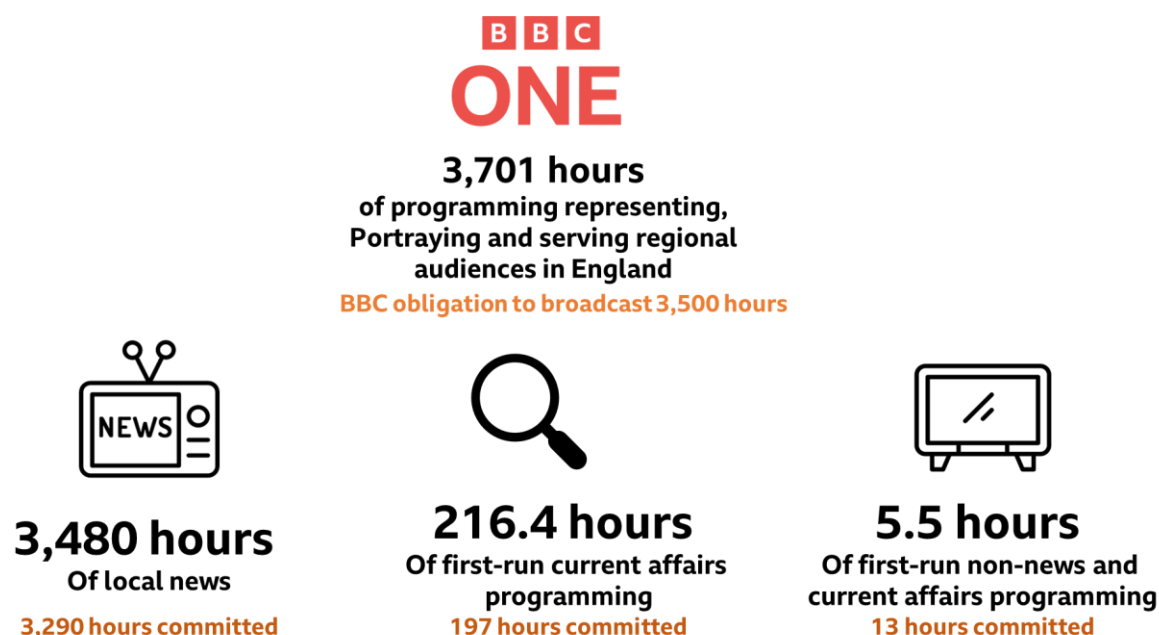
We also provided more comprehensive coverage of major national events including the 2024 elections. For the UK General Election, there were more than 30 million page views to General Election stories from BBC Local. This included 9.9 million page views for BBC Local content on the result day, with almost 5 million page views from 39 live pages.<sup>83</sup> We also provided comprehensive coverage through our regional TV services. Through data and analysis of the campaign, 118 unique stories were developed, generated by audiences through Your Voice, Your Vote. Also, there were 45 visualised local debates, across BBC Local Radio, regional TV, online, Sounds and iPlayer.

Throughout 2025, BBC local teams are partnering with Bradford City of Culture providing persons across the city with opportunities to get involved. We are assessing what the BBC's legacy might be in the city beyond this calendar year. We continue to engage with local communities through the Make a Difference initiative, which BBC Local has helped expand to the other nations.

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<sup>83</sup> BBC analysis of data from Telescope and BBC output data across services.

Figure 42: BBC Local TV programming on BBC One and BBC Two in 2024/25



Source: Analysis of BBC Data

We achieved our commitment to broadcast 3,500 hours of programming representing, portraying and serving regional audiences in England. All 3,701 hours were first-run and easily discoverable on iPlayer for audiences.

Our news and current affairs programming was mostly delivered through our regional news programming. We completed recruitment to our long-form investigation team in 2024. The team produced seven films (5.3 hours in total). These shows covered important issues in the news with *The Post Office Scandal*, *The New Drug Threat*, *Rugby on Trial*, *Slavery on the High Street*, *The True Cost of Leasehold* and *The Odd Socks Murder*. The team also produced four half hour episodes, all first-run, for the BBC iPlayer *Big Cases* collection – which included episodes on the Nottingham Attacks and the murders of two teenage boys in Bristol in a case of mistaken identity –, and for BBC iPlayer’s *Scams & Scandals* and *I Was There* collections.

We did not broadcast as many non-news and current affairs hours as we committed. We reprioritised as these were all repeats, would be broadcast after 11pm and therefore would deliver little value to viewers. We missed the commitment by 7.5 hours (58%).<sup>84</sup> We broadcast *Scarlett’s Driving School* (Frieda TV) and *Children in Need* (multiple producers) across our BBC Local TV services.

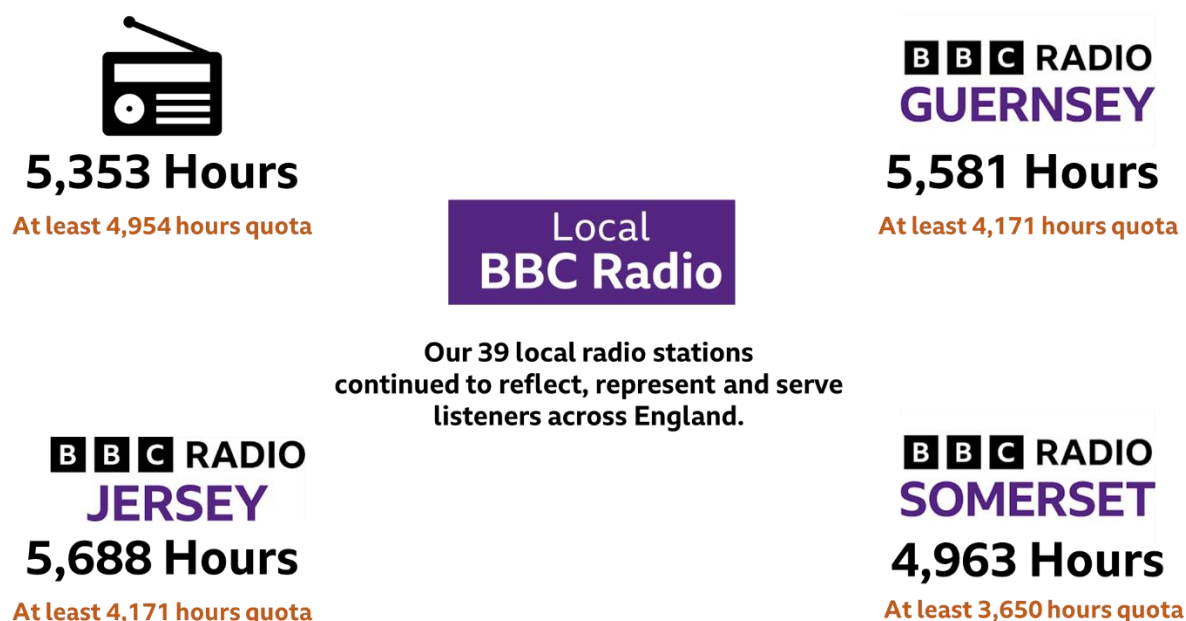
### BBC Local Radio & BBC Sounds

Our 39 radio stations continue to reflect, represent and serve listeners across England with radio output focused on local news provision and conversation. Each station

<sup>84</sup> We did not broadcast repeats of *Brickies* (Button Down), *Therapy* (Middle Child TV) and *Soldiers* (Label 1 Television).

exceeded its quota for original, locally-made programming, with an average of 5,353 hours of this programming broadcast from each station.<sup>85</sup>

**Figure 43: BBC Local Radio original, locally-made programming in 2024/25**<sup>86</sup>



Source: Analysis of BBC data.

This superb programming has informed and entertained audiences and is award-winning with BBC Radio Cornwall being awarded silver in the local radio station of the year at this year's ARIAs. Radio Merseyside also won gold in the news and current affairs category with the station's coverage on the Southport stabbings and the events that followed, and the station won gold in the breakfast speech radio show with *The Kevin Duala Breakfast Show* competing against network radio breakfast shows.

Local sports remain a staple of our Local Radio offer. BBC Local Radio stations provide local audiences with live audio coverage of their local teams in events such as the English Football League (EFL), County Championship cricket, Rugby Premiership and Rugby Super League. Examples of such local sports broadcasts include Radio York's coverage of York City, who narrowly missed out on promotion to the National League, and Radio Oxford's coverage of Oxford City, whose live weekly coverage is also supported by a weekly podcast called *The Dub*. This season, when the Oxford City manager was sacked, Radio Oxford produced an extra addition of the podcast. We encourage the local communities we serve through phone in sessions with sports fans and broadcast extension sport coverage in the evenings and at weekends.

<sup>85</sup> This figure excludes the smaller stations for Guernsey, Jersey and Somerset which have lower quotas.

<sup>86</sup> This includes programming shared with neighbouring stations broadcast between 6am and 7pm.

Under the Make a Difference initiative, we also took part in the BBC's Memories & Dementia Campaign and Scam Safe Campaign. Through this initiative and a partnership with Radio 2, BBC Local Radio marked the 200th anniversary of the Royal National Lifeboat Institution (RNLI).

BBC Local Radio continues to support upcoming talent through BBC Upload and BBC Introducing. BBC Upload allows individuals to showcase their talent, BBC Local Radio broadcasts the best that audiences would enjoy. *BBC Introducing* programmes broadcast on Thursday and Saturday on our linear schedule support new music showcasing unsigned artists. Across stations in the Midlands, the South and South East, we now feature new local artists through *BBC Introducing* in the breakfast and daytime slots.

BBC Local has invested in and developed podcasts for BBC Sounds to reach more audiences. We created new series such as *Crime Next Door*, which featured episodes on local stories such as the Salisbury poisonings, the investigation into the house fire that killed five members of the Shakoor family and the golden toilet heist from Blenheim Palace; and *In Court* which explored arguments from both the prosecution and the defence whilst combing through evidence heard in major UK criminal cases. *In Court* featured episodes on the police officer on trial for the fatal shooting of Chris Kaba and the trial of Constance Marten and Mark Gordon over their baby's death. We also developed new series such as *Paris: Grassroots to Glory*, which told the stories of Olympians and Paralympians from across BBC Local Radio. *Strange But True Crimes* has done well with audiences diving into a world of bizarre crimes with brazen criminals leaving audiences bewildered. Audiences can easily discover this content and more local content relevant to their location through the Local to Me rail on the front page of Sounds.

### *BBC Local Online in England*

Our new 39 local multimedia hubs delivered consistent high-quality and easily discoverable news to our online audiences, delivered via the BBC News website and News app. Over the year, we added four new local indexes – Wear, Peterborough, Wolverhampton and Bradford. BBC Local has consistently produced 83,874 stories over 2024/25 and around 49 stories per week per index on our website and app. These stories reflected the issues that matter to our local audiences with a significant focus on coverage of local democracy, key local events, crime and criminal justice, health and local environmental issues.

Prominence of BBC Local news stories on the BBC News app and website has vastly improved. In the last twelve months, we have ensured the Local News section on the BBC News app frontpage has had significant prominence and consistently appears as high up the page as possible. On the website, we have introduced a local news section that replicates the experience that app users have, ensuring local news is surfaced high up the frontpage.

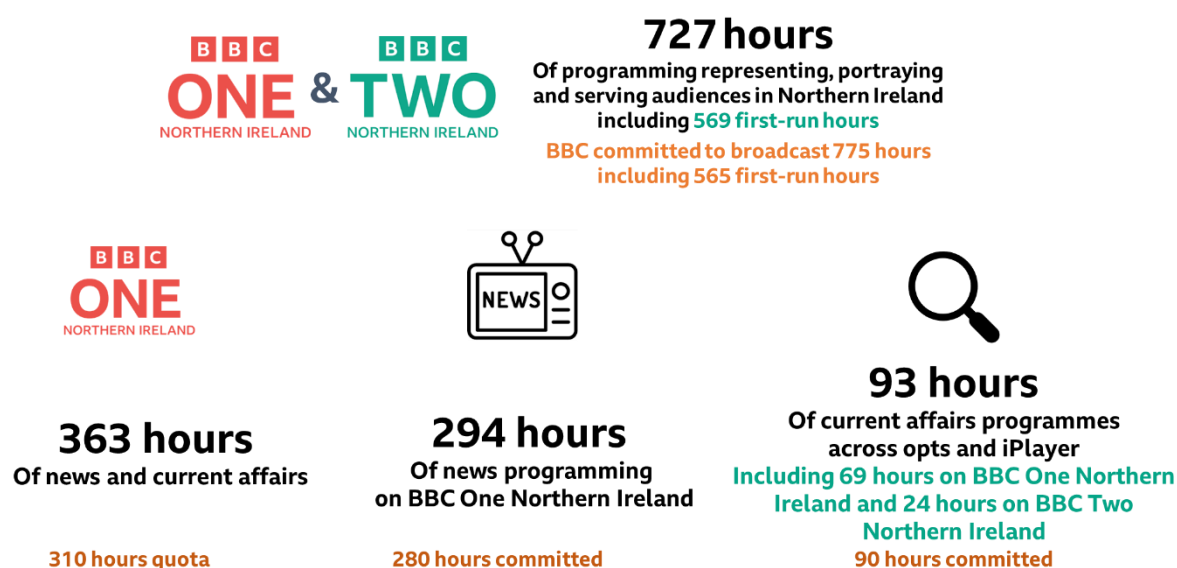
BBC Local sport content is also easily discoverable through the main website. The BBC Sport offer has developed with deeper coverage of the EFL through live pages on both the website and BBC Sport app. There has also been an investment in additional staffing

to support our local sport reporters to deliver online content alongside their radio commitment such as improved coverage of Championship clubs on BBC Sport online.

## Northern Ireland

*BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer*

**Figure 44: Programming representing, portraying and serving audiences in Northern Ireland and news and current affairs programming on BBC Northern Ireland TV services**



Source: Analysis of BBC data.

We committed to delivering 775 hours of television programming that would represent, portray and serve our Northern Ireland audiences.<sup>87</sup> Our delivery was slightly lower than expected (6%) as we did not meet our non-news and current affairs commitment on BBC One Northern Ireland and broadcast fewer first-run and repeat programmes on BBC Two Northern Ireland, including in Irish and Ulster-Scots. We nonetheless delivered a breadth of locally relevant and popular television content.

Our lower than planned total for non-news and current affairs content for BBC Northern Ireland television programming was the result of delays with the delivery and scheduling of some programmes. This was compounded by fewer repeats of Irish and Ulster-Scots content on BBC Two Northern Ireland – reflecting issues with their phasing and also a reduction in the volume of originations in this area as a result of the BBC Northern Ireland’s strategic focus on ‘high-impact video’, such the Irish language drama, *Crá/Torment* (Fíbin Media / Zoogon Ltd). We should have monitored output against our non-news commitments, allowing us to take necessary remedial actions in a timely manner. New monitoring and oversight arrangements have now been put in place.

<sup>87</sup> Our commitment of 775 total and 547 first-run hours to represent, portray and serve audiences in Northern Ireland double counted the indigenous minority languages hours, which are also included in our non-news and current affairs hours. We have used this methodology in our reporting.

BBC One Northern Ireland's flagship news programme, *BBC Newsline*, continued to provide the latest news for audiences in Northern Ireland throughout the day. BBC Northern Ireland also produced a number of locally relevant current affairs programmes on BBC One including *The View*, *Nolan Live*, *Sunday Politics* and *Spotlight*.

**Figure 45: Non-news and current affairs programming on BBC One Northern Ireland and BBC Two Northern Ireland**



Source: Analysis of BBC data.

BBC Northern Ireland television reflected the region's dynamism and diversity – showcasing people, places, talent and stories. Audiences enjoyed returning series including *Hope Street* (Long Story TV) and *Paula McIntyre's Hamely Kitchen* (Clean Slate) which explored Ulster-Scots' culinary links with north America. New commissions during the reporting period included *Anna Haugh's Big Irish Food Tour* (Below the Radar), *Ride or Die* (DoubleBand Films), which offered an adrenalin-soaked sense of what motorcycle road racing involves, and *First Communion* (Walk on Air Films). *House of the Year* (BBC Northern Ireland) took audiences behind the front doors of some striking properties, *If Walls Could Talk* (Afro-Mic Productions) celebrated the stories of the region's-built heritage and we had new comedy with *How's She Cuttin'* (Nice One Productions) and *Chancers* (Fat Panda Media).

Other television programmes explored some of the challenging aspects of modern life in *Teen Predator/Online Killer* (DoubleBand Films) and *On Drugs* (Blair Back Films). *True North* (Atom Films / Strident Media) returned with a series of films about darts, rescue dogs and a mysterious sound that's been troubling residents in Omagh. Neil Martin's talents as a musician and composer were profiled in *Neil Martin: Bóthar an Cheoil* (Below the Radar TV), Anne McMaster championed women writers and Ulster-Scots creativity in

*Out of the Silence* (DoubleBand Films) and *Tartan Tales* (Triplevision Productions) told the stories of a local kilt shop.

*The Championship* attracted the highest volume of viewing amongst 16 to 34s followed by *Nolan Live*. *Give My Head Peace* (The Hole in the Wall Gang) also found a sizeable audience amongst this age cohort, as did *Funboys* (Mayhay Studios).

*Hope Street* resonated strongly with C2DE viewers, attracting the highest volume of viewer hours as well as one of the highest proportions (76%). Other titles that have resonated well with this audience group with a good proportion of viewer hours are *Irish League Football* (71%), *Dead & Buried* (63%) and *Give My Head Peace* (72%).<sup>88</sup>

We delivered planned live sports coverage on BBC Northern Ireland channels. The GAA Hurling final was broadcast for the first time with an audiences of 348,000.<sup>89</sup> We also broadcast live Northern Ireland soccer fixtures. We captured the spectacle of the North West 200 motorcycle races and profiled the success of local athletes at the Paris Olympics in *Medals and Memories*.

*BBC Radio Foyle, BBC Radio Ulster & BBC Sounds*

**Figure 46: Radio programming on BBC Radio Ulster and BBC Radio Foyle**



Source: Analysis of BBC data.

Both Radio Ulster and Radio Foyle have continued to provide a distinctive and popular mix of programmes. Much of this output was speech-based, combining news, discussion programmes and documentaries. It also included specialist music programmes and community-based outside broadcasts from across the region. Radio Ulster was awarded for this radio provision winning bronze at the 2025 ARIAs for local radio station of the year.

We have been working with Ofcom since identifying Radio Foyle's breach of the Operating Licence condition for news and current affairs last year. In May 2025, Ofcom consulted on amending the Radio Foyle news and current affairs quota to reflect its current programming and set a target of 710 hours. We understand that if Ofcom

<sup>88</sup> This analysis only includes co-commissions or programmes on / commissioned by BBC Northern Ireland.

<sup>89</sup> Analysis of BBC data.

approves the change it will take effect from the start of 2025/26.<sup>90</sup> Therefore, for 2024/25 we technically remained in breach of this condition.

News and current affairs is a key part of the schedule on BBC Radio Ulster and Foyle – reflecting its importance to local audiences. Our programming in this area included *Good Morning Ulster*, *North West Today*, *Talkback*, *The Stephen Nolan Show* and *Evening Extra*. Together, these programmes kept BBC audiences informed about news stories and developments. They explained significant political developments and provided an important forum for audience-led debate.

Our specialist music output helps to profile different types of music-making and to make it more generally accessible. It's also a great showcase for musical talent. Our programmes in this area included *Folk Club*, *Sounds Sacred*, *Classical Connections* and *Blas*. They featured soul, county, traditional, jazz and classical music and much else besides.

*A Perforated Ulster* provided a satirical take on people and events in the news and *Consumer Fightback with Holly Hamilton* became a new addition to our Saturday morning schedule. Our award-winning *Assume Nothing* podcast found a wider radio audience in its weekend slot with series including *Femicide: Eight Steps to Stop a Murder* and *How to Kill a Government in 14 Days*. The podcast's episode *Femicide: Eight Steps to Stop a Murder* won gold in the social impact category at the 2025 ARIAs. This was in addition to religion and ethics programming as part of *Sunday Sequence* and *Morning Service* and our regular Irish language and Ulster-Scots content.

We provided approximately 400 hours of local sports programming on BBC Radio Ulster and Radio Foyle. This included coverage of major sporting fixtures including the GAA Senior Football Championship Final, the Irish Cup soccer final, the North West 200 and the United Rugby Championships.

We brought the BBC closer to local communities with a series of outside broadcasts, some of them coinciding with BBC Comes to Town, a special initiative to mark the 100th birthday of BBC services in Northern Ireland (more information in the case study on our impact on smaller communities in Northern Ireland, Scotland and Wales).

Our long-established partnership with Libraries NI allowed us to deliver another ambitious Book Week NI, with support from all the Executive's Ministers and local libraries across the region. The Ulster Orchestra (the BBC's orchestra in Northern Ireland) continued to impress with performances for local and BBC network radio, its community engagement work, including with schools in inner-city Belfast, and a special concert to mark 100 years of BBC services in Northern Ireland.

Information on indigenous minority language programming, including Irish and Ulster-Scots, can be found in Public Purpose 2.

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<sup>90</sup> [Consultation: Changes to BBC Radio Foyle and BBC Asian Network](#), Ofcom, 29 May 2025.

## *BBC Online Northern Ireland*

We developed the impact and reach of our digital sports offering with the live streaming of fixtures and related programming on BBC iPlayer. The BBC Sport Northern Ireland website maintained its dedicated pages to cover a range of local sports (principally local soccer, rugby, Gaelic Games and motorcycle road racing), in addition to features and analysis. The Best of BBC Sport NI rail showcased a range of content from podcasts to match highlights and interviews. *The GAA Social* found a wider audience on this platform, helping to consolidate its place as a core element of our coverage of Gaelic games in addition to hurling, football and other fixtures.

Digital coverage included the men's Northern Ireland Football League and Europa Conference League; women's domestic and international soccer games, including Euro qualifiers and the Women's Challenge Cup; Northern Ireland Men's under-21 matches; and the Super Cup NI. We also provide extended coverage of the North West 200, the Belfast City Marathon and Larne Half Marathon.

## Scotland

Across Scotland, we provided TV, radio and online content that Scottish audiences wanted to watch and engage with. We also participated with local communities and sought to expand opportunities for creatives in Scotland. The BBC Comedy Festival took place in Glasgow in May 2024. As well as panels and masterclasses with iconic comedy stars and industry professionals, there were stand-up acts and short film screenings for new talent and a range of new opportunities for comedy producers were announced, including a BBC One comedy pilot opportunity.

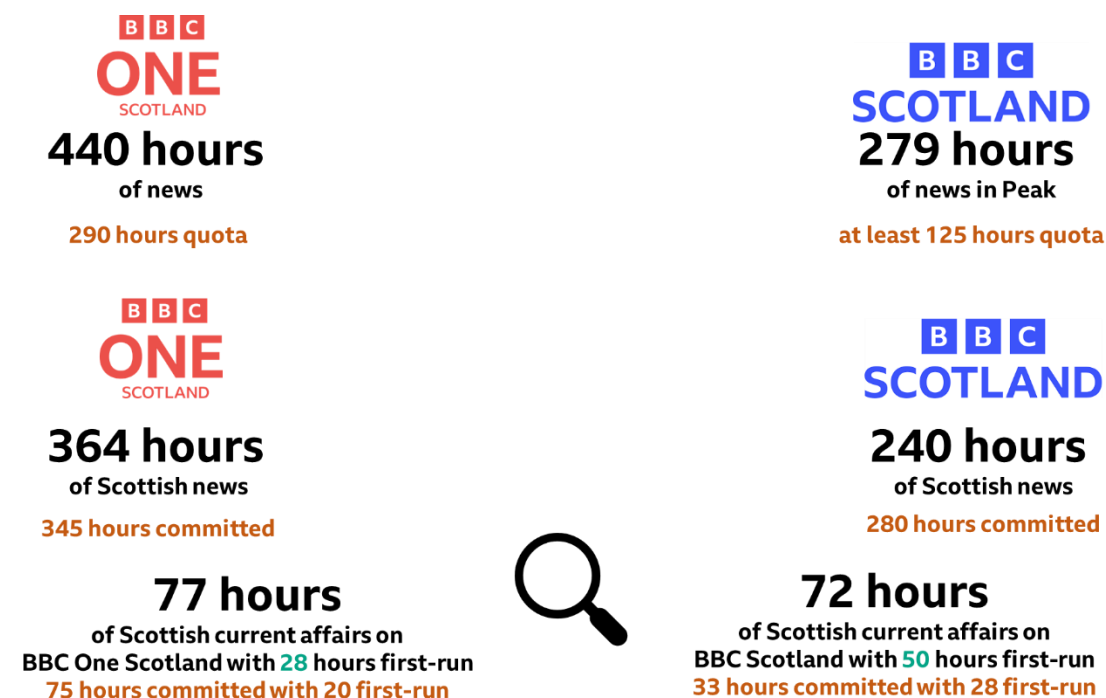
*BBC One Scotland, BBC Scotland & BBC iPlayer*

**Figure 47: Programming representing, portraying and serving audiences in Scotland on BBC Scotland TV services**



*Source: Analysis of BBC data*

**Figure 48: BBC Scotland TV news programming on BBC One Scotland and BBC Scotland<sup>91</sup>**



Source: Analysis of BBC data.

Audiences in Scotland remained informed about Scottish and global events through our news programming on BBC One Scotland through our daily frequent *Reporting Scotland* bulletins and episodes and BBC Scotland's news programme *Reporting Scotland*, which replaced *The Nine* and *The Seven*. In August 2024, Ofcom approved a reduction in BBC Scotland's peak time news quota from 250 hours per calendar year to 125 hours.<sup>92</sup> In 2024/25, we also made changes to our news and current affairs provision. As the Annual Plan commitments were agreed and published before Ofcom's approval to change the Operating Licence quota was granted, the commitment was superseded by this change. Therefore, we missed the Scottish news commitment on BBC Scotland and our combined news and current affairs hours were exceeded. With changes to our news offering, our increased current affairs programming included *Scotcast* in addition to already established titles – *Debate Night*, *Disclosure* and *The Sunday Show*. We were awarded best nations and regions factual programming at the 2025 RTS Television Journalism Awards with *Catching a Killer: The Murder of Emma Caldwell*, an investigation by the *Disclosure* investigation team in which the killer was interviewed by BBC reporter Samantha Poling and Emma's murder was finally solved 19 years later.

The Operating Licence change was made so that the BBC could better serve audiences in Scotland with a stronger news and current affairs offer. Since January 2025, *Reporting Scotland* is broadcast for 30 minutes each weekday. Our change to our TV news offer

<sup>91</sup> We repeated some of our news programming mostly during the General Election. Annex 2 details the number of first-run and repeated news hours on BBC One Scotland and BBC Scotland.

<sup>92</sup> [Statement: BBC Scotland channel news provision](#), Ofcom, 6 August 2024.

allowed us to provide a more localised service as well as invest in a new multiplatform current affairs offer, *Scotcast*, and extend *Reporting Scotland* on BBC One Scotland regularly. The initial viewing figures are encouraging. *Scotcast* has performed well across all its platforms (TV, radio, and digital), regularly reaching average TV audiences in Scotland on a par with network brands such as *Newsnight* and *Newsnight*. The extended *Reporting Scotland* (broadcasting since January 2025) devoted to the aftermath of Storm Eowyn was among the most watched news programmes in Scotland of the past 18 months.

**Figure 49: Non-news and current affairs programming on BBC One Scotland and BBC Scotland**



Source: Analysis of BBC data.

All our content portraying audiences in Scotland is easily discoverable on BBC iPlayer. We broadcast a range of genres across BBC Scotland TV including comedy and factual. We broadcast distinctive titles such as comedies *Only Child* (Happy Tramp North), *The Chief* (The Comedy Unit) and *Stevens & McCarthy* (The Comedy Unit) and factual series *Confessions of a Teenage Fraudster* (Two Rivers Media). We also broadcast 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).

Live football is still a draw for young adults to the BBC in Scotland, *Sportscene* has attracted the highest volume of viewing amongst this age group with *International Football*, *Euro 2024*, *The Scottish Cup* and *UEFA Champions League* all evident in the top 25 titles. Comedy is also a means to attract younger viewers with *Still Game*, *Two Doors Down* and *Scot Squad* in the top five titles. In terms of viewing proportion, 55% of the viewing to *Scot Squad* came from the younger audience, while 60% of viewing to *The*

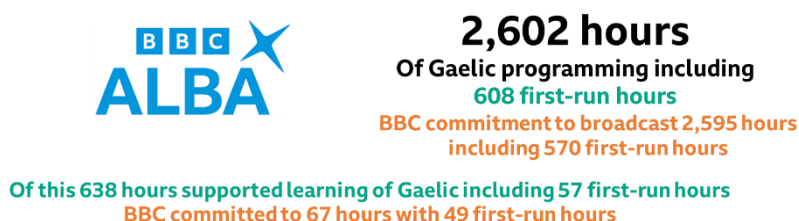
*Agency: Unfiltered* came from the 16 to 34 age group. Other titles that resonated with the young adults were TRNSMT (26%) and *Dinosaur* (27%).<sup>93</sup>

*Sportscene* has attracted the highest volume of viewing amongst the C2DE audience followed by *River City* and the comedy box sets of *Two Doors Down* and *Still Game*. Some other titles that have resonated well with this audience group with a good proportion of viewing were *River City* (65%) and current affairs titles *Debate Night* (61%) and *The Nine* (66%). C2DE viewers also find other comedy titles appealing, such as *Best of Chewin' the Fat* (68%) and *Dunibaur* (83%), although viewing is small. *The Agency: Unfiltered* (89%) had a strong appeal amongst this audience.<sup>94</sup>

We continued to showcase cultural events and music festivals such as Celtic Connections, The Mod Belladrum and TRNSMT. We also provided regular coverage of women's and men's domestic and international football, as well as domestic rugby and shinty.

*BBC ALBA & BBC iPlayer*

**Figure 50: Gaelic programming on BBC ALBA**



Source: Analysis of BBC data.

BBC ALBA continued to deliver a content offer for young audiences and children that featured new writers, talent and production including new factual entertainment DIY challenge show *Dùbhlain DIY* (Demus / Seaglass), *Gàrradh Loch Croistean* (Corcadal) a factual entertainment series with Màiri Gillies – 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). We also broadcast returning programmes including documentary series *Trusadh* (MacTv), adventure climbing series *Dàna* (Solus Productions) and factual entertainment cooking show *Se id a' Chidsin* (Moja).

We continued to use bilingual titles to allow easier discovery of BBC ALBA content. For example *An t-Eilean / The Island*, *Dùbhlain DIY (Instructions Not Included)* and *Trusadh: Big Boys Don't Cry*. Programmes including *An t-Eilean* and *Belladrum* appeared within the New & Trending rail on iPlayer meaning greater visibility for the Gaelic language.

Information on Gaelic learning can be found in Public Purpose 2.

<sup>93</sup> This analysis only includes co-commissions or programmes on / commissioned by BBC Scotland.

<sup>94</sup> This analysis only includes co-commissions or programmes on / commissioned by BBC Scotland.

*BBC Radio Scotland, BBC Radio nan Gàidheal & BBC Sounds*

**Figure 51: News and current affairs programming on BBC Radio Scotland**



*Source: Analysis of BBC data.*

BBC Radio Scotland broadcast 2,949 hours of news and current affairs programmes (including repeats) in 2024/25, which is 13% higher than the Operating Licence quota.

BBC Radio Scotland broadcast output to reflect, represent and serve listeners in Scotland with programming across a range of genres. We provided extensive reporting on the General Election and covered special events focused on Burns, TRNSMT and Scottish Education week.

Radio Scotland and Sounds continued to provide both specialist and non-specialist music programmes every week on its schedule. In addition to the general music programming, specialist genres included Scottish traditional music, bagpiping, classical music, folk music and country music, each with their own dedicated programmes. The TRNSMT music festival was covered on TV and iPlayer over summer.

Radio Nan Gàidheal music titles broadcast over 2024/25 included Celtic Connections, the Royal National Mòd, the Royal Edinburgh Military Tattoo, Belladrum, Under Canvas and HebCelt. We also celebrated music in Scotland through BBC Introducing Scottish Act of the year, the BBC Radio Scotland Young Traditional Musician of the Year semi-final and final and The Young Jazz Musician of the Year.

We broadcast a special season of *Thugainn!*, on Radio Nan Gàidheal, which is a monthly event with a presence in and programming focused on a particular community. During the spring / summer season, programmes were broadcast live over a number of months from a variety of different communities including Uig in Lewis, Leverburgh in Harris, South Uist and Stornoway.

BBC Scotland content was regularly featured on Sounds and easily discoverable on the platforms. Signed in users saw From Scotland rail which supports our titles and Sounds promoted BBC Scotland's high-impact titles under the Discover Podcasts rail.

Live listening remains important to BBC Radio Scotland's performance on Sounds, with regular titles like *Good Morning Scotland*, *Mornings with Kaye/Stephen*, *Sportsound*, *Off the Ball*, *Get It On* and *Out of Doors* helping contribute to 115,000 weekly active accounts. Additionally, our success in podcasting continues, with four titles in particular achieving more than 1 million plays in 2024/25 – the multi-award winning *Who Killed*

*Emma?* after Emma's killer was jailed this podcast had more than 1.1 million plays; *Dead Man Running* was played 1.5 million times, *Inside Murder Trial*, an accompanying podcast to the TV series, received 1.3 million plays, *Crime Next Door: An Assassin Comes to Town* received 1.1 million plays and *Romanov: Czar of Hearts* has received 450,000 plays since its launch in February 2025. We also published *Trumped*, the story of President Donald J. Trump's controversial golf course on the Menie estate and visualised the comedy *Breaking the News*.

Gaelic programming continues to be discoverable via the 'From Scotland' rail (previously named 'Local To Me'). Radio Nan Gàidheal's visualisation project was completed in November 2024, meaning that the Inverness studio is now fully capable of visualisation. Production teams have started using the visualisation space for content creation, and this will be developed over the coming months.

### *BBC Online Scotland*

Analysis shows the continued importance of Live Pages for audiences, particularly younger users. They are also ideal for bringing together – in one place and through words, pictures and video – the latest news, analysis and explanation of a moving story. An increasingly important element of the Live Page product is the ability to video stream when there is no scheduled linear broadcasts. Live pages devoted to content about or in Scotland particularly reach and serve Scottish audiences. BBC News Scotland continues to capture moments of national importance with the passing of the former First Minister, Alex Salmond, correlating with the BBC News Scotland's second highest week of the year, with traffic of 7.6 million.<sup>95</sup> Through collaboration across the BBC, we ensured coverage – exclusive to the BBC – was a success.

Signed in users received the latest news, weather and sport updates linked to where they live across 2024/25. They could choose to follow news from other areas which are personal to them. In a recent innovation the BBC News Front Page on both the App and Website have prominent "News from Scotland" sections which showcase Scotland's top stories and links through to the main Scotland news page. In addition, the Scotland news online team can now send news alerts to Scotland's signed in users. This was successfully piloted during the 2024 General Election campaign and is now part of the team's workflow.

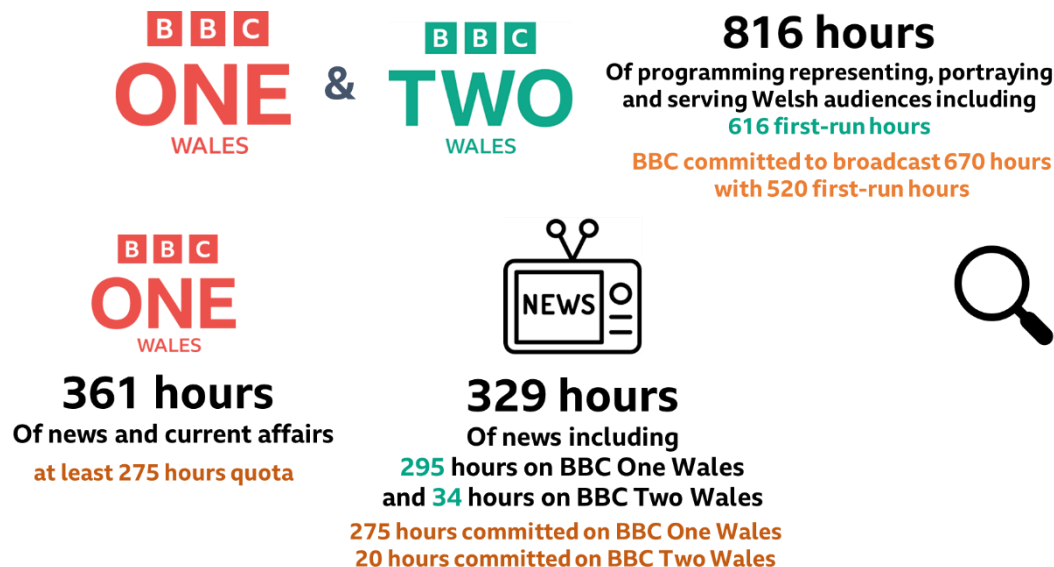
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<sup>95</sup> As measured by signed in data.

## Wales

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

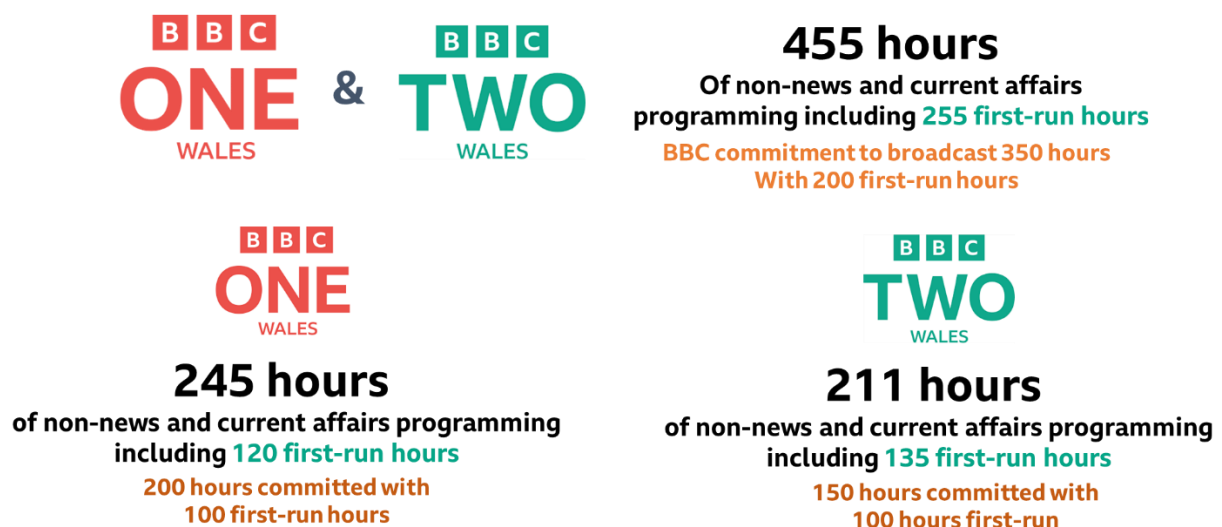
**Figure 52: Programming representing, portraying and serving audiences in Wales and news and current affairs programming on BBC Wales TV services**



Source: Analysis of BBC data.

In 2024/25, Welsh audiences were offered a range of news content through our BBC Wales news programmes such as *BBC Wales Today*, *Election Wales*, *BBC Wales Election Leaders' Debate*, *BBC Wales Today: Nick Servini Interviews* and *Walescast*. BBC One's current affairs programming kept these audiences informed and held decision-makers to account through *BBC Wales Investigates*, *BBC Wales Live* and *Politics Wales*.

**Figure 53: Non-news and current affairs programming on BBC One Wales and BBC Two Wales**



Source: Analysis of BBC data.

Our non-news and current affairs programming covered a range of genres throughout 2024/25 including arts and culture, comedy, entertainment, factual and sport. We broadcast new distinctive titles such as *Tree on a Hill* (Fiction Factory) and *Lost Boys & Fairies* (Duck Soup). Audiences were entertained with returning favourites such as *Weatherman Walking* (BBC Studios Productions) and *Rookie Cops* (ITV Cymru Wales). Audiences were also captivated with *A Special School* (Slam Media) and *Legends of Welsh Sport* (BBC Cymru Wales).

Live sport is a draw for young adults to BBC content in Wales. *Scrum V* attracted the highest volume of viewing amongst the 16-34 audience with *Match of the Day Wales*, *Snooker: Welsh Open* and *International Football* also in the top 10 titles. Some of the biggest BBC Wales titles of the year were *Gavin & Stacey: A Fond Farewell*, *The One That Got Away*, *Saving Lives in Cardiff* and *SOS: Extreme Rescue*. In terms of viewing proportion, 28% of the viewing to *SOS: Extreme Rescue* came from the 16-34 age group, and although viewing is relatively small, a good proportion of viewing to *Pizza Boys* (20%) and *The Golden Cobra* (25%) also came from the 16-34 viewers.<sup>96</sup>

*Weatherman Walking* has attracted the highest volume of viewing amongst C2DE audience followed by *Scrum V* and *Saving Lives in Cardiff*. Some other titles that have resonated well with this audience group with a good proportion of viewing are *Wales' Home of the Year* (66%), *Rookie Cops* (67%), *Wales on the One Show* (64%) and *Hunting Mr Nice: The Cannabis Kingpin* (63%).<sup>97</sup>

*BBC Radio Wales, BBC Radio Cymru & BBC Sounds*

**Figure 54: News and current affairs programming on BBC Radio Wales and BBC Radio Cymru**

**BBC RADIO  
WALES**

**1,917 hours**  
Of news and current affairs  
including repeats

BBC obligation to broadcast 1,669 hours

**BBC RADIO  
CYMRU**

**1,430 hours**  
Of news and current affairs  
Including repeats

BBC obligation to broadcast 1,199 hours

Source: Analysis of BBC data.

BBC Wales maintained its comprehensive news and current affairs provision broadcast from its radio services.

<sup>96</sup> This analysis only includes co-commissions or programmes on / commissioned by BBC Wales.

<sup>97</sup> This analysis only includes co-commissions or programmes on / commissioned by BBC Wales.

Radio Wales provided special coverage from both the Hay Festival and the National Eisteddfod. The station also broadcast extensive coverage of news with in-depth analysis and updates of the 2024 UK General Election in Wales. Radio Wales' sport offer focused particularly on the Welsh women's football team's successful qualification campaign.

We provided a distinctive series of programmes across the summer showcasing genres of music not usually covered usually in Radio Wales' output. Radio Wales also went on the road last summer taking programmes to the audience in a variety of locations across Wales. Bronwen Lewis from Radio Wales – who hosts a programme on new and classic country music from Wales and across the world – won the bronze award at the 2025 ARIAs in the best new presenter category.

We also delivered a range of content on Radio Cymru. The radio station delivered comprehensive coverage of the July 2024 General Election reflecting politics at a local, all-Wales and UK level. It also provided live coverage of a range of National festivals, including the Royal Welsh show and the National Eisteddfod in Pontypridd. We maintained a comprehensive sport offer on Radio Cymru with a particular highlight being the Welsh women's football team successful qualification campaign for Euros 2025.

During 2024/25, BBC Radio Cymru 2 established itself as a full-service station. It now offers a Welsh-language music-based schedule, broadcasting over 60 hours a week of originated content. It plays a mix of Welsh and English-language music, with at least 50% of its playlist dedicated to Welsh-language songs. The station has offered presenting opportunities to new talents such as Dom James and Mirain Iwerydd alongside established presenters such as Lisa Gwilym and Rhydian Bowen Phillips.

Audiences particularly engaged with our Radio Wales content on Sounds. We curated content daily for the Wales Rail helping contribute to the 67,000 weekly active accounts listening to BBC Wales content on Sounds in 24/25. Across the year, several Radio Wales titles received significant percentages of all plays from the Local to Me rail, including *Gold Rush* (75%), *Hirwaun to Hollywood* (62%), *The Ammanford Anarchist* (58%), *The State of Nature* (58%), *The Idea* (58%), *The Showbiz Revolutionaries* (54%), *Jacko's Sporting Almanac* (54%) and *All Things Considered: Parkinson's and Me* (48%). This content was easily discoverable for our Radio Wales audiences through the Local to Me rail.

Our BBC Wales podcast offer included series such as *Crime Next Door: Death on the Farm* which yielded over 1.1 million requests and was BBC Wales top performing podcast in 24/25. Another notable podcast series was *Strike* looking at 84/85 Miners' Strike and its social aftermath.

Information on Welsh learning can be found in Public Purpose 2.

### *BBC Online Wales*

As part of the Nations Growth Strategy, we committed to more frequently covering areas that are “further from the centre”. As such, we have targeted our efforts towards

some areas where we have lower sign-in rates, where data shows we have traditionally done less reporting and there is a disproportionately high rate of opportunity audiences. This has led to more local stories based in, and newsroom deployments to, these areas. For example, we've recently finished our Spotlight on Merthyr season. By dedicating a week to focussing on stories that reflect the people of Merthyr, we're hopeful of building a BBC Wales news habit in an area we often neglect. The feedback from audiences on social media and to reporters/staff in the area has been very positive.

In the last year we have also launched the Wales newspaper review to enhance our local coverage. As part of this initiative, we now showcase the front pages of all the major national and local papers across Wales in a single daily article, linking through to all the associated websites to help signpost readers to the news in their area by local providers. We did this in consultation and in collaboration with the local and regional news media. The newspaper reviews attract between 20,000 to 30,000 page views each day. This helps us drive traffic and build a user habit but also helps external outlets and the local news economy by driving traffic to their sites. We also continue to use LDRS reports regularly to ensure we cover very local issues.

## **Case Study: Our impact in the smaller communities of Northern Ireland, Scotland and Wales**

### *BBC Comes to Town 2024*

BBC Northern Ireland connects people and places across the region. It showcases local issues and stories, bringing them to a wider audience and creating a shared community of the airwaves. Our programmes are places of encounter, and audience involvement with them explains the reach and broad popular appeal of the service that we provide.

BBC Comes to Town 2024 celebrated localness and community diversity on an ambitious scale. It involved a year-long programme of BBC outside broadcasts and special events in county towns across Northern Ireland to mark the centenary of BBC services in Northern Ireland. Local libraries became BBC broadcast and exhibition centres and schoolchildren had the opportunity to find out more about BBC programme-making and careers. All this busyness was reflected on BBC Radio Ulster / Foyle and generated much positive feedback.

A BBC network preview screening of *Blue Lights* season 2 in Ballymena was an early highlight of BBC Comes to Town, attracting a capacity audience at The Braid. Some of the cast of the successful show and its writers, Declan Lawn and Adam Patterson, also attended the preview.



BBC staff volunteers were central to the success of this initiative – many of them were involved in a big BBC event in their hometown for the first time. School visits, screenings, Ulster Orchestra performances and stakeholder receptions added to the sense of excitement. There was also an important role also for the BBC's team of area-based journalists in highlighting local stories and voices.

Technology makes it easier for us to link communities in sound and vision. BBC Comes to Town went beyond that in bringing the whole BBC to communities large and small across the region. It combined every element of what the BBC does and made it local.

Community connection matters and it's something that BBC Northern Ireland can make happen in ways that involve everyone. This initiative demonstrated the relevance of that work, its impact and appeal.

### *BBC Radio Shetland*

Radio Shetland plays a vital role in the lives of households in Shetland. It's estimated around 60% of households across the islands regularly listen to the output. With BBC Sounds, Shetlanders who've moved abroad particularly to Australia, New Zealand and Canada regularly tune in to catch up with all the local news from back home. The BBC Radio Shetland audience regularly engage with the on-demand news bulletins on the

BBC News website and with our social media platforms. There are 62k followers on the BBC Radio Shetland Facebook page, which is almost three times the population of Shetland! In June 2025, there were over 1.7m on the Facebook page.

The station was launched in 1977 with just two members of staff. Now there are five employees and around 150 contributors from Unst to Fair Isle that make a range of community programmes. The station's role is to produce programmes that are unique to Shetland, report what is happening in the islands and to reflect Shetland's rich culture and dialect. However, the station's biggest contribution has been making the Shetland dialect mainstream.



At the heart of the station's output is the community programmes from music and food to debate and documentaries that run from 6-7pm during the autumn through to the late spring. During the snow and power cuts in 2024, the station was a lifeline to listeners providing up to date information on school and road closures, along with the latest news on when power was being restored. The daily *What's On* diary provided listeners with the opening times of the warm hubs for households to get hot lunches and teas and charge their phones and iPads.

The station also hosts a range of community events. In 2024, BBC Radio Shetland raised £20,000 for Children In Need. Over £1 million has been raised in Shetland since the BBC appeal started. Radio Shetland broadcast a six-hour live show with music and live auction and even took Pudsey to Fair Isle, one of Shetland's most remote island communities to visit the school which has a role of just three pupils. Other community engagement include careers conventions and school visits.

The station also plays an important role reporting news events across the islands to a wider Scottish and UK audience. BBC reporter John Johnston who's the station's editor, regularly appears on *Reporting Scotland* and can sometimes be seen on the BBC's national news programmes with stories from the islands. Staff at the station also constantly file stories from the islands to the BBC News website and produce packages and interviews for a range of radio programmes.

BBC Radio Shetland only continues to grow as an important fixture for those in and from Shetland.

## *BBC Bangor*

BBC Bangor is located in North West Wales, within the Cathedral and University city. The area is considered a Welsh heartland due to its high percentage of Welsh speakers and strong cultural ties to the Welsh language. The building, Bryn Meirion, is a base to fifty or so staff from a variety of departments but the main output is Welsh language radio content.



BBC Bangor was opened in November 1935 and celebrates its 90<sup>th</sup> anniversary later this year. Throughout that time, BBC Bangor created several opportunities to engage with the local population it serves. One recent success story took place late last year. On a grey November morning in 2024, BBC Radio Cymru's Aled Hughes put on his walking boots and started off his challenging and gruelling seven-day hike starting in North East Wales heading west following the historic North Wales Pilgrim's Way route. Aled undertook the 135-mile hike from Holywell to Aberdaron, retracing the steps of pilgrims from centuries ago. He and the team walked an average of over 20 miles a day, covering particularly challenging terrain between Bangor and Nantlle Valley, as well as climbing the Carneddau mountains in Eryri.

Along the way, Aled was met by and cheered along by a wealth of supporters and groups from all sectors of society. In Eglwysbach the local Women's institute, in Deiniolen the pupils and staff of Ysgol Gwaun Gynfi, in Llanefydd the local farming community, in Llansannan, he was serenaded with Celtic music and in Bangor Cathedral the congregation celebrated his achievements and prayed for the last leg of his journey. Meeting the various communities and groups provided a unique opportunity to engage with Radio Cymru's listeners young and old, right across the North, making new contacts as well as great content for radio broadcast and social alike.

In total Aled's and BBC Bangor's efforts raised a total of £15,635 whilst raising awareness of the great work Children In Need performs and re-enforcing the BBC's and the station's relationship with the public across North Wales.

The next major project to engage with the local population is currently being planned to coincide with BBC Bangor's 90<sup>th</sup> birthday. Plans are afoot to have content marking the anniversary across our platforms, on television news, radio and online.

## **Diversity & Inclusion**

It is a priority for the BBC to build an increasingly diverse and inclusive organisation that is accurately and authentically portrayed and represented in its workforce, culture and output across the UK. We have strengthened our commitment to representing and portraying our audiences in our content through our Diversity Commissioning Code of Practice, founded on our new Creative Diversity Inclusive Production Principles which embed equity and accessibility throughout the production process.

We publish two annual reports to inform on our delivery of representation and portrayal. The Commissioning Report details how the BBC worked with producers, developed creatives and guaranteed both the BBC and our suppliers embedded representation and inclusion in commissioning for TV, radio and online for the network and nations.<sup>98</sup> It also sets out how we performed against our creative diversity commitments over the year. The Equality Information Report provides an update on the progress the BBC has made in relation to equality, diversity and inclusion for our workforce.

We have successfully delivered all our diversity Operating Licence requirements (see Annex 1). More information on programming that demonstrated our commitment to diversity in our content and representation and portrayal can be found in Public Purpose 3 (for our network TV and radio programming) and throughout Public Purpose 4 (for our Nations and regions).

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<sup>98</sup> This new report for 2024/25 combines the previous the Supply Report and the Diversity Commissioning Code of Practice Progress Report.

## Public Purpose 5 – Reflecting the UK to the world

**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.

### Overview

- The BBC has met all its commitments it set out in its Annual Plan relating to Public Purpose 5.

Audiences around the world use the BBC's international services to consume their news, trusting the organization for its impartiality and accuracy, and to enjoy great British storytelling. The BBC, across its international services, provides audiences with an in-depth understanding of the UK and the rest of the world, along with unique stories about the UK's distinctive culture. In 2024/25, the BBC's global weekly reach – including BBC News, BBC World Service, and BBC Studios – was 453 million.<sup>99</sup>

The BBC does not have any Ofcom Operating Licence conditions for its international services; however, we remain committed to providing exceptional international output and services that UK and global audiences can enjoy. Our role in the international media market is becoming increasingly crucial to ensure audiences receive truthful news in an age of disinformation and high-quality British content that very few media companies can deliver. This is in the face of global competition from other countries which deliver significant resources into their state-owned world news services, such as Russia Today and China Central Television.

### BBC's international news services

BBC News International (including BBC News and BBC World Service) reached an audience of 418 million weekly in 2024/25.<sup>100</sup>

The BBC World Service continued to be a trusted source of global news, insight and expertise for audiences in the UK and internationally. Operating across 42 language services and World Service English, the BBC World Service reached weekly audiences of 313 million and digital weekly audiences of 131 million.<sup>101</sup>

The World Service continued to provide in depth coverage of developments of global significance, including the Middle East and Ukraine. Across our language services

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<sup>99</sup> Global Audience Measure.

<sup>100</sup> Global Audience Measure.

<sup>101</sup> Global Audience Measure. The digital services refer to website, social and online audio including podcasts.

provided coverage for 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 provided coverage of the Israel-Gaza conflict reporting from Gaza, Israel and the surrounding region, whilst BBC News Ukraine and BBC News Russia provided audiences with the latest news on the war – both in difficult and often dangerous circumstances.

The BBC also continued to broadcast to the world's most closed states. The BBC has expanded the cross-platform education programming for secondary age girls, with new content in Arabic aimed at audiences in Gaza, Syria and Sudan. The Global China Hub has begun reporting on Chinese influence around the world.

World Service English continues to 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*. Additionally, we won the award for best digital journalism at the 2025 RTS Television Journalism Awards with *Disciples – The Cult of TB Joshua* (BBC Africa Eye / openDemocracy / BBC World Service Impact Team) and the award for best on-demand journalism with *Eye Investigations'* episode *Gaza 101: Emergency Rescue* (BBC Arabic).

We provided coverage of the Olympics and Paralympics in Paris and broadcast more episodes of *Amazing Sport Stories* including showcasing Nick Butter's mission to run a marathon in every country in the world, exploring the life of Iranian wrestling legend Gholamreza Takhti and sharing the life of double Olympic boxing gold medallist Claressa Shields.

### **BBC Monitoring**

BBC Monitoring continues to provide unique insight for audiences. 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 provided analysis of key issues linked to elections around the world, specifically evidence of disinformation. BBC Monitoring produced 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**

BBC Studios owns and runs over 50 BBC-branded channel feeds, including BBC Earth, BBC First, BBC Brit, BBC America, BBC Lifestyle and its eleven-channel UK network, UKTV. BBC Studios also owns and operates further on-demand services, which are available in over 120 territories.

BBC Studios continues to deliver critical and commercial successes and global hits across an extraordinary range of genres. Across 2024/25, BBC Studios' digital brands

now reach a global weekly audience of over 40 million across all platforms including TV and online.<sup>102</sup>

Over the last year BBC Studios and our partner producers have successfully delivered breakthrough content including the Oscar-winning *Conclave* (from its label House Productions), the Emmy award winning *Baby Reindeer* (from Clerkenwell Films) as well as a whole range of successful and proven returning franchises. That included Season 33 in the US of the hugely popular *Dancing With The Stars* which delivered a staggering 32 million votes in its series final and our partnership with Disney to deliver *Doctor Who*. Meanwhile *Bluey* continued to go from strength to strength, becoming the most-streamed show in the US in 2024, whilst the immersive experience *Bluey's World* opened in Australia. BBC Studios exported a number of UK shows and formats internationally. *Ghosts* has been a recent standout success in US markets, alongside German and Australian versions. Franchises including *The Weakest Link*, *Top Gear* and *The 1% Club* continue to be produced for international markets through our in-territory production bases. Last year, BritBox became a wholly owned digital streaming service, while UKTV launched its Masterbrand *U* and its digital streaming service saw strong growth.

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<sup>102</sup> Global Audience Measure.

## Annex 1 – Compliance with Operating Licence conditions

*A breakdown of our compliance with the conditions which the BBC is obligated to meet as according to Ofcom Operating Licence Framework. Due to the Operating Licence change, we now have fewer Operating Licence obligations under Public Purpose 2 and 4. Many of these obligations are now Transparency Requirements which we set commitments against in our Annual Plan.*

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

	Note	Quota	Achieved
<b>BBC Online</b>			
Daily news and information for all audiences covering a broad range of subjects and in-depth news and analysis		✓	✓
Daily news and information for children provided through content in a range of different formats, cover a broad range of subjects, and include in-depth news and analysis		✓	✓
Adequate links to material provided by third parties		✓	✓
<b>BBC iPlayer &amp; BBC Sounds</b>			
Updated frequently to include the latest news programmes and bulletins available		✓	✓
Most recent news programmes are easily discoverable		✓	✓
Provide current affairs programmes and make them easily discoverable		✓	✓
<b>BBC One</b>			
Network news at intervals throughout the day		✓	✓
Hours of network news	1	1,520 (280 in peak)	1,738 (303 in peak)
Hours of network current affairs in peak	1	45	53
<b>BBC One and BBC Two</b>			
Hours of current affairs	1, 2	450 (106 in peak)	677 (121 in peak)
<b>BBC Three</b>			

	Note	Quota	Achieved
News every weekday (except Public Holidays) intended to appeal to 16-34 year-olds		✓	
<b>CBBC</b>			
News each day (except on days falling within the Christmas Period)		✓	✓
Hours of news		35	45
<b>BBC News</b>			
Provides high quality local, regional, national, UK and international news		✓	✓
<b>Radio 1</b>			
Hours of news		280	282
At least two extended news bulletins (at least one in peak) each weekday during daytime except Public Holidays		✓	✓
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>1Xtra</b>			
Hours of news		280	280
At least two extended news bulletins each weekday during daytime except Public Holidays		✓	✓
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>Radio 2</b>			
Hours of news and current affairs		867 (153 in peak)	981 (199 in peak)
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>Radio 3</b>			
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>Radio 4</b>			
Hours of news and current affairs (including repeats)		2,750	3,047
Daily reports of Parliamentary proceedings when Parliament is sitting		✓	✓
<b>BBC Radio 5 Live</b>			
% of output that is news and current affairs		70	75.8
Extensive coverage of local and general elections, elections to the United Kingdom's devolved chambers, and regular coverage of European and international politics		✓	✓

	Note	Quota	Achieved
<b>BBC 6 Music</b>			
Hours of news		306	333
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>BBC Asian Network</b>			
Hours of news and current affairs		1,224	1,251
News bulletins regularly at frequent intervals throughout the day		✓	✓

*Notes:*

*1 – Measured across the 2024 Calendar Year*

*2 – Measured across the two services*

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

	Note	Quota	Achieved
<b>UK Public Television Services, UK Public Radio Services and BBC Online</b>			
Provide content that facilitates and encourages informal learning for adults and children of all ages		✓	✓
Take steps to reach, serve and engage with all audiences and must make its online informal learning content easily discoverable		✓	✓
<b>BBC Online</b>			
Deliver content which supports children and teenagers in their formal learning in all parts of the United Kingdom		✓	✓
<b>CBeebies</b>			
Deliver a broad range of content which supports pre-school children in their learning		✓	✓

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

	Note	Quota	Achieved
<b>Online</b>			
<b><i>BBC iPlayer &amp; BBC Sounds</i></b>			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including music, arts, religion, ethics and other specialist factual content, comedy and children's programming		✓	✓
Make its original UK content easily discoverable		✓	✓
<b><i>BBC Online</i></b>			
Take steps to reach, serve and engage with all audiences, including experimenting with innovative forms of delivery where appropriate		✓	✓
<b>Television</b>			
<b><i>UK Public Television Services</i></b>			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including music, arts, religion, ethics and other specialist factual content, comedy and children's programming		✓	✓
Take steps to reach, serve and engage with all audiences		✓	✓
<b><i>% of hours that are originations</i></b>	1, 3		
BBC One		75	84
BBC One in peak		90	99
BBC Two		75	88
BBC Two in peak		90	95
BBC Three		75	85
BBC Four		65	83

	Note	Quota	Achieved
BBC News Channel		90	99
BBC Parliament		90	100
CBBC	4	68	70
CBeebies		70	71
BBC ALBA		75	97
BBC Scotland		75	97
<b><i>BBC One, BBC Two, BBC Three, BBC Four, CBeebies, CBBC and BBC iPlayer</i></b>			
Hours of a broad range of first-run UK originations	1, 2	6,650	8,554
<b>Radio</b>			
<b>UK Public Radio Services</b>			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including music, arts, religion, ethics and other specialist factual content, comedy and children's programming		✓	✓
Take steps to reach, serve and engage with all audiences		✓	✓
<b>Radio 1</b>			
% of music in daytime from UK acts		45	52.3
% of new music in daytime, with significant proportion from new and emerging UK artists		50	50.2 (of which 26% was from new or emerging UK artists)
Hours of specialist music		3,129	3,435
Number of new sessions live or recorded within previous three months (excluding repeats)		175	203
Broader range of music than comparable providers	5	✓	✓
Offers major social action campaigns	6	✓	✓

	Note	Quota	Achieved
<b>Radio 2</b>			
% of music in daytime from UK acts		40	48.4
% of new music in daytime, with significant proportion from new and emerging UK artists		20	22.3 (of which 11% from new or emerging UK artists)
Hours of live or specially recorded music (excluding repeats)		68	69.5
Hours of specialist music		1,100	1,247
Broader range of music than comparable providers	5	✓	✓
<b>Radio 3</b>			
% of its musical output is live or specially recorded music		45	48
Commissions and broadcasts new works		✓	✓
<b>BBC Radio 5 Live</b>			
Number of sports with live commentary	7	20	42

Notes:

1 – Measured across the 2024 Calendar Year

2 – First-run originations do not include repeats

3 – Originations include all BBC-commissioned programmes including repeats

4 – Quota change from 66% to 68% from 2024 onwards

5 – Taking into account both number of plays and size of playlist, in both peak and daytime

6 – See ‘Social Action Campaigns’ section of Public Purpose 3 of DOMAPP

7 – See ‘Sport’ in ‘BBC Radio & BBC Sounds’ section of Public Purpose 3 of DOMAPP

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

	Note	Quota	Achieved
<b>Television programme making in the nations and regions</b>			
Suitable range of programmes made outside the M25 area	1	✓	✓
<i>% of hours made in... at a suitable range of production centres</i>	1		
UK (outside the M25 area)		50	67.4
England (outside the M25 area)		30	42
Scotland		8	11.2
Wales		5	10.7
Northern Ireland		3	3.1
<i>% of expenditure made in... at a suitable range of production centres</i>	1		
UK (outside the M25 area)		50	61.2
England (outside the M25 area)		30	36
Scotland		8	9.7
Wales		5	8.8
Northern Ireland		3	4
<b>Radio programme making in the nations and regions</b>			
% of relevant network radio station expenditure outside the M25 area		30	41.2
% of relevant Radio 3 expenditure outside the M25 area		28	40.1
<b>Programming for the nations and regions</b>			
<b><i>BBC One and BBC Two</i></b>			
Hours of programmes of national or regional interest	1, 2	5,000	5,882
Suitable range of programmes of national or regional interest (including regional news programmes)	1, 2	✓	✓
% of programmes made in the relevant nation or region to which the programmes are of interest	1, 2	95	98.9
Hours of non-news programming of national or regional interest in peak	1, 2	200	476

	<b>Note</b>	<b>Quota</b>	<b>Achieved</b>
Hours of non-news programming of national or regional interest adjacent to peak	1, 2	150	301
<b>BBC One</b>			
Hours of news of national or regional interest broadcast at intervals throughout the day	1	3,900 (1,700 in peak)	4,438 (1,928 in peak)
<b>BBC Parliament</b>			
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Parliament		300	2,461
<b>BBC Local</b>			
<b>BBC iPlayer, BBC Sounds, BBC Website and BBC One</b>			
Provide content of interest and relevance to audiences in English regions		✓	✓
<b>BBC Online</b>			
News and information for English regions		✓	✓
Coverage of sport in English regions		✓	✓
<b>BBC iPlayer, BBC Sounds, BBC Website, BBC One and BBC Online</b>			
Make its online content easily discoverable		✓	✓
<b>BBC Local Radio</b>			
% of core hours output that is speech content	4	60	63
% of breakfast peak output that is speech content	4	100	100
News and information of particular relevance to the area and communities it serves regularly at frequent intervals throughout the day		✓	✓
A significant amount of news and information of particular relevance to the area and communities it serves during breakfast peak		✓	✓
Non-news content of particular relevance to the area and communities it serves		✓	✓
Hours of original, locally-made programming	5	4,954	5,353

	Note	Quota	Achieved
BBC Radio Guernsey – Hours of original, locally-made programming		4,171	5,581
BBC Radio Jersey – Hours of original, locally-made programming		4,171	5,688
BBC Radio Somerset – Hours of original, locally-made programming		3,650	4,963.4
<b>BBC Scotland</b>			
<b><i>All BBC Scotland services</i></b>			
Provide content of interest and relevance to audiences in Scotland, including a broad range of content reflecting Scotland's culture		✓	✓
Make its online content easily discoverable		✓	✓
<b><i>BBC Sounds, BBC Radio Scotland and BBC Radio nan Gàidheal</i></b>			
Provide music of particular relevance to audiences in Scotland		✓	✓
<b><i>BBC Online</i></b>			
News and information for Scotland		✓	✓
Coverage of sport in Scotland		✓	✓
Content in Gaelic		✓	✓
<b><i>BBC One Scotland</i></b>			
Hours of news and current affairs		290	440
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
<b><i>BBC Scotland</i></b>			
% of its first-run originations made in Scotland	1	90	98
Hours of news in peak	1	125	279
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
<b><i>BBC ALBA</i></b>			
Live news each weekday evening, including in peak, and a longer news review at weekends		✓	✓
Provide programming aimed at those learning the Gaelic language		✓	✓
<b>BBC Radio Scotland</b>			

	Note	Quota	Achieved
% of daytime weekday output that is speech content		60	86
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		2,607	2,949
News bulletins regularly at frequent intervals throughout the day		✓	✓
Several regional opt-outs each weekday, offering news, sport and information and some regional opt-out evening community programming		✓	✓
<b>BBC Radio nan Gàidheal</b>			
% of daytime weekday output that is speech content		40	44
% of breakfast peak output that is speech content		100	100
News frequently across the day, particularly in weekday breakfast peak and afternoon peak and weekend peak		✓	✓
<b>Wales</b>			
<b>All BBC Wales services</b>			
Provide content of interest and relevance to audiences in Wales, including a broad range of content which reflects Wales' culture		✓	✓
Make its online content easily discoverable		✓	✓
<b>BBC Sounds, BBC Radio Wales, BBC Radio Cymru and BBC Radio Cymru 2</b>			
Provide music of particular relevance to audiences in Wales		✓	✓
<b>BBC Online</b>			
News and information for Wales		✓	✓
Coverage of sport for Wales		✓	✓
Content in Welsh		✓	✓
<b>BBC One Wales</b>			
Hours of news and current affairs		275	361
<b>BBC One and BBC Two Wales</b>			

	Note	Quota	Achieved
Provide programmes other than news and current affairs including some first-run UK Originations		✓	✓
<b>BBC Radio Wales</b>			
% of daytime weekday output that is speech content		60	67
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,669	1,916.5
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>BBC Radio Cymru</b>			
% of daytime weekday output that is speech content		60	65
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,199	1,430.43
News bulletins regularly at frequent intervals throughout the day		✓	✓
<b>BBC Radio Cymru 2</b>			
News bulletins daily and regularly at frequent intervals from Monday to Saturday and daily bulletins on Sunday		✓	✓
<b>BBC Northern Ireland</b>			
<b>All BBC Northern Ireland services</b>			
Provide content of interest and relevance to audiences in Northern Ireland, including a broad range of content which reflects Northern Ireland's culture		✓	✓
Make its online content easily discoverable		✓	✓
<b>BBC Sounds, BBC Radio Ulster and BBC Radio Foyle</b>			
Provide music of particular relevance to audiences in Northern Ireland		✓	✓
<b>BBC Online</b>			
News and information for Northern Ireland		✓	✓
Coverage of sport for Northern Ireland		✓	✓
Content in Irish and Ulster-Scots		✓	✓
<b>BBC One Northern Ireland</b>			

	Note	Quota	Achieved
Hours of news and current affairs		310	363
<b>BBC One Northern Ireland and BBC Two Northern Ireland</b>			
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
Provides Irish language programming and Ulster-Scots programming on either or both service		✓	✓
<b>BBC Radio Ulster</b>			
% of daytime weekday output that is speech content		60	76
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,825	2,205
<b>BBC Radio Foyle</b>			
% of daytime weekday output that is speech content		60	75
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs	6	1,043	718
<b>BBC Radio Ulster and BBC Radio Foyle</b>			
News bulletins regularly at frequent intervals throughout the day			
Hours of indigenous minority language programming, including Irish and Ulster-Scots output		240	262

*Notes:*

1 – Measured across the 2024 Calendar Year

2 – Measured across the two services

3 – Except BBC Radio nan Gàidheal

4 – Applies to each BBC Local Radio station. Each station was compliant with the Licence condition

5 – Applies to each BBC Local Radio station, except BBC Radio Guernsey, BBC Radio Jersey and BBC Radio Somerset

6 – We requested Ofcom change this quota during 2024/25 following the breach of the quota in 2023/24. We are awaiting Ofcom's final determination.

	Note	Achieved	Reported
<b>Diversity</b>			
<b>The BBC must report on how it has:</b>			
Had regard to the range of diverse communities of the UK	1	✓	
Served and delivered content for the range of the diverse communities of the UK		✓	
Accurately represented the diverse communities of the UK		✓	
Authentically portrayed the diverse communities of the UK		✓	
Raised awareness of the different cultures and alternative viewpoints of the diverse communities of the UK		✓	
<b>The BBC must report on audience satisfaction:</b>			
How the BBC represents, portrays and serves diverse audiences	2	✓	
How the BBC reflects the whole of the UK population on-screen and on-air	2	✓	
How the BBC raises awareness of different cultures and viewpoints	2	✓	
Steps it will take to improve audience satisfaction where specific audience groups are dissatisfied with the BBC's performance in these areas		N/A	
Steps it has taken and the effect of those steps to improve audience satisfaction where specific audience groups were dissatisfied with the BBC's performance in these areas in the previous year		N/A	
<b>The BBC must report on workforce diversity:</b>			
The diversity of all staff employed in connection with the UK Public Services including the number of staff by different diversity characteristics	1	✓	
The job level of such staff	3, 4	✓	
The job type of such staff	3, 5	✓	
The extent to which the BBC has made progress towards meeting its diversity workforce targets		✓	
<b>The BBC must report on:</b>			
Its progress towards its on-screen and on-air representation and portrayal targets		✓	
Its compliance with the Diversity Commissioning code of practice		✓	

*Notes:*

*1 – Including age, disability, gender reassignment, race, religion and belief, sex, sexual orientation and socioeconomic background.*

*2 – With particular regard to first-run content across all genres.*

*3 – We have submitted further reporting to Ofcom specifically on the UK Public Services to satisfy these conditions.*

*4 – The BBC is required to report on such staff by the following categories: Board members and non-executives, senior managers, middle/junior managers, and non-management. There are too few Board members and non-executives for us to report on their diversity in line with paragraph 4.13 of the Operating Licence. We report the job level of our staff in the EIR and through further submission to Ofcom by pay band, and map onto Ofcom's categories as follows: A-C – non-management; D-E – middle/junior managers; F-SL – senior managers.*

*5 – The BBC is required to report on such staff by the following categories: programming, commissioning, technical/engineering, sales/marketing, and support functions/administrative.*

## Annex 2 – Meeting our Annual Plan Commitments

Under the Charter, the BBC is required to publish an Annual Plan. As part of the Annual Plan, we made 254 public commitments to make the BBC distinctive. These commitments mainly relate to specific events or outcomes on our services that occurred over 2024/25.

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

Service	Additional BBC Commitment	Result – Achieved?
BBC Television	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 <i>Breakfast</i> and <i>News at One</i> each weekday.	Yes
BBC iPlayer	Our news and current affairs content will be more easily discoverable on BBC iPlayer through prominent curation and will be regularly updated.	Yes
BBC iPlayer	We will continue early release of current affairs documentaries – such as <i>Panorama</i> – on iPlayer at the start of the day rather than waiting for linear transmission.	Yes
BBC iPlayer	We will continue to innovate on-demand and live coverage, building on the success of the earlier, live, BBC iPlayer broadcasts of <i>Question Time</i> .	Yes
BBC News	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.	Yes
BBC News	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.	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC News	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.	Yes
BBC News	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.	Yes
CBBC & BBC iPlayer	CBBC will continue to broadcast <i>Newsround</i> to young audiences, providing over 45 hours of news on TV and BBC iPlayer.	Yes – 45.38 hours (45.06 hours on TV and 0.32 hours on iPlayer)
BBC Radio	The BBC's network radio stations will continue to provide their existing news schedules providing news and current affairs for a range of audiences.	Partially – we changed provision for Asian Network in March 2024 linked to wider BBC News cost-savings plans
Radio 1, Radio 1Xtra & BBC Asian Network	Radio 1, 1Xtra and Asian Network will continue to provide news to their audiences through <i>Newsbeat</i> bulletins.	Yes
Radio 2	Radio 2's <i>The Jeremy Vine Show</i> will ensure news and current affairs content features prominently in our daytime output.	Yes
Radio 4	Radio 4's new schedule will continue to prioritise the news and current affairs output our audiences value. In particular, <i>The Media Show</i> 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 – <i>File on 4</i> – will be extended to 42 minutes.	Yes
Radio 4 Extra	With the closure of separate programming on Radio 4 Long Wave in March 2024, Radio 4 Extra will broadcast the longer version of <i>Yesterday in Parliament</i> .	Yes

Service	Additional BBC Commitment	Result – Achieved?
Radio 5 Live	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.	Yes
Radio 6 Music	6 Music will also provide regular music news updates allowing listeners to hear directly from notable artists and musicians.	Yes
BBC Asian Network	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.	Yes
BBC Sounds	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 <i>Newscast</i> and <i>Americast</i> , and more reactive podcasts such as <i>UkraineCast</i> and specialist titles shedding light on under-represented communities, such as <i>Access All</i> .	Yes
BBC Sounds	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.	Yes
BBC News	Online the BBC will continue to provide daily news and analysis for all audiences.	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC News	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.	Yes
BBC News	We will implement plans to serve weekend audiences better.	Yes
BBC News	We will launch a new brand to bring more analysis online.	Yes
BBC News	We will expand formats such as newsletters to reach audiences in new ways.	Yes
CBBC	<i>Newsround's</i> online output will focus on high production-value 'explainer' content, which has long-tail value for young audiences and in classrooms	Yes
BBC News	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.	Yes
BBC Online	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.	Yes

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

Service	Additional BBC Commitment	Result – Achieved?
Tiny Happy People	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.	Yes
BBC Bitesize	In BBC Bitesize’s 25th year, we will continue to improve the service as the ‘go to’ free-to-use education destination for 4-16 year olds by: <ul style="list-style-type: none"> <li>- Rolling out more of the exam style quizzes introduced last year.</li> <li>- Releasing further Bitesize GCSE Podcasts on Sounds for Physics and Chemistry.</li> <li>- Developing personalisation and functionality to improve content discovery, content recommendation and self-curation.</li> </ul>	Yes
CBBC & BBC iPlayer	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.	Yes – 45.38 hours of <i>Newsround</i>
BBC Bitesize	We will run three major educational campaigns for children in 2024/25: <ul style="list-style-type: none"> <li>- 500 Words – our hugely popular writing competition, which will return in the autumn.</li> <li>- 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.</li> <li>- Super Movers for Every Body will see us work with the Premier League and Paralympics GB to support participation in sport.</li> </ul>	Yes

Service	Additional BBC Commitment	Result – Achieved?
Radio 3	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 Bitesize for Teachers, 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.	Ongoing
BBC Bitesize for Teachers	BBC Bitesize for Teachers will continue its support for key BBC-wide educational campaigns, including 500 Words, BBC Young Reporter and CBeebies' <i>Musical Storyland</i> alongside the BBC Philharmonic Orchestra, and new campaign Planet Create, which highlights the educational opportunities of creativity through the eyes of top BBC talent.	Yes
BBC Bitesize for Teachers	BBC Bitesize for Teachers will continue to produce <i>Live Lessons</i> 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.	Yes
BBC Partnerships	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: <ul style="list-style-type: none"> <li>- Promising producers in the Nations and English regions;</li> <li>- Companies with diverse leadership;</li> <li>- Companies in genres where we have limited supply; and</li> <li>- Off-air talent through training schemes, bursaries and knowledge-sharing screen masterclasses.</li> </ul>	Yes

Service	Additional BBC Commitment	Result – Achieved?
Radio 3	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.	Yes
Radio 3	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.	Yes
Radio 3	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 <i>BBC Introducing</i> and Concourse activity. - Open Music trainees will act as staff across relaxed proms in marketing, social media and assistant concert managing.	Yes – trainees shadowed and worked at the Glasshouse Prom and Radio 3 programmes rather than work at relaxed proms
BBC Sounds	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.	Yes
CBeebies & BBC iPlayer	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 <i>Numberblocks</i> – the CBeebies series which has done so much to foster an understanding of maths in very young children.	Yes
Radio 1	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.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
Radio 2	Radio 2 will continue to support the BBC Young Chorister Of The Year competition.	Yes
BBC Public Services	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.	Yes

**Public Purpose 3: To show the most creative, highest quality and distinctive output and services<sup>103</sup>**

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC Television & BBC iPlayer	BBC One, BBC Two and BBC Three will broadcast a broader range of genres in peak time than comparable channels.	Yes
BBC Television & BBC iPlayer	We will continue to comfortably exceed Ofcom’s quotas for original UK productions on all our network TV channels.	Yes
BBC Television & BBC iPlayer	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: <ul style="list-style-type: none"> <li>- 4,500 hours on BBC One</li> <li>- 2,600 hours on BBC Two</li> <li>- 200 hours on BBC Three</li> <li>- 125 hours on BBC Four</li> <li>- 245 hours on CBBC</li> <li>- 95 hours on CBeebies</li> </ul>	Mostly – 8,245 hours of first-run programmes on our non-news network TV channels with: <ul style="list-style-type: none"> <li>- 4,728 hours on BBC One</li> <li>- 2,809 hours on BBC Two</li> <li>- 167 hours on BBC Three</li> <li>- 205 hours on BBC Four</li> <li>- 241 hours on CBBC</li> <li>- 95 hours on CBeebies</li> </ul>
BBC Television & BBC iPlayer	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	Yes

<sup>103</sup> Some of the programme titles have changed and some programmes have not been broadcast as we expected when the 2024/25 Annual Plan was published due to scheduling changes.

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
	these acquisitions with different audience groups and their success in driving viewing and activations in order to ensure value for all audiences.	
BBC iPlayer	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.	Yes
BBC iPlayer	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.	Yes
BBC Television & BBC iPlayer	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.	Yes – 2,226 Arts & Music hours including 1,572 TV hours and 654 iPlayer hours
BBC Television & 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.	Yes – 242 Arts & Music acquisition hours including 142 TV hours and 100 iPlayer hours
BBC Television & 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.	Yes – 306 Arts & Music first-run hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Television & BBC iPlayer	Our Arts & Music programming will serve a wide range of audiences. We will continue to serve our heartland audience with new programmes such as <i>Secrets of the National Trust</i> (Blast! Films South), <i>Extraordinary Portraits</i> (Chatterbox Media), <i>Fake or Fortune</i> (BBC Studios) and <i>Elizabeth Taylor – Rebel Superstar</i> (Passion Pictures). Simon Schama returns to investigate key post-war moments in Britain.	Yes
BBC Television & BBC iPlayer	We will demonstrate our creative ambition with new in-depth titles, a three-part series on <i>Mozart</i> (72 Films Limited) and <i>The Talented Mr Philbrick</i> (Blue Ant Media).	Yes
BBC Television & BBC iPlayer	We are also launching a new strand – <i>In My Own Words</i> (various producers) – of six single films featuring leading British cultural figures looking back their lives and careers.	Yes
BBC Television & BBC iPlayer	Music will continue to be an essential part of BBC programming including <i>Glastonbury</i> (BBC Studios), <i>The Proms</i> , <i>Later with Jools</i> (BBC Studios), and a new film of Benjamin Britten’s <i>Curlew River</i> (Ad Lib).	Yes
BBC Four	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 <i>The Merry Widow</i> from Glyndebourne, coverage of competitions such as the Leeds International Piano Competition and Young Musician of the Year from Cardiff.	Yes
CBeebies, CBBC & BBC iPlayer	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.	Yes – 11,366 Children’s hours including 8,751 TV hours and 2,615 iPlayer hours; 336 first-run hours
CBeebies, CBBC & BBC iPlayer	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).	Yes – 71% BBC commissions and 3,286 Children’s acquisition hours with 2,390

Service	Additional BBC Commitment	Result – Achieved?
		TV hours and 896 iPlayer hours
CBBC	CBBC will broadcast a broader range of genres than other children’s television channels.	Yes
CBBC & BBC iPlayer	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.	Yes – 6,372 CBBC hours including 4,252 TV hours and 2,120 iPlayer hours; 241 first-run hours
CBBC & BBC iPlayer	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 <i>Crongton</i> (New Pictures), <i>Pickle Storm</i> (Black Dog Television) and <i>High Hoops</i> (Can Can Productions) and returning favourites such as <i>Malory Towers</i> (King Bert / Wildbrain), <i>The Dumping Ground</i> (BBC Studios Kids & Family), <i>Jamie Johnson FC</i> (Short Form Film) and <i>Phoenix Rise</i> (BBC Studios Kids & Family).	Partially – 1,992 Children’s Drama hours including 871 TV hours and 1,121 iPlayer hours; 68 first-run hours; and 18 originated series
CBBC & BBC iPlayer	In particular, CBBC will broadcast about: - 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 <i>Brilliant Bikers</i> (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 <i>Blue Peter</i> (BBC Studios Kids & Family), <i>Deadly 60</i> (BBC Studios), <i>Horrible Histories</i> (Lion TV), <i>My Life</i> (various producers), <i>One Zoo</i>	Yes – 1,170 Children’s Factual hours including 891 TV hours and 279 iPlayer hours; 62 first-run hours; and 18 originated series

Service	Additional BBC Commitment	Result – Achieved?
	<i>Three</i> (True to Nature) and <i>Operation Ouch!</i> (Objective Media Group), as well as daily <i>Newsround</i> bulletins.	
CBBC & BBC iPlayer	In particular, CBBC will broadcast about: - 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 <i>Cooking Buddies</i> (Jamie Oliver Productions), and returning favourites such as <i>Saturday Mash Up</i> (BBC Studios Kids & Family) and <i>Game On Grandparents</i> (Electric Robin).	Yes – 423 Children’s Entertainment hours including 288 TV hours and 135 iPlayer hours; 54 first-run hours; and 6 originated series.
CBBC & BBC iPlayer	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.	Yes – 82 Children’s Formal Education hours including 4 first-run <i>Live Lessons</i>
CBeebies	CBeebies will broadcast a broader range of genres than other children’s television channels.	Yes
CBeebies & BBC iPlayer	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.	Yes – 5,063 CBeebies hours including 4,494 TV hours and 569 iPlayer hours; 95 first-run hours and 36 originated titles
CBeebies & BBC iPlayer	This will include new titles such <i>Nikhil &amp; Jay</i> (CAKE / King Banana TV / Paper Owl Films), <i>Fred &amp; Pete’s Art Tales</i> (Screen Glue) and <i>Mojo Swaptops</i> (Blue Zoo / Tararaboom); as well as returning favourites such as <i>Something Special</i> (BBC Studios Kids & Family), <i>Dog Squad</i> (Hello Halo Kids) and <i>Hey Duggee</i> (Studio AKA).	Yes

Service	Additional BBC Commitment	Result – Achieved?
CBeebies & BBC iPlayer	CBeebies will continue to lead the industry on commissioning diverse content including <i>Nikhil &amp; Jay</i> , <i>Something Special</i> , <i>I Can Do It, You Can Too</i> (Common Story), <i>Maddie + Triggs</i> (Turnip + Duck) and <i>Time for School</i> (Sixth Sense Media).	Yes
BBC Television & BBC iPlayer	We will continue to invest in comedy across the whole of the UK, as well as investing in new writers and talent.	Yes
BBC Television & BBC iPlayer	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.	Yes – 2,582 Comedy hours including 1,226 TV hours and 1,355 iPlayer hours
BBC Television & 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.	Partially – 265 Comedy acquisition hours including 60 TV hours and 205 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 100 hours of first-run Comedy programming across BBC iPlayer and channels.	Yes – 103 Comedy first-run hours
BBC Television & BBC iPlayer	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 <i>Ludwig</i> (Big Talk Studios) and <i>Spent</i> (Various Artists). - Returning favourites such as <i>Am I Being Unreasonable?</i> (Boffola Pictures), <i>The Outlaws</i> (Big Talk Studios), <i>Here We Go</i> (BBC Studios) and <i>Inside No. 9</i> (BBC Studios).	Yes
BBC Television & BBC iPlayer	Our comedies will demonstrate our commitment to diversity – such as <i>Man Like Mobeen</i> (Tiger Aspect / Dice Roll Productions), <i>Avoidance</i> (Ranga Bee), <i>Black Ops</i> (BBC Studios / Mondo Deluxe) and <i>We Might Regret This</i> (Roughcut Television) –	Yes

Service	Additional BBC Commitment	Result – Achieved?
	and making brilliant comedy across the whole of the UK – such as <i>Mammoth</i> (BBC Studios) in Wales, <i>Dinosaur</i> (Two Brothers Pictures) in Scotland, <i>The Outlaws</i> (Big Talk Studios) in Bristol and <i>Alma's Not Normal</i> (Expectation Entertainment) in Bolton.	
BBC Television & BBC iPlayer	There will be distinctive acquisitions such as new seasons of <i>Colin From Accounts</i> and the new series <i>St. Denis Medical</i> .	Yes
BBC Television & BBC iPlayer	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.	Yes – 3,408 Documentaries and Specialist Factual hours including 2,129 TV hours and 1,279 iPlayer hours
BBC Television & 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.	Yes – 387 Documentaries and Specialist Factual acquisition hours including 218 TV hours and 169 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 160 hours of first-run documentaries and other specialist factual programming across BBC iPlayer and our channels.	Yes – 257 Documentaries and Specialist Factual first-run hours
BBC Television & BBC iPlayer	This will include: - Returning favourites such as <i>Ambulance</i> (Dragonfly Film and Television Productions), <i>Murder 24/7</i> (Expectation Entertainment), <i>Forensics: The Real CSI</i> (Blast! Films) and <i>Parole</i> (Raw TV). - New first-run documentaries such as <i>Family 23: Our Cure for Alzheimer's</i> (Expectation Productions) and <i>Zara McDermott: Inside Ibiza</i> (Summer Films). - Documentaries exemplifying our commitment to diversity – such as <i>Clive Myrie: Caribbean Adventure</i> (Alleycats Films Limited), <i>Liz Carr: Better Off Dead</i> (Burning	Yes

Service	Additional BBC Commitment	Result – Achieved?
	Bright Productions) and <i>Freddie Flintoff: Field of Dreams on Tour</i> (South Shore Productions).	
BBC Television & BBC iPlayer	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.	Yes – 7,989 Drama hours including 1,268 TV hours and 6,721 iPlayer hours
BBC Television & 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.	Yes – 1,109 Drama acquisition hours including 280 TV hours and 829 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 350 hours of first-run original drama across our channels and BBC iPlayer.	Yes – 350 Drama first-run hours
BBC Television & BBC iPlayer	<p>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:</p> <ul style="list-style-type: none"> <li>- Returning favourites such as <i>Strike: The Ink Black Heart</i> (Brontë Film and Television), <i>SAS Rogue Heroes</i> (Kudos Film and Television), <i>Showtrial</i> (World Productions), <i>Sherwood</i> (House Productions), <i>The Gold</i> (Objective Media Group), <i>The Responder</i> (Dancing Ledge Productions), <i>Ten Pound Poms</i> (Eleven) and <i>Wolf Hall: The Mirror and the Light</i> (Playground and Company Pictures).</li> <li>- Exciting new titles such as <i>Nightsleeper</i> (Euston Films), <i>The Jetty</i> (Firebird Pictures), <i>The Listeners</i> (Element Pictures), <i>The Split Up</i> (Northern Sister / Little Chick) and <i>Dope Girls</i> (Bad Wolf / Sony Pictures Television).</li> <li>- As well as new series of family favourites <i>Doctor Who</i> (produced by Bad Wolf with BBC Studios for the BBC, and Disney Branded Television), <i>Death In Paradise</i> (Red Planet Pictures), <i>Call the Midwife</i> (Neal Street Productions), <i>Silent Witness</i> (BBC Studios) and <i>Shetland</i> (Silverprint Pictures).</li> <li>- Titles that demonstrate the BBC's commitment to diversity including <i>This Town</i></li> </ul>	Yes

Service	Additional BBC Commitment	Result – Achieved?
	<p>(Kudos Film &amp; Television / Nebulastar / Mercury Studios / Stigma Films), <i>Virdee</i> (Magical Society), <i>Reunion</i> (Warp Films), <i>Mr Loverman</i> (Fable Pictures) and <i>The Split Up</i> (Northern Sister / Little Chick).</p> <p>- Titles that demonstrate the BBC's commitment to authentic representation and portrayal across the UK, including <i>Blue Lights</i> (Two Cities Television) in Northern Ireland, <i>Nightsleeper</i> (Euston Films) in Scotland, <i>This Town</i> (Kudos Film &amp; Television / Nebulastar / Mercury Studios / Stigma Films) in Birmingham, <i>Lost Boys &amp; Fairies</i> (Duck Soup Films) in Wales, <i>Virdee</i> (Magical Society) in Bradford, and <i>The Responder</i> (Dancing Ledge Productions) in Liverpool.</p> <p>- New distinctive acquisitions such as <i>Tokyo Vice</i>, <i>King &amp; Conqueror</i>, <i>Miss Austen</i>, <i>Marie Antoinette</i>, <i>Rebus</i>, <i>Interview with the Vampire</i>, <i>Moonflower Murders</i> and <i>Mayfair Witches</i>.</p>	
BBC Television & BBC iPlayer	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.	Yes – 6,774 Entertainment and Factual Entertainment hours including 4,079 TV hours and 2,695 iPlayer hours
BBC Television & 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.	Yes – 614 Entertainment and Factual Entertainment acquisition hours including 151 TV hours and 463 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 850 hours of first-run original entertainment and factual entertainment content across our channels and BBC iPlayer.	Yes – 873 Entertainment and Factual Entertainment first-run hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Television & BBC iPlayer	This will include: - New series such as <i>The Osbourne's Sharon</i> and <i>Ozzy Home to Roost</i> (Expectation). - Returning favourites for a wide range of audiences including <i>Race Across the World</i> (Studio Lambert Associates), <i>Strictly Come Dancing</i> (BBC Studios), <i>The Traitors</i> (Studio Lambert), <i>The Apprentice</i> (FremantleMedia / Naked Productions), <i>Ru Paul's Drag Race UK</i> (World of Wonder), <i>Rap Game</i> (Naked West), <i>Sort Your Life Out</i> (Optomen Television), <i>Glow Up</i> (Wall to Wall), <i>Gladiators</i> (Hungry Bear Media) and <i>Alan Carr's Picture Slam</i> (Objective Scotland).	Yes
BBC Television & BBC iPlayer	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.	Yes – 825 History hours including 521 TV hours and 304 iPlayer hours
BBC Television & BBC iPlayer	About 20 hours of these hours will be acquisitions broadcast on our TV and available on BBC iPlayer.	Yes – 78 History hours including 69 TV hours and 9 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 30 hours of first-run History programming across BBC iPlayer and channels.	Yes – 41 History first-run hours
BBC Television & BBC iPlayer	This will include: - New series on a range of historical subjects including <i>D-Day: The Unheard Tapes</i> (Wall to Wall), <i>David Dimbleby: Monarchy</i> (The Garden Productions) and <i>The Zelensky Show</i> (72 Films) and <i>Secrets and Spies: A Nuclear Game</i> (BBC Studios). - Returning audience favourites <i>Who Do You Think You Are?</i> (Wall to Wall South), <i>A House Through Time</i> (Twenty Twenty Productions) and <i>Digging for Britain</i> (Rare TV).	Yes
BBC Television & BBC iPlayer	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.	Yes – 271 Religious hours including 154 TV hours and 117 iPlayer hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Television & BBC iPlayer	We will broadcast about 70 hours of first-run Religious programming across BBC iPlayer and our TV channels.	Yes – 80 Religious first-run hours
BBC Television & BBC iPlayer	This includes programmes covering a wide range of religions such as: - Long running strands such as <i>Songs of Praise</i> (CTVC), <i>Sunday Morning Live</i> (Tern Television Productions), <i>Celebration Kitchen</i> (Cactus TV) and <i>Pilgrimage</i> (CTVC). - New programmes such as <i>Big Zuu Goes to Mecca</i> (Acme TV), <i>Sikh Warriors</i> (Milk and Honey Productions) and <i>My Big Bar Mitzvah</i> (True Vision Productions).	Yes
BBC Television & BBC iPlayer	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.	Yes – 1,776 Science and Natural History hours including 1,165 TV hours and 611 iPlayer hours
BBC Television & 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.	Yes – 74 Science and Natural History acquisition hours including 55 TV hours and 19 iPlayer hours
BBC Television & BBC iPlayer	We will broadcast about 130 hours of first-run Science and Natural History programming across BBC iPlayer and channels.	Yes – 150 Science and Natural History first-run hours
BBC Television & BBC iPlayer	This will include: – Natural history programmes, including favourites such <i>Springwatch</i> (BBC Studios), <i>Our Changing Planet: Restoring Our Reefs</i> (BBC Studios) and <i>Countryfile</i> (BBC Studios), and new programmes such as <i>Asia</i> (BBC Studios), <i>Big Cats 24/7</i> (BBC Studios) and <i>Mammals</i> (BBC Studios). - Science programmes, including returning favourites <i>Secret Genius of Modern Life</i> (BBC Studios Scotland), <i>Inside the Factory</i> (Voltage TV Productions) and <i>Sky at</i>	Yes

Service	Additional BBC Commitment	Result – Achieved?
	<i>Night</i> (BBC Studios Scotland) and new commissions such as <i>Inside Our Minds</i> (BBC Studios).	
BBC Television & BBC iPlayer	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.	Yes – 1,833 Sport hours including 1,764 TV hours and 69 iPlayer hours
BBC Television & BBC iPlayer	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.	Yes
BBC Sport & BBC iPlayer	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.	Yes – 40 sports
Radio 1, Radio 1Xtra, Radio 2, Radio 3, Radio 6 Music & BBC Asian Music	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.	Yes
Radio 1 & Radio 2	We will broadcast more specialist music than any comparable stations, with Radio 1 and Radio 2 broadcasting about 4,500 hours.	Yes – 4,682 specialist music hours including 3,435 hours on Radio 1 and 1,247 on Radio 2
Radio 1Xtra	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.	Yes

Service	Additional BBC Commitment	Result – Achieved?
Radio 3	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 <i>Classical Live</i> , nightly jazz programme <i>Round Midnight</i> and <i>Earlier...with Jools Holland</i> ; as well as classical music related speech programming such as <i>The Land Without Music?</i> , Nicola Benedetti exploring the Edinburgh International Festival and <i>Music on the Frontline</i> with Clive Myrie.	Yes
Radio 6 Music	6 Music will continue to broadcast a wide range of alternative and distinctive music.	Yes
BBC Asian Network	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.	Yes
BBC Sounds	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.	Yes
Radio 1	Radio 1 will broadcast at least 175 live or specially recorded performances, including: <ul style="list-style-type: none"> <li>- Traditional sessions and live lounges.</li> <li>- Chilled <i>Piano Sessions</i>.</li> <li>- <i>BBC Introducing</i> performances from UK festivals, including Radio 1's Big Weekend</li> </ul>	Yes – 203 live or specially recorded performances

Service	Additional BBC Commitment	Result – Achieved?
	in Luton. - Live DJ sets at Radio 1's <i>Dance Weekend: Ibiza</i> .	
Radio 1	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.	Yes
Radio 1Xtra	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.	Yes
Radio 2	Radio 2 will broadcast about 68 hours of the most distinctive, creative and high-quality live music sessions, including: - <i>Piano Room sessions</i> . - Radio 2 in Concert. - <i>Sunday Night is Music Night</i> specials. - Radio 2 in the Park.	Yes – 69.5 hours of live music sessions
Radio 3	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 75th 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.	Yes – more than 450 hours of live or specially recorded performances including 39 newly commissioned musical works
Radio 6 Music	6 Music will continue to feature live music through coverage of events such as the 6 Music Festival, Glastonbury and All Points East.	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC Sounds	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.	Yes
Radio 2	Radio 2 will broadcast 110 hours of new or first-run arts programming, including <i>Elaine Paige on Sunday</i> and <i>The Radio 2 Book Club</i> .	Yes – 125.5 Arts hours
Radio 3	Radio 3 will broadcast series exploring the current state of classical music in the UK in <i>The Land Without Music?</i> , the Edinburgh International Festival and <i>Music on the Frontline</i> with Clive Myrie.	Yes – 49 hours
BBC Radio	BBC Radio and BBC Sounds (excluding Radio 4 Extra) will broadcast about 225 hours of first-run comedy programming.	Yes – 265 Comedy first-run hours
Radio 4	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: <ul style="list-style-type: none"> <li>- <i>The Many Wrongs of Lord Christian Brighty</i>, 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.</li> <li>- A new podcast called <i>No Room</i> created by Michael Spicer.</li> <li>- <i>Rum Punch</i> written in the black sitcom tradition will go to series.</li> <li>- Working class Scottish Comedians Scott Agnew and Gary Little with autobiographical stand-up series.</li> <li>- <i>Parish Matters</i>, a sketch show set in Northern Ireland made by a Northern Irish producer and written and performed by Northern Irish and Irish talent.</li> </ul>	Yes – 296 Comedy hours including 159 first-run hours

Service	Additional BBC Commitment	Result – Achieved?
Radio 5 Live	Radio 5 Live will feature about 80 hours of comedy programme the <i>Elis James and John Robins Show</i> , 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.	Yes – 106 Comedy hours including 38 hours broadcast on 5 Live
Radio 4 Extra	Radio 4 Extra will also broadcast about 1,400 hours of classic comedy from the BBC's archives, including replays of <i>Goons</i> , <i>Hancock</i> , and <i>On the Hour</i> , as well as narrative repeats from Radio 4.	Yes – 1,482 Comedy hours
BBC Radio	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.	Yes – 2,154.5 Documentaries and Informative Speech hours including 1,135.5 first-run hours
Radio 1	Radio 1 will broadcast at least 50 episodes of informative and educational speech content comprising about 100 new hours including Radio 1's <i>Life Hacks</i> and podcasts. Specialist music programmes will offer deep dives into the creative process, hearing first-hand from artists and producers.	Yes – 116.5 Informative Speech first-run hours comprised of 74 episodes including 53 <i>Life Hacks</i> episodes
Radio 1Xtra	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 <i>1Xtra Talks</i> , documentaries, and programming celebrating key moments or anniversaries in black music and culture.	Yes – 81 Informative Speech hours comprised of 80 episodes and including 62 first-run hours
Radio 2	Radio 2 will broadcast about 180 hours of documentaries, of which 120 hours will be first-run. These will include <i>The Power of Jazz</i> , a deep dive into the history of jazz music produced by BBC Scotland; <i>21st Century Folk</i> returns with listeners paired with songwriters, to tell the musical stories of their life on a given theme; <i>National</i>	Yes – 235 Documentaries hours including 130 first-run hours

Service	Additional BBC Commitment	Result – Achieved?
	<i>Album Day</i> will celebrate Great British Bands and the station will broadcast a special chart to reflect this in October.	
Radio 3	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 <i>Odes to Joy</i> celebrating the bicentenary of Beethoven's 9th Symphony, <i>A Most Queer House</i> explaining the history of the Hammersmith's building and how it became a haven for creative members in the Gay community, <i>In Search of Negritude</i> depicting how Paris and the 1950s Francophile world offered a distinct idea of what it meant to be Black and <i>Cathedral Music in Crisis</i> delving into the crisis cathedrals and their linked schools are facing across Britain regarding the choral music tradition.	Yes – 375 Documentaries hours including 294 first-run hours
Radio 4	Radio 4 will broadcast about 500 hours of documentaries, of which about 300 hours will be new first-run documentaries. Radio 4's documentary programming for 2024/25 will include <i>About the Boys</i> where Catherine Carr investigates dilemmas facing young men, <i>Chinese Whispers</i> where Gordon Corera uncovers the history of China's recent rise, and <i>Buried 2 – The Last Witness</i> with the award-winning <i>Buried</i> team returning with a character driven investigation into a toxic chemical leak in rural Wales and the attempts for years to cover it up.	Yes – 746 Documentaries hours including 402 first-run hours
Radio 5 Live	5 Live will broadcast about 12 hours of new documentaries across a wide range of subjects, including <i>Where is George Gibney?</i> and <i>The Players Channel</i> where Premier League footballers talk candidly about life on and off the pitch, and the return of series such as <i>I'm Not a Monster</i> , and the <i>Gangster</i> podcast.	Yes – 22 Documentary first-run hours
Radio 6 Music	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.	Yes – 579 Documentary hours including 109 first-run hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Radio	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.	Yes – 607 Drama hours including 311.5 first-run hours
Radio 3	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: <ul style="list-style-type: none"> <li>- George Bernard Shaw’s play, <i>Saint Joan of the Anthropocene</i>, about Joan of Arc reset in the age of Climate Change activists.</li> <li>- An adaptation about the personal tragedy that inspired playwright Terence Rattigan to write his play <i>The Deep Blue Sea</i>, but no longer in the heterosexual setting he felt obliged to create for it in 1950s Britain.</li> <li>- Shakespeare’s dark fairy tale, <i>Cymbeline</i>, of British national identity that has been given an exciting contemporary treatment in a Cardiff-based production.</li> </ul>	Yes – 66 Drama hours including 34.5 first-run hours
Radio 4	Radio 4 will broadcast about 410 hours of distinctive, high-quality drama, of which 222 hours will be first-run. This will include: <ul style="list-style-type: none"> <li>- Neil Gaiman’s book <i>The Truth is a Cave in the Black Mountains</i>.</li> <li>- The celebration and comparison of two 20th century literary greats Kafkaesque and Orwell.</li> <li>- <i>Faith, Hope &amp; Glory</i>, a six-part series on the West Indian migrant story in the 1970s.</li> <li>- A three-part drama called <i>Bat Girls</i> about a Bradford Asian girls’ cricket team.</li> <li>- <i>Never Give Up</i>, a drama series about mediation, set and made in Glasgow.</li> <li>- A Limelight medical drama, <i>The Specialist</i>, set and made in Wales.</li> <li>- New dramatisations of Charles Dickens’ <i>Hard Times</i>, <i>Little Dorrit</i> and <i>Our Mutual Friend</i>.</li> </ul>	Yes – 541 Drama hours including 277 first-run hours
Radio 4 Extra	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 <i>Poirot</i> , <i>Marple</i> and <i>Sherlock Holmes</i> .	Yes – 1,160 Drama hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Radio	BBC Radio will broadcast over 400 hours of religious programming across our stations and covering a wide range of faiths.	Yes – 541.75 Religious hours including 454.75 first-run hours
Radio 2	Radio 2 will broadcast about 185 hours of new religious output, including weekly core strand <i>Good Morning Sunday</i> , produced in Salford which embraces faith and belief from across the UK; daily <i>Pause for Thought</i> ; and a special evening of music and reflection to mark Good Friday with <i>At the Foot of the Cross</i> .	Yes – 191.5 first-run Religious hours
Radio 3	Radio 3 will broadcast about 110 hours of religious output, with about 60 hours being first-run. This will include: - <i>Easter and Christmas Across Europe</i> – two days of live music in collaboration with the EBU bringing performances from countries in Europe, and Australia and Canada. - <i>Weekly Choral Evensong</i> 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.	Yes – 110 Religious hours including 58 first-run hours
Radio 4	Radio 4 will broadcast about 110 hours of religious programming, of which 98 hours will be first-run. This will include <i>A Festival of Nine Lessons and Carols</i> to celebrate Christmas, <i>Prayer for the Day</i> which supports prayers from a range of religions and Radio 4's weekly <i>Sunday Worship</i> from church services across the UK.	Yes – 175 Religious hours including 140 first-run hours
Radio 4 Extra	With the closure of separate programming of Radio 4 Long Wave in March 2024, Radio 4 Extra will broadcast <i>The Daily Service</i> , representing about 60 hours of religious programming.	Yes – 62.25 first-run Religious hours
BBC Asian Network	Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC Radio	BBC Radio will continue to provide and participate in social actions campaigns and broadcast special seasons.	Yes
Radio 1	Radio 1 will run an outreach programme tailored to the needs of young people in Luton ahead of Radio 1's Big Weekend.	Yes
Radio 1	Radio 1 will also partner with Comic Relief to build awareness around the initiative and raise funds.	Yes
Radio 1Xtra	Radio 1Xtra's Future Figures will continue to shine a spotlight on exceptional individuals and organisations who are making history in the Black community.	Yes
Radio 1Xtra	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.	Yes
Radio 1Xtra	Radio 1Xtra will continue its partnership with Wireless Festival, broadcasting backstage from the event in July.	No
Radio 2	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.	Yes
Radio 3	Radio 3 will continue focusing on the restorative function of music with targeted programming around Mental Health Awareness Week.	Yes
Radio 3	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 Bitesize for Teachers will relaunch Ten Pieces focussing on works by women composers and providing teaching resources for schools across the country.	Yes
Radio 3	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	Yes

Service	Additional BBC Commitment	Result – Achieved?
	<p>will feature an exciting and engaging programme, and relaxed performances will provide an informal environment for families with very young children.</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- BBC Proms Experience/Insight Days: BBC and the Royal Albert Hall will cohost 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.</li> <li>- 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.</li> </ul>	
Radio 5 Live	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.	Yes
BBC Asian Network	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, <i>BBC Introducing</i> on BBC Asian Network will continue to support new and under the radar acts.	Yes
Radio 6 Music	As part of Mental Health Awareness Week, 6 Music will launch Change The Tune, a campaign promoting the positive use of social media.	Yes
Radio 5 Live & 5 Sports Extra	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.	Yes - 42 sports, with 3,600 hours of originated live sport output across both networks

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
		(4,634 hours including simulcasts)
Radio 5 Live & 5 Sports Extra	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.	Yes
Radio 5 Live & 5 Sports Extra	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.	Yes
Radio 5 Live & 5 Sports Extra	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.	Yes

**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**

Service	Additional BBC Commitment	Result – Achieved?
Across the UK	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.	Ongoing
Across the UK	For example, in the West Midlands, in 2024/25 the BBC will deliver the following production activity: <ul style="list-style-type: none"> <li>- New BBC One commission <i>SAS: Catching the Criminals</i>, produced by Double Act who has opened a new regional production office in Digbeth, Birmingham.</li> <li>- <i>MasterChef</i> 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.</li> <li>- The BBC has recommissioned BBC daytime hit <i>Garden Rescue</i> from Spun Gold TV. Production will relocate to the West Midlands, and Spun Gold will relocate to a new location in Digbeth.</li> <li>- 24 new entry-level traineeships for future production talent in the Midlands.</li> </ul>	Ongoing
Across the UK	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.	Ongoing
BBC One	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 <i>Lost Boys &amp; Fairies</i> (Duck Soup Films) in Wales as well as recommissions of popular programming from key UK regions, including <i>The Responder</i> (Dancing Ledge	Yes

Service	Additional BBC Commitment	Result – Achieved?
	Productions) in North West England, <i>Blue Lights</i> (Two Cities Television) in Northern Ireland and <i>Granite Harbour</i> (LA Productions) in Scotland.	
BBC Comedy	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.	Yes
BBC One	More broadly, the BBC has changed its schedules on BBC One to create more space for news and current affairs output, including an extended <i>BBC Breakfast</i> and an extended <i>BBC News at One</i> . 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.	Yes
Across the UK	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.	Yes
Across the UK	As part of the new hub, BBC World Service’s <i>World Book Club</i> , Radio 3’s <i>Jazz Record Requests</i> , 50 annual episodes of Radio 4’s <i>Front Row</i> and 12 episodes of <i>Loose Ends</i> will be made in Scotland. Radio 4’s <i>Pick of the Week</i> will move to Belfast.	Yes
Across the UK	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.	Yes
BBC One, BBC Two, BBC Three, CBeebies & CBBC	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.	Yes – 581 hours

Service	Additional BBC Commitment	Result – Achieved?
BBC One, BBC Two, BBC Three, CBeebies & CBBC	<p>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:</p> <ul style="list-style-type: none"> <li>- Dramas such as <i>This Town</i> (Kudos Film &amp; Television / Nebulastar / Mercury Studios / Stigma Films) in Birmingham, <i>Virdee</i> (Magical Society) in Bradford, <i>The Jetty</i> (Firebird Pictures) in Lancashire and <i>The Responder</i> (Dancing Ledge Productions) in Liverpool.</li> <li>- Comedies such as <i>Man Like Mobeen</i> (Tiger Aspect / Dice Roll Productions) in Birmingham, <i>Ludwig</i> (Big Talk Studios) in Cambridge and <i>Alma's Not Normal</i> (Expectation Entertainment) in Bolton.</li> <li>- Factual and factual entertainment series such as <i>Brighton Bomber</i> (KEO Films), <i>Morning Live</i> (BBC Studios) in Manchester, <i>Queen of Cockermouth</i> (Expectation Factual) in Cumbria and <i>Lost and Found in the Lakes</i> (Ty'r Ddraig) in Cumbria.</li> </ul>	Yes – 418 hours
BBC One, BBC Two, BBC Three & CBBC	<p>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:</p> <ul style="list-style-type: none"> <li>- Dramas such as <i>Blue Lights</i> (Two Cities Television) and <i>Hope Street</i> (Long Story TV).</li> <li>- Comedies such as <i>Funboys</i> (Camden Productions).</li> <li>- Factual series such as <i>Bait</i> (DoubleBand Films).</li> </ul>	Yes – 31 hours
BBC One, BBC Two, BBC Three, CBeebies & CBBC	<p>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:</p> <ul style="list-style-type: none"> <li>- Dramas such as <i>Nightsleeper</i> (Euston Films), <i>Granite Harbour</i> (LA Productions) and <i>Shetland</i> (Silverprint Pictures).</li> <li>- Comedy such as <i>Dinosaur</i> (Two Brothers Pictures) and <i>Only Child</i> (Happy Tramp North).</li> <li>- Factual series such as <i>Murder Case</i>, <i>Highland Cops</i> (Firecrest Films), <i>Lockerbie Doc</i> (World Productions), <i>Sacred Islands</i> (Zinc Media), and <i>The Longest Strike</i>.</li> </ul>	Yes – 97 hours

Service	Additional BBC Commitment	Result – Achieved?
BBC One, BBC Two & BBC Three	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 <i>Lost Boys &amp; Fairies</i> (Duck Soup Films). - New comedies such as <i>Mammoth</i> (BBC Studios). - Factual series such as <i>Paranormal</i> (Twenty Twenty Productions), <i>Saving Lives in Cardiff</i> (Label 1 Television) and <i>Hunting Mr Nice</i> (Passion Pictures).	Yes – 35 hours
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.	Yes
BBC Local	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.	Yes
BBC Local	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.	Yes
BBC Local	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.	Yes
BBC Local TV & BBC iPlayer	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.	Yes – 3,701 hours
BBC Local TV	We will broadcast about 3,290 hours of local news and will continue to invest in our flagship TV bulletins.	Yes – 3,480 hours

Service	Additional BBC Commitment	Result – Achieved?
BBC Local	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.	Yes
BBC Local	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.	Yes
BBC Local TV	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 <i>Politics England</i> brand, as well as the new long-form investigation programmes.	Yes – 216.36 hours
BBC Local TV	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 <i>Big Cases</i> 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.	Yes – 7 films across 5.3 hours
BBC Local TV	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 <i>Brickies</i> (Buttontown), <i>Therapy: Tough Talking</i> (Northern Child) and <i>Soldiers</i> (Label 1).	No – 5.5 hours
BBC Local Radio & BBC Sounds	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	Yes

Service	Additional BBC Commitment	Result – Achieved?
	<p>the same level of localness as we always have.</p> <ul style="list-style-type: none"> <li>- Broadcast over 3,000 live football commentaries.</li> <li>- Maintain and grow our commitment to Make a Difference (our hugely successful community help brand), including partnering with Radio 2 to mark the 200th anniversary of the RNLI.</li> <li>- Provide unique opportunities for local grassroots music and spoken word talent to be heard through <i>BBC Introducing</i> and <i>BBC Upload</i>.</li> <li>- 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.</li> <li>- We are also investing more in podcasts and digital content, so that local stories have a wider audience. Recent successes include <i>Undercover: The Spycops</i>, <i>Love Bombed</i> and the Rob Burrow interview series <i>Seven</i>.</li> <li>- Benchmark RAJAR audience/listening in Q2/Q3 2024 against the same period in 2023 to assess the impact of last year's changes.</li> </ul>	
BBC Online England	Our new 39 local multimedia hubs will deliver a consistent high-quality and easily discoverable news offer to audiences online.	Yes
BBC Online England	These local stories will in the appropriate areas be more prominent on the BBC News website and News app.	Yes
BBC Online England	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.	Yes
BBC Online England	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.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC Sounds	BBC Local will invest in a broader range of podcasts for BBC Sounds, including <i>Love Bombed</i> , <i>Undercover: The Spycops</i> , <i>In Court</i> and provide coverage of the 40 <sup>th</sup> anniversary of the Miners’ Strike.	Yes
BBC Online England & BBC Sounds	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.	Yes
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	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.	Yes – 727 hours with 569 first-run hours
BBC One Northern Ireland	We will broadcast about 280 hours of news programming for audiences in Northern Ireland on BBC One Northern Ireland.	Yes – 294 hours
BBC One Northern Ireland & BBC Two 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 <i>Spotlight</i> , <i>The View</i> , <i>Nolan Live</i> and <i>Sunday Politics</i> .	Yes – 93 hours with 69 on BBC One Northern Ireland (all 69 were first-run) and 24 on BBC Two Northern Ireland
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	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	No – 292 hours including 184 first-run hours; 101 hours on BBC One Northern

Service	Additional BBC Commitment	Result – Achieved?
	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.	Ireland including 79 first-run hours; 191 hours on BBC Two Northern Ireland including 104 first-run hours
BBC One Northern Ireland, BBC Two Northern Ireland & 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.	No – 10 hours on BBC One Northern Ireland, all first-run hours; 38 hours on BBC Two Northern Ireland including 12 first-run hours
BBC Northern Ireland	<p>BBC Northern Ireland will continue to authentically represent and portray life in Northern Ireland by showcasing local stories, talent and production skills. Examples include:</p> <ul style="list-style-type: none"> <li>- Returning series such as <i>Hope Street</i> (Long Story TV) and <i>Paula McIntyre's Hamely Kitchen</i>.</li> <li>- 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.</li> <li>- Programmes and series that explore contemporary themes, everyday experiences and community diversity.</li> <li>- Live television coverage of the GAA All Ireland Finals as well as live Ulster rugby fixtures, soccer, Gaelic football and North West 200.</li> </ul>	Yes
BBC Radio Foyle / BBC Radio Ulster	<p>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:</p> <ul style="list-style-type: none"> <li>- Maintain the breadth of programme styles and genres on BBC Radio Ulster/Foyle</li> </ul>	Yes

Service	Additional BBC Commitment	Result – Achieved?
	<p>and seek to enhance their presence and uptake on BBC Sounds.</p> <ul style="list-style-type: none"> <li>- Provide a forum for listener interaction and debate and reflect community life, experience, and events across the region, including through outside broadcasts.</li> <li>- Provide broadcast coverage of major sporting fixtures, including GAA, soccer and rugby.</li> <li>- Reflect important civic and community occasions, and provide programmes that showcase the arts and cultural life more generally, including specialist music, comedy, and entertainment.</li> <li>- We will deliver activities and events building on our partnerships with Libraries NI and the Ulster Orchestra, including Book Week NI.</li> </ul>	
BBC Radio Foyle	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.	Yes
BBC Radio Foyle / BBC Radio Ulster & BBC Sounds	Our BBC Radio Foyle and BBC Radio Ulster content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Online Northern Ireland	We will look to deliver a more consistent local news offer to better serve digital audiences.	Yes
BBC Online Northern Ireland	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.	Yes
BBC Online Northern Ireland	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.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC Sounds	<i>Assume Nothing</i> 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.	Yes
BBC One Scotland, BBC Scotland & BBC iPlayer	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.	Yes – 2,603 hours including 1,219 first-run hours
BBC One Scotland & BBC Scotland	We will broadcast about 345 hours of Scottish news programming on BBC One Scotland and about 280 hours of Scottish news on BBC Scotland.	No – 364 hours on BBC One Scotland including 362 first-run hours; 240 hours on BBC Scotland including 224 first-run hours
BBC One Scotland & 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.	Yes – 77 hours on BBC One Scotland including 28 first-run hours; 72 hours on BBC Scotland including 50 first-run hours
BBC One Scotland, BBC Scotland & BBC iPlayer	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:	Yes – 245 hours on BBC One Scotland including 80 first-run hours; 1,605 hours on BBC Scotland including 476 first-run hours

Service	Additional BBC Commitment	Result – Achieved?
	<ul style="list-style-type: none"> <li>– Brand new distinctive titles such as comedies <i>Only Child</i> (Happy Tramp North), <i>The Chief</i> (The Comedy Unit) and <i>Stevens &amp; McCarthy</i> (The Comedy Unit) and factual series <i>Elliot Castro: Man on the Run</i> (Two Rivers Media).</li> <li>- Returning favourites such as factual series <i>Highland Cops</i> (Firecrest Films), competitive travel series <i>Scotland's Greatest Escape</i> (Red Sky) and documentary <i>Island Crossings</i> (IWC Media).</li> </ul>	
BBC ALBA	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.	Yes – 2,602 hours including 608 first-run hours
BBC ALBA	Of this about 670 hours will support the learning of Gaelic, with about 49 hours of this being first-run.	Yes – 638 hours including 57 first-run hours
BBC ALBA & BBC iPlayer	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.	Yes
BBC ALBA	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 <i>Dùbhlain DIY</i> (Demus / Seaglass), <i>Gàrradh Loch Croistean</i> (Corcadal) which is a factual entertainment series with a Hebridean horticulturalist and artist, an observational documentary on women's and girl's football called <i>Pitch Perfect</i> (Beezr Studios) and a new programme exploring life stories during walks through the stunning Scottish landscape called <i>Rathad Ramsay</i> (Caledonia).	Yes
BBC ALBA	Returning programmes include documentary series <i>Trusadh</i> (MacTv), adventure climbing series <i>Dàna</i> (Solus Productions) and factual entertainment cooking show <i>Seid a' Chidsin</i> (Moja).	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC ALBA	BBC ALBA will also continue to broadcast returning learning show <i>SpeakGaelic</i> , Celtic music series <i>Seirm</i> , as well as daily children’s programming from CBeebies and CBBC ALBA featuring documentary and drama projects with the European Broadcasting Union.	Yes
BBC ALBA	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.	Yes
BBC Radio Scotland	We will maintain the current news and current affairs provision on BBC Radio Scotland.	Yes
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 <i>BBC Introducing</i> 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.	Yes
BBC Radio Scotland & BBC Sounds	Our BBC Radio Scotland content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.	Yes
BBC Radio Scotland & BBC Sounds	A radio visualisation project will be ongoing throughout the year, focusing on finding and delivering content through synergies with key audio brands in Scotland.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC Radio Nan Gàidheal	We will maintain the current news and current affairs provision on BBC Radio Nan Gàidheal.	Yes
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.	Yes
BBC Radio Nan Gàidheal	There will be a special season of <i>Thugainn!</i> – a monthly event with a presence in and programming focused on a particular community.	Yes
BBC Radio Nan Gàidheal & BBC Sounds	Our BBC Radio Nan Gàidheal content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.	Yes
BBC Radio Nan Gàidheal & BBC Sounds	A radio visualisation project will be ongoing throughout the year, focusing on finding and delivering content through synergies with key audio brands in Scotland.	Yes
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.	Yes
BBC Online Scotland	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.	Yes
BBC Online Scotland	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.	Yes
BBC Sounds	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.	Yes

<b>Service</b>	<b>Additional BBC Commitment</b>	<b>Result – Achieved?</b>
BBC One Wales, BBC Two Wales & BBC iPlayer	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.	Yes – 816 hours including 616 first-run hours
BBC One Wales & BBC Two Wales	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.	Yes – 329 hours of news with 295 BBC One Wales and 34 hours on BBC Two Wales
BBC One Wales	BBC One Wales will broadcast about 25 hours of current affairs programming, all of which will be first-run.	Yes – 32 hours on BBC One Wales, all first-run hours
BBC One Wales, BBC Two Wales & BBC iPlayer	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. These will include: - New distinctive titles such as <i>Tree on a Hill</i> (Fiction Factory) and <i>Station</i> (Severn Screen). - Returning favourites such as <i>Weatherman Walking</i> (BBC Studios) and <i>Rookie Cops</i> (ITV Cymru Wales). - Titles which showcase our diverse output such as <i>A Special School</i> (Slam Media) and <i>Legends of Welsh Sport</i> (BBC Cymru Wales).	Yes – 455 hours including 255 first-run hours; 245 hours on BBC One Wales including 120 first-run hours; 211 hours on BBC Two Wales including 135 first-run hours
BBC Radio Wales	We will maintain the current news and current affairs provision on BBC Radio Wales.	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC Radio Wales	<p>BBC Radio Wales will continue to reflect, represent and serve listeners in Wales.</p> <ul style="list-style-type: none"> <li>- Radio Wales will also broadcast special programmes from The Hay Festival celebrating literature and the arts.</li> <li>- 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.</li> <li>- News and political coverage on issues impacting our audiences, with a particular focus on our breakfast news programme serving the whole of Wales.</li> <li>- Coverage of Welsh sport, culture and events in locations across Wales.</li> </ul>	Yes
BBC Radio 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.	Yes
BBC Radio Wales	Radio Wales will also be on the road this summer taking programmes to the audience across seaside locations in Wales.	Yes
BBC Radio Wales	Radio Wales also celebrates Christmas with the return of two audience favourites – <i>The Radio Wales Christmas Quiz</i> and <i>Matt Tebbutt's Christmas Kitchen</i> .	Yes
BBC Radio Wales & BBC Sounds	Our BBC Radio Wales content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Radio Cymru	We will maintain the current news and current affairs provision on BBC Radio Cymru.	Yes
BBC Radio Cymru	<p>Radio Cymru will continue to reflect, represent and serve listeners in Welsh, with programming across a range of genres including:</p> <ul style="list-style-type: none"> <li>- News and political coverage on issues impacting our audiences, such as this year's General Election.</li> <li>- 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.</li> <li>- The station will also continue its collaboration with the National Centre for Learning</li> </ul>	Yes

Service	Additional BBC Commitment	Result – Achieved?
	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.	
BBC Radio Cymru 2	We will continue to develop the Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.	Yes
BBC Radio Cymru & BBC Sounds	Our BBC Radio Cymru content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Radio Cymru 2	We will provide current news and current affairs provision on BBC Radio Cymru 2.	Yes
BBC Online Wales	We will look to deliver a more consistent local news offer to better serve digital audiences.	Yes
BBC Online Wales	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.	Yes
BBC Online Wales	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.	Yes
BBC Sounds	Building on the success of high-impact podcasts like <i>The Crossbow Killer</i> and <i>Death of a Codebreaker</i> , we will be bringing more compelling stories rooted in Wales with universal appeal to BBC Sounds. These include <i>Operation Seal</i> , the story of how the people of a Pembrokeshire coastal village foiled a gang of international drug smugglers in the 1980s.	Yes
BBC Sounds	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.	Yes

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

Service	Additional BBC Commitment	Result – Achieved?
BBC World Service	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.	Yes
BBC World Service	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.	Yes
BBC World Service	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.	Yes
BBC World Service	Elsewhere, our commitment to climate coverage will be strengthened with further instalments of the award-winning, multi-platform <i>Life at 50</i> series on extreme heat, <i>100 Women</i> will return later in the year highlighting 100 inspiring and influential women for 2024, and our long-form original investigative brand, <i>BBC Eye</i> , will reveal the stories no other media organisations are telling.	Yes

Service	Additional BBC Commitment	Result – Achieved?
BBC World Service	World Service English will build on its reputation for investigative news and storytelling with further series of the <i>World of Secrets</i> strand, a five-part documentary on the Bengal famine, and the award-winning <i>Dear Daughter</i> and <i>Love Janessa</i> . The service's sports output will feature the Olympics and Paralympics in Paris and there will be more from <i>Amazing Sport Stories</i> .	Yes
BBC World Service	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.	Yes
BBC World Service	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, <i>The Global Jigsaw</i> , 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.	Yes
BBC Studios	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,	Yes

Service	Additional BBC Commitment	Result – Achieved?
	and promote BBC News to international audiences with our newly launched platform in the US.	

### Annex 3 – Hours of live commentary per sport on BBC Radio 5 Live

Sport	Hours	Additional Notes
Men's Football	1,054	
Men's Cricket	949	
Tennis	372	
Women's Cricket	362	
Olympic Sport	159	Olympic Sport includes Athletics, Swimming, Diving, Equestrian, Rowing, Judo, Taekwondo, Track cycling, Road cycling, Skateboarding, BMX Racing, Mountain Biking, Freestyle BMX, Gymnastics, Trampolining, Weightlifting, Triathlon, Canoeing, Sport Climbing, Shooting, Sailing and Hockey.
Formula 1	121	
Men's Golf	100	
Men's Rugby League	98	
Women's Football	96	
Men's Rugby Union	94	
NFL	90	
Men's Boxing	35	
Horse Racing	25	
Women's Golf	12	
Women's Rugby Union	9	
Women's Boxing	8	
Swimming	3	See also Olympic Sport.
Women's Rugby League	2	
Athletics	1	See also Olympic Sport.
Paralympic Sport	1	Paralympic Sport includes Para Athletics and Para Swimming.
Darts	1	
Snooker	1	
<b>Total</b>	<b>3,600</b>	