

B B C

BBC Commissioning
Report **2024/25**

Welcome to the BBC Commissioning Report 2024/25



Cover:
Virdee, Magical North Productions,
BBC One

Left: Dinosaur, Two Brothers Pictures,
BBC Three/BBC Scotland –
BAFTA Scotland award-winner

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CHAMPIONING HOMEGROWN STORYTELLING



Across 2024, despite the challenges facing our industry, the BBC grew market share more than any other broadcaster or streamer. BBC iPlayer became the fastest growing streaming platform in the UK, BBC Sounds continued to grow, with another record year for weekly listeners at 4.77 million, and we had our best Christmas ever – with the top ten shows on Christmas Day all from the BBC, including *Gavin & Stacey* and *Wallace & Gromit: Vengeance Most Fowl*, each drawing over 20 million viewers. We launched two new music streams on BBC Sounds, *BBC Radio 3 Unwind* and *Radio 1 Anthems*, responding to changing listening habits and offering audiences more choice from the BBC.

This success was underpinned by our commitment to homegrown storytelling and investment in the UK's creative industries. We spent over £1 billion on original TV content, worked with over 300 UK independent TV producers, and championed diverse voices and authentic narratives from across the UK. It was a year of significant change for our Radio and Audio commissioning teams and suppliers. We agreed new Terms of Trade for audio commissions – opening up more opportunities for indies to exploit their IP and take advantage of the audio distribution market, introduced tariffs for audio commissions for the first time, and worked with over 200 independent Radio production companies.

This year we are bringing together two reports which track our strategic ambitions – the Supply Report and the Diversity Commissioning Code of Practice Report – into a single Commissioning Report. We recognise that supply and diversity are not separate ambitions; together, they shape the content we commission, the individuals we support, and the audiences we serve. We continue to evolve our approach to creative diversity, aligning ambition with action and embedding inclusion and authenticity at every stage of commissioning, ensuring we serve all audiences.

Kate Phillips
BBC Chief Content Officer

What we've achieved in 2024/25

301

**TV PRODUCERS
COMMISSIONED**

245

**RADIO PRODUCERS
COMMISSIONED**

£1.6bn

Spend on commissioning original
TV content for our audiences

61.2%

Network TV spend in the Nations and
English regions, commissioning
content from all of the UK

61%

Eligible Radio
hours competed

700+

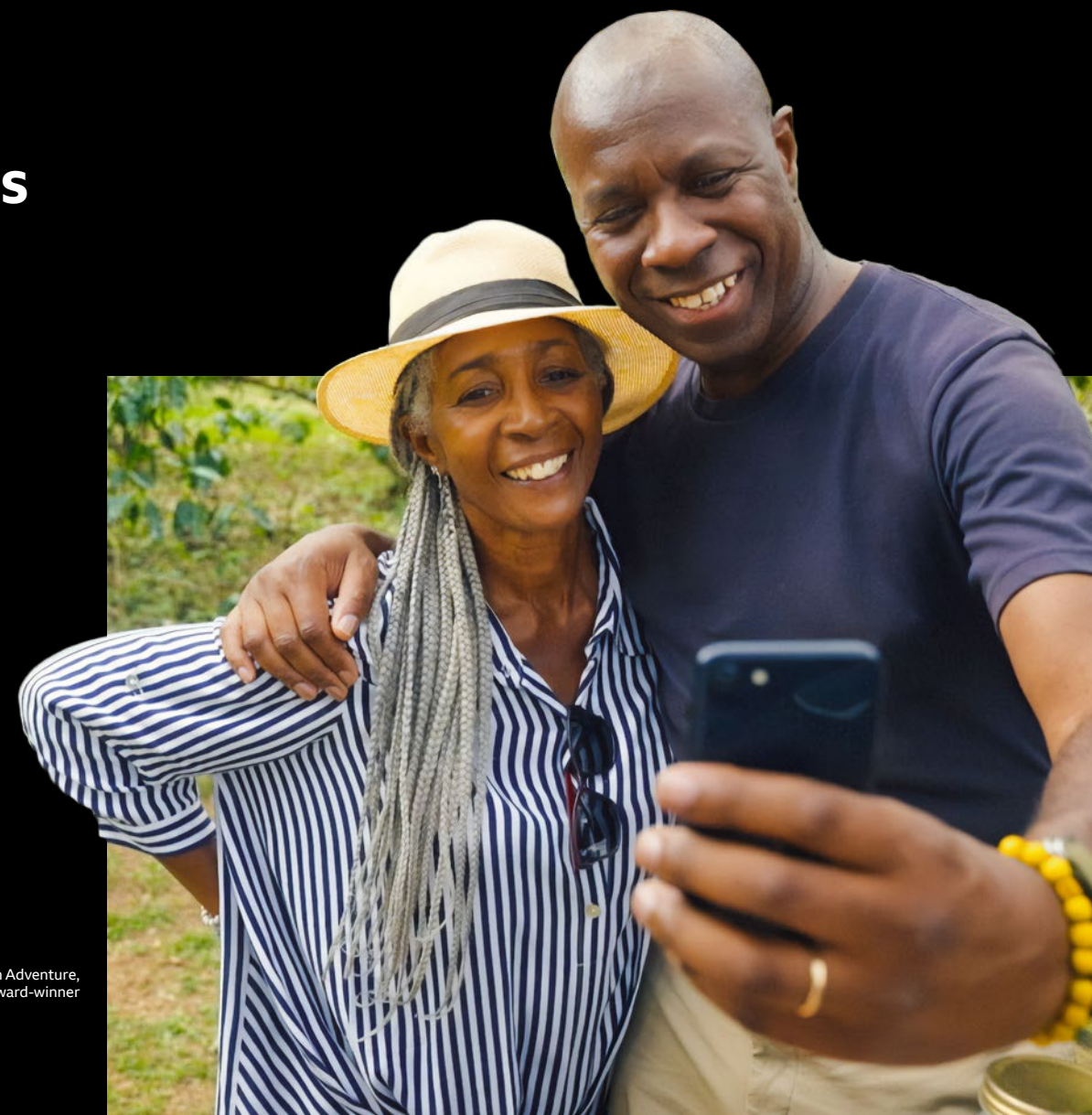
Productions completing albert
certification to support our
sustainability targets

299

TV producers given funded
development to increase their chances
of gaining a commission

46%

Network Radio spend in the
Nations and English regions



301 TV independent producers commissioned in calendar year 2024
245 Radio independent producers commissioned in financial year 2024/25

Clive Myrie's Caribbean Adventure,
Alleycats, BBC Two – BAFTA award-winner

What we've achieved in 2024/25 continued



£2M+

**DIVERSITY
DEVELOPMENT FUND**

135

Individuals from underrepresented
groups funded on
production placements

100+

Productions supported with
diversity funding via placements

£140M

**CREATIVE
DIVERSITY SPEND**

385

TV and Radio titles that qualify under
our creative diversity criteria

74.3%

Productions achieving our 20% diverse
production team requirement ensuring
representation across all roles

£1.3m

Invested in funding accessibility
on productions

44

Diverse-led TV production
companies commissioned

Left: Lost Boys and Fairies,
Duck Soup Films Cardiff, BBC One/BBC Wales – BANFF award-winner

REPRESENTATION AND PORTRAYAL

INSIDE THIS SECTION

- 6 Reflecting our audiences
- 7 Landmark portrayal
- 8 Incidental portrayal
- 9 On-air leads: actors and presenters

390

Titles qualifying on creative
diversity portrayal criteria only

£358m

Spend on titles qualifying on creative
diversity portrayal criteria only

10.7%

Disabled representation on-screen*

29.8%

Black, Asian and minority
ethnic representation on-screen*

* Diamond data: actual representation on-screen

Below: Am I Being Unreasonable,
Boffola Pictures, BBC One



Reflecting our audiences

At the heart of our public purpose is a commitment to reflect, represent and serve all of the UK. Portrayal plays a vital role in ensuring audiences see themselves reflected with depth, nuance and authenticity. This means representing the full diversity of our population in terms of identity and experience, capturing the rich cultural, social and geographical variety across the UK’s Nations and regions.

CASE STUDY

We Might Regret This

We Might Regret This was co-written by and stars Kyla Harris, a disabled writer and filmmaker. The story follows disabled artist Freya and straight-laced lawyer Abe as they navigate a whirlwind romance, highlighting the realities of dating when personal assistants are present during intimate moments.

One standout scene shows Kyla’s character having a catheter administered by a friend in an alleyway after finding the disabled toilet out of order. Kyla aimed to show how some situations disabled people face can be a rich source of comedy.

The show’s commitment to authentic disability representation extended behind the scenes. Roughcut worked with an access coordinator and employed both disabled and non-disabled crew. One particularly successful hire came from a networking session co-hosted by the BBC and Deaf and Disabled People in TV (DDPTV), connecting freelancers with production companies.

The production met the BBC’s £80 million Creative Diversity criteria across portrayal, production leadership, and company leadership.



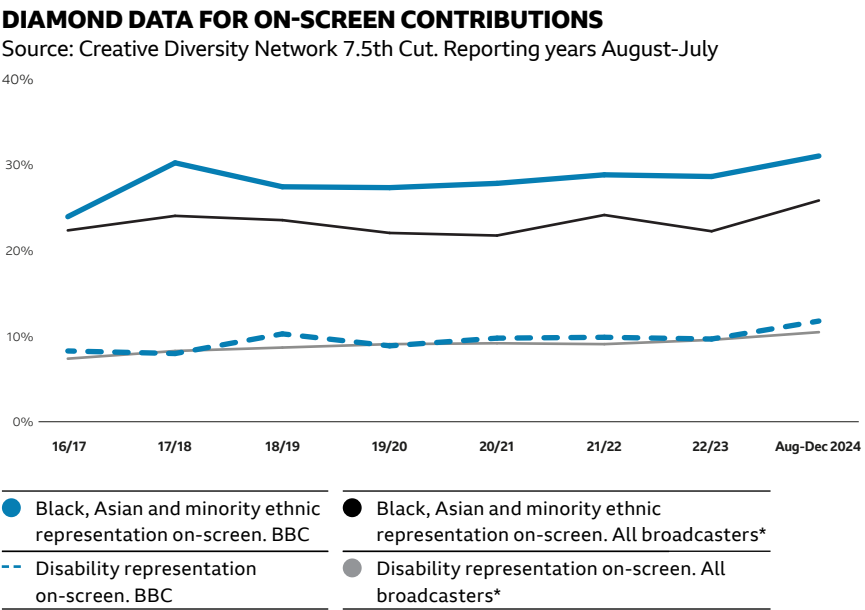
Above: We Might Regret This, Roughcut Television, BBC Two

From flagship dramas to daily unscripted formats, how people and places are represented on-air shapes public understanding, builds connection and fosters a sense of belonging – wherever our audiences live. We detail our approach to nationwide representation in the Across the UK chapter.

This year’s data shows strong progress: increased investment in content meeting our creative diversity criteria, improved Diamond data in areas of on and off-screen representation, funding accessibility on all productions and clearer commissioning expectations for suppliers. Post-production reviews now support industry-wide learning.

Our approach has led to impactful titles including *Virdee*, *Mr Loverman*, *We Might Regret This* and *Big Zuu Goes to Mecca*, each reflecting underrepresented communities across the UK with cultural depth on and off-screen. Inclusive casting has expanded through open calls and targeted outreach, spotlighting new talent in *Crongton* and *Phoenix Rise*. Tailored DEI training from the Creative Diversity team on shows like *Dragons’ Den* has helped embed inclusion across productions.

We achieved our target of commissioning more than 100 scripted titles over three years which delivered strong portrayal across all four Nations last year.



This year we’ve had over 40 scripted titles that portrayed the UK with titles such as award winning *Alma’s Not Normal* from Bolton, *Smoggie Queens* from Middlesbrough, *This Town* from the West Midlands, *Sherwood* from the East Midlands, *Virdee* from Bradford, *Beyond Paradise* from the South West, *Blue Lights* from Belfast, *Granite Harbour* from Aberdeen and *Lost Boys and Fairies* from Cardiff.

390

Titles qualifying on creative diversity portrayal criteria only

£358m

Spend on titles qualifying on creative diversity portrayal criteria only

* Includes: BBC, Channel 4, ITV, LumoTV, Paramount, S4C, Sky and UKTV

Landmark portrayal

Authentic stories and portrayal on-air are essential for backing the best homegrown storytelling and representing all audiences in the UK.

Landmark portrayal means a title must have an underrepresented storyline or subject matter front and centre of the content and narrative. Titles where strong on-air storytelling is aligned with representation in senior production and company leadership roles are a particular commissioning focus for us.

In scripted, we commissioned a diverse slate of programming that reflects a broad range of voices and experiences. *Boarders* is a sharp comedy-drama following five talented Black students from working class backgrounds as they navigate life at an elite private school after earning scholarships. *A Kind of Spark*, adapted from Elle McNicoll's award-winning novel, is a powerful children's drama that places neurodivergent representation at its heart. And *Virdee* is a gripping crime thriller set and filmed in Bradford, spotlighting South Asian and Northern communities.

In unscripted, *Eid Live* and *Celebrity Eid* were spotlighted across BBC platforms like *Woman's Hour*, *BBC Food*, and *The One Show*, creating a unified focus on Eid across the BBC. *Freddie Flintoff's Field of Dreams on Tour* focused on the lives of young people from working class backgrounds, and Freddie himself as they toured India playing cricket. *Clive Myrie's Caribbean Adventure* celebrated the people, food, culture and wildlife of the Caribbean, portraying Caribbean ethnicity from an authentic perspective.

Dog Squad, a fun children's factual entertainment format, portrays the lives of disabled people and their support dogs.

Portrayal of communities across the Nations is an important priority for us. Examples include *Chronicles of the Sperrins*, the latest in a long-running strand from Northern Ireland, telling the story of each season through distinctive and intersectional portrayal of flora, fauna, people and place in discrete areas across Northern Ireland. On BBC Radio 4, *Fifty-Fifty Vision* examined the experience for blind and partially sighted people in a rapidly changing world, presented by BBC Disability Affairs Correspondent, Peter White.

Many of our titles achieved strong representation in senior production leadership, with support from the Diversity Development Fund, including *Linford*, *Hope Street*, and Radio 4's *Chicken Burger N Chips*. Royal Television Society Awards were won by *Atomic People* and *Freddie Flintoff's Field of Dreams on Tour* – both titles showcased landmark portrayal with strong representation both on screen and within senior production teams.

126

TV titles spotlighting portrayal



Below: Nikhil & Jay, King Banana and Paper Owl Films, CBeebies

CASE STUDY

Nikhil & Jay

Animated CBeebies sitcom *Nikhil & Jay* based on the books by award-winning author Chitra Soundar follows the adventures of two British Tamil dual heritage brothers and their loveable family living in the North of England. Ensuring authentic on and off-screen portrayal was at the heart of the programme and Chitra was not only a writer on the show but also an Executive Producer to ensure that her authentic perspective resonated throughout the production.

Co-producers King Banana, Paper Owl Films and CAKE were committed to opening up casting as much as possible and allowing more time to find cast and crew that mirrored the diverse representation of the show. The production therefore included a breadth of off-screen talent including writers, animators, composers and directors from underrepresented backgrounds, which helped to mirror the on-screen representation and further the authenticity of the show.

Additionally, series director Nandita Jain who was part-funded by the Diversity Development Fund, shaped authentic, well-rounded characters that grounded the series.

An online premiere and Q&A with Chitra and Nandita specifically engaged Tamil communities to enjoy a sneak peek of the series and gain a greater insight to the work behind the scenes. The production met the BBC's £80 million Creative Diversity criteria across portrayal, and production leadership.



It's really wonderful to see a show like this on the BBC and to see my culture specifically represented. I never had anything like this when I was growing up."

Actor Charithra Chandran who plays Amma

Incidental portrayal

Incidental portrayal supports representation by seamlessly including characters or contributors from underrepresented backgrounds without making their identity the focus – reflecting a world where inclusion is inherent rather than highlighted.



Above: Strictly Come Dancing, BBC Studios, BBC One – BAFTA, National Television and TV Choice award-winner

Representation across all our titles, scripted and unscripted, is to ensure audiences see themselves, a true reflection of the UK population, which builds trust and engagement with our content.

The casting of presenters, experts and contributors is strong in many of our unscripted commissions where audiences want to engage with people taking part, including *Strictly Come Dancing*, which featured its first blind celebrity dancer, Chris McCausland.

Titles such as *Race Across the World*, *Gladiators* and *The Traitors* feature people from underrepresented backgrounds where their story isn't necessarily key to the narrative but offers many real-life engagement points for our audience. Experts and contributors in titles such as *Morning Live*, *The One Show*, BBC Bitesize Live Lessons and *Beechgrove Garden* offer representation in many different roles and capacities, reducing stereotyping and reflecting a breadth of representation of the audience we serve.

Many of our scripted commissions – such as *Casualty*, *EastEnders*, *Malory Towers*, *The Famous Five* and *Dead and Buried* – feature casts that reflect a wide range of lived experiences. Whilst not central to the storyline, representation across varied roles deepens representation and helps challenge stereotypes by portraying underrepresented groups in authentic and multifaceted ways.

384

TV titles featuring incidental portrayal of people from underrepresented backgrounds

Below: Sort Your Life Out, Optomen Television, BBC One



CASE STUDY

Sort Your Life Out

Series five, episode seven of Stacey Solomon's *Sort Your Life Out* featured the Clarkes, a deaf family from the West Midlands whose home had been overtaken by clutter.

Through the Diversity Development Fund a deaf producer and a deaf producer director were matched on the shoot and in the edit, whilst additional BBC access funding meant British Sign Language interpreters were on hand for the family throughout prep and shoot to ensure

filming took place in a way that enabled everyone to communicate with each other effectively and remove any barriers.

Additionally, the whole team including the presenters took part in deaf inclusion training.

These combined efforts supported our deaf contributors on screen and our production talent behind the scenes, resulting in an authentic portrayal of deaf people in the UK today.

On-air leads: actors and presenters

On-air representation in lead roles and presenters is important for our audience to see and hear themselves in our content and to have that done authentically for high impact and engagement.



Above: The Good Groove with DJ Spoony, BBC Audio, Radio 2

Death in Paradise, a drama where Black representation is strong in the supporting cast, brought in Don Gilet as its fifth Detective Inspector, exemplifying inclusive lead casting in one of the BBC's most-watched global titles. Comedy-drama *Spent*, written and created by Michelle De Swarte, showcased a strong Black female comedy lead and her personal story.

BAFTA winning comedy *Alma's Not Normal* showcased a strong female comedian from a working-class background in Bolton, grounding the series in authenticity.

James Blake, who grew up in a working class family in Belfast, presented powerful documentary *Hunting the Online Sex Predators*, cementing his reputation as a compelling Northern Irish presenter.

Hazel Irvine, a seasoned Scottish sports presenter, anchored the Paris 2024 Olympics and was awarded a BAFTA Scotland Lifetime Achievement Award in recognition of her outstanding contribution.

353

Titles featuring on-screen leads from underrepresented backgrounds

Presenters such as Clive Myrie (*Mastermind*, *BBC News*), Abby Cook and Shini Muthukrishnan (*Blue Peter*), Yvonne Cobb (*Morning Live*) and Amol Rajan (*University Challenge*) – to name but a few – bring varied backgrounds and lived experiences to the screen, and Welsh presenter Alex Jones continues to front *The One Show*, championing stories that connect with audiences across the UK.

We champion and nurture on-screen talent, as exemplified by Lenny Rush's evolving career – from his early role in CBBC drama *Dodger*, to his breakout performance in *Am I Being Unreasonable?*, becoming the first young presenter of *Children in Need*, and now leading the comedy *The Reluctant Vampire*.

In Audio, Dublin-born Laura Whitmore and Scottish comedian Iain Stirling co-host podcast *Murder They Wrote*, Dean McCullough brings a Northern Irish, working class voice to Radio 1, Welsh presenter Sian Eleri champions new music on Radio 1 and Radio Cymru, and Bradford-born Rima Ahmed brings her Yorkshire perspective to 5 Live. On Radio 2 Trevor Nelson features prominently in daytime, DJ Spoony now presents *The Good Groove*, and Romesh Ranganathan hosts 10am–1pm on Saturdays – the biggest single show on UK radio.

Below: *Mr Loverman*, Fable Pictures, BBC One – BAFTA and RTS award-winner



CASE STUDY

Mr Loverman

Produced by Fable Pictures, drama series *Mr Loverman* is based on the acclaimed 2013 novel by the Booker prize-winning author Bernardine Evaristo.

A love story about an elderly man whose marriage falls apart after his long-term affair with his male friend is revealed, had a predominantly Black cast and strong representation mirrored throughout off-screen senior production roles. BAFTAs for best Leading and Supporting Actor were won by *Mr Loverman*'s Lennie James and Ariyon Bakare respectively, with Sharon D. Clarke also being BAFTA nominated for Leading Actress. The production met the BBC's £80 million Creative Diversity

criteria across portrayal, and production leadership has been applauded by cast and crew for embedding inclusivity throughout.



“Never in my life, in my working career, have I worked on a set that has been truly and totally diverse. If you could name any department within this show, it was diverse and inclusive.”

Actor Sharon D. Clarke who plays Carmel Walker

WORKING WITH PRODUCERS

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301

TV independent producers

245

Radio independent producers

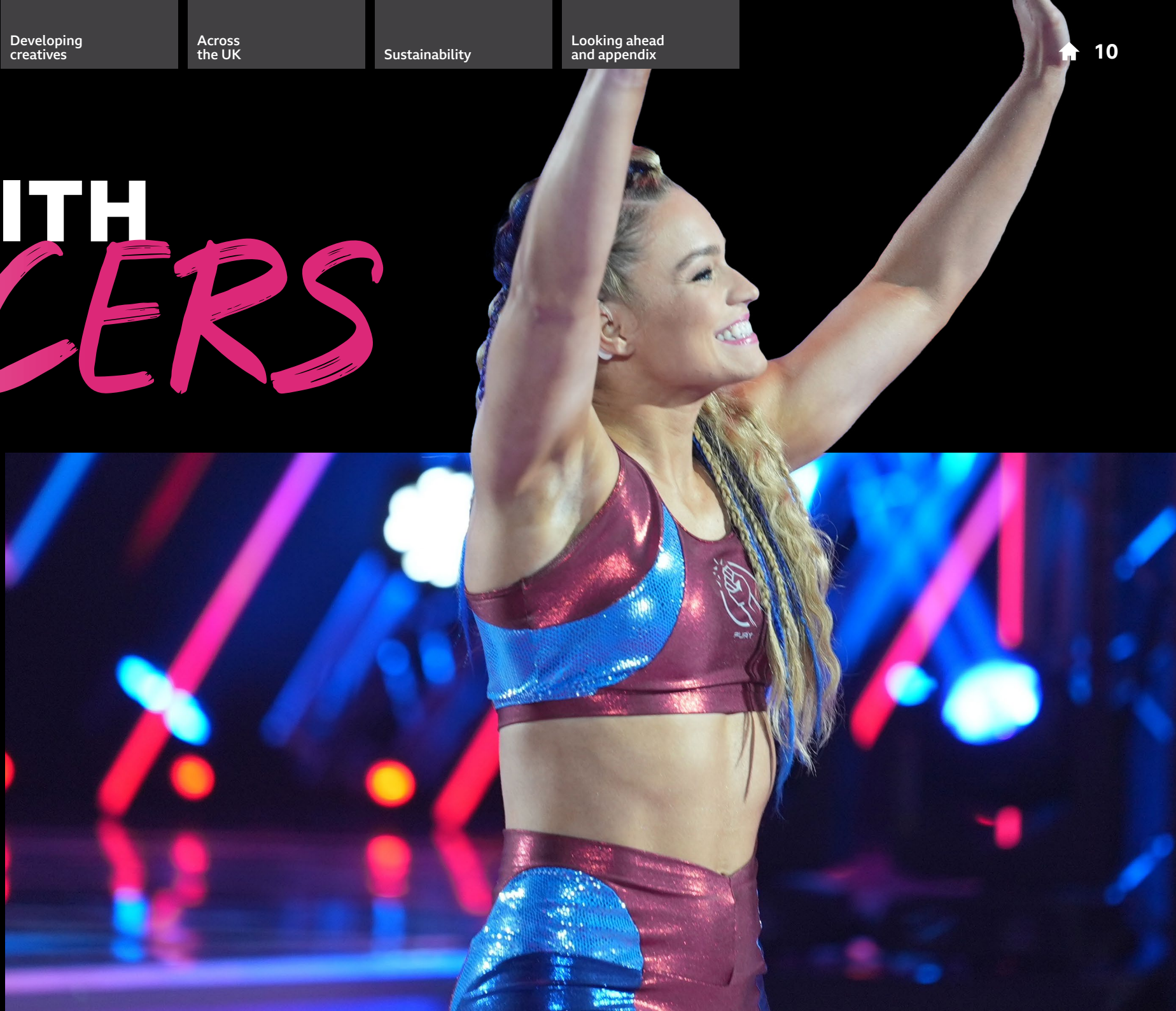
385

TV and Radio titles qualifying
against creative diversity criteria

299

TV producers in funded development

Right: Gladiators, Hungry Bear Media, BBC One – RTS Craft and Rose d'Or award-winner



Our suppliers

This year we commissioned 245 Radio and 301 TV companies, including 43 TV producers and 42 Radio producers we hadn’t worked with before, growing new relationships and looking for the best ideas. In TV, 50% of Network hours were made by independent producers and in Radio 31% of Network hours were made by independent producers.

301

TV independent producers

2023: 326 ▼

245

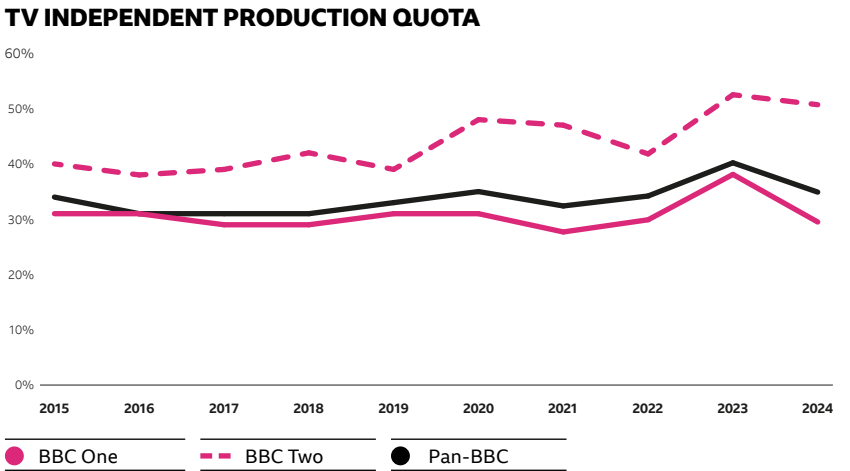
Radio independent producers

2023/24: 199 ▲

44

Diverse-led TV production companies commissioned

We exceeded our TV Independent Production quota by 9 percentage points, with 34% TV hours made by qualifying independent companies. On BBC One 28.4% of programme hours were made by qualifying producers, exceeding the quota by 3.4 percentage points and 49.7% of programme hours on BBC Two, exceeding the quota by 24.7 percentage points. TV hours made by qualifying independent producers dropped 5 percentage points this year caused by a high level of sports content this year increasing the total number of hours produced by BBC Sport.



Our commitment to a minimum investment of £80 million annually in content that meets the BBC’s creative diversity criteria for TV and Radio includes working with indies with company leadership from underrepresented backgrounds. We also have a focus on commissioning programmes where diverse portrayal, topics and storytelling on-screen go hand in hand with representation within the company’s leadership roles, to ensure that the stories told authentically reflect audiences across the UK.

This year in TV we worked with 44 diverse-led indies and we financially supported 80 indies to develop underrepresented production talent via our Diversity Development Fund.

Along with new BBC Music suppliers, Radio 4 has also worked with a range of new producers including Vox Holloway and Prison Radio Association for *The Sun Does Shine*, Exeter-based Sound and Bones for a number of documentaries under the Illuminated strand and Northern Ireland-based Fabel Productions for *John Meagher – The Devil’s Own*.

34%

TV hours made by qualifying independent producers (quota 25%)

2023: 39% ▼

31%

Radio hours made by independent producers



CASE STUDY

Big Zuu Goes to Mecca

In this documentary, chef and rapper Zuhair ‘Big Zuu’ Hassan made a pilgrimage to Mecca on a personal, spiritual journey to try to understand more about his faith, Islam and the impact being in Mecca had on him. Muslim representation was mirrored in the team off-camera.

The film was produced by Acme TV Ltd, a diverse-led indie and a recipient of the Small Indie Fund. The documentary resonated with audiences with 32% of viewers from a Black, Asian and minority ethnic background.

This show qualified under our £80 million per year creative diversity commitment with representation on-screen mirrored off-screen in senior production leadership roles, and won a Grierson Award for Best Popular Culture Documentary.

” I wanted to make this film to show that being a modern Muslim man doesn’t always look the same for everyone and that there is no one way to be a Muslim.”

Big Zuu

Below: Big Zuu Goes to Mecca, Acme TV, BBC Two – Grierson award-winner

Ideas and opportunities

We commission content year-round in both TV and Audio, whilst also creating targeted opportunities for specific parts of the sector, including the Nations and English regions.



Top: Hunting Mr Nice: The Cannabis Kingpin, Passion Pictures and Kailash Films, BBC Wales
Bottom: Chicken Burger N' Chips, Unedited, Radio 4

Commissioning opportunities we offered this year ranged from an open call for football pundits and creators with BBC Creator Lab, to a call for treatments for The BBC Sitcom Project, a digital short-form series for BBC iPlayer and BBC YouTube, and a new series of the Sport's Strangest Crimes podcast for BBC Sounds and Radio 5 Live.

We are on track to contest 100% of relevant TV content by 2027 – this year's tenders included *See Hear* and *Cardiff Singer of the World*. All genres have dedicated funds for paid development so producers can grow promising ideas into commissions, with 299 TV companies in funded ideas development this year.

In Radio, we continued to meet our commitment to put more than 60% of eligible hours out to tender. We also agreed new Terms of Trade for audio commissions, bringing together linear and on-demand rights to open up more opportunities for indies to exploit their IP and take advantage of the audio distribution market. We have also started tracking speed of response in Radio's ad hoc commissioning rounds.

299

TV production companies
in funded development
2023/24: 298 ▲

93%

Development spend TV independent
production companies
2023/24: 90% ▲

This year the BBC Education commissioning team commissioned a wide variety of content, including resources for teachers and students, designed to support learning across a range of subjects including interactive quizzes in the style of a 'virtual options evening' to help guide students through this pivotal time, recipe videos for BBC Food, and a new set of videos featuring works exclusively by women composers for BBC Ten Pieces.

Over 1,900 TV and audio production companies are registered to pitch to us on PiCoS this year including 57 new TV suppliers who didn't meet the eligibility criteria but were approved access by commissioning teams. This year we have updated the way we calculate our speed of response, with 80% of ideas pitched to us receiving a final decision within 20 weeks.*

39

Targeted TV briefs

56

Targeted Radio briefs

77%

Eligible TV hours contested
2023: 77%

61%

Eligible Radio hours contested
2023/24: 61%

CASE STUDY

Prayer and Reflection Nations and Network co-commissioning opportunity

In December we briefed out a co-commissioning opportunity to deliver a new religion series for BBC One and the Nations, with the potential for the series to become a returning brand.

We were looking for up to three production companies based in Northern Ireland, Scotland, or Wales to deliver individual episodes depicting as-live religious services from six of the UK's major faiths, reflecting the diverse faith communities across the UK. The aim was that the content should be inclusive, appealing to both faith communities and audiences with a general interest in major religions.

The resulting commissions went to Rondo in Wales, Tern in Scotland and Northern Ireland, and also to CTVC in England, for a series that will bring as-live services from a wide range of faiths this Autumn.

4

Indies commissioned

* Calculation now based on all pitches receiving a final decision within the 2024/25 financial year.

Supporting company development

We commit resources to supporting the development of companies in all four nations to ensure our audiences can enjoy the very best homegrown storytelling. In 2024/25 we invested in 50 independent production companies who all received bespoke mentoring and over £1.7 million investment between them.



The support of the Small Indie Fund has been invaluable to B-Side and we are excited to have received our first greenlight, a co-production with Mam-Tor, for *Open Water* by Caleb Azumah Nelson. Having Produced Caleb's debut short film *Pray*, with the support of BBC Film it is a full-circle moment and proof of the value of that the fund gives."

Matimba Kabalika
Producer/Manager, B-Side

50+

Production companies supported

£1.7m

Investment

Our support was structured across three dedicated schemes: the TV Small Indie Fund, the BBC Northern Ireland Hot House co-commissioning scheme, run in partnership with BBC Network and Northern Ireland Screen, and the BBC Radio and Music Indie Development Fund, which for the first time this year included commissioning teams from across Music and Speech.

All the initiatives aim to increase commissions. Last year Northern Ireland company Big Mountain was supported via the Small Indie Fund by the daytime team and has landed a 12x30 daytime series, *Learning to Care* (w/t) for BBC One, which also has support from BBC Northern Ireland.

B-Side were supported by both the drama and film commissioning teams in the previous year, and won their first greenlight script commission for the BBC.

Previous support via Hot House for Below the Radar led to a commission for *Anna Haugh's Big Irish Food Tour* for BBC Two and BBC One Northern Ireland.

Left: *Pray*, B-Side, BBC Films
Right: *Anna Haugh's Big Irish Food Tour*,
Below the Radar, BBC Northern Ireland

85%

Based across the Nations
and English regions

69%

With company leadership from
underrepresented groups



The Hot House scheme was key to us having a better understanding of what the commissioner needs and commissioning trends. This allowed us to target and focus our development accordingly. The process was instrumental in helping us secure our first network series commission."

Michael Fanning
Managing Director, Below the Radar



CASE STUDY

Glenvale

Glenvale Media were selected as part of both the 2023 and 2024 Radio Indie Development Fund cohorts. They used the funds awarded to them to help grow a comprehensive talent pool at the assistant producer level, specifically in the West Midlands.

After working closely with their assigned commissioning mentor Rob Khan, commissioning executive for BBC Radio Asian Network, the team at Glenvale have developed and since gone on to win three commissions for BBC Asian Network, two of those being strands – Friday: *Punjabi Hit Squad* and *Bobby Friction* on Sunday evenings.



The Indie Development Fund gave us the time and structure to grow an Assistant Producer, becoming a pivotal team member now leading on compliance and editorial support. It's been a real investment in talent development that we are still seeing payoff a number of years later."

Kashif Ali
Managing Director, Glenvale Media

Accessibility across productions

We are committed to removing barriers for deaf, disabled and neurodivergent cast, crew and contributors working on productions, and support our indies to remove access barriers across their productions. We are a key member of the TV Access Project (TAP) and we are working together to improve access across the industry.

Last year we launched our access funding and reporting protocols. This allows producers to apply for BBC access funding above and beyond the Government Access to Work scheme; a scheme which covers the cost of providing access and adjustments for individual disabled workers.

By covering unanticipated, additional production costs, it enhanced our understanding of the costs of a breadth of access requirements – enabling us to support producers to better anticipate these costs in the future and continue improving accessibility for everyone working on our productions.

BBC access funding supported 33 productions this year, examples include BSL interpreters for a deaf family appearing on *Sort Your Life Out*, accessible trailers and honeywagons on *Call The Midwife*, support workers and accommodation on *Lord of the Flies*, and location adjustments to support an on-screen contributor for *Who Do You Think You Are?*

In addition, titles including *The Traitors*, *Dragons' Den*, *Glow Up: Britain's Next Make-Up Star* and *Blue Lights* worked with the Creative Diversity team and access coordinators to ensure all access requirements were identified and met across the productions. In scripted we are seeing an increasing number of productions embedding access coordinators into their production budgets, a hugely positive shift in the industry.

£1.3m

Spend on anticipated and additional access funding

33

Titles supported with access funding



Right: *The Traitors*, Studio Lambert, BBC One – RTS, BANFF and National Television award-winner

Below: *Reunion*, Warp Films, BBC One



CASE STUDY

Reunion

Reunion from Warp Films is a groundbreaking bilingual series filmed in and around Sheffield featuring both British Sign Language (BSL) and spoken English. It was written and executive produced by Sheffield-born deaf writer William Mager, who submitted an early draft of the script to BBC Writers Open Call which gained him a place on the BBC Writers Drama Room scheme, where he developed an additional script alongside developing *Reunion* with BBC Drama commissioning and Warp.

The production worked closely with the BBC Creative Diversity team and organisations driving positive change for deaf and disabled people in the media industry, including Triple C, The Disabled Artists Networking Community (DANC), The Deaf Set, and Deaf & Disabled People in TV (DDPTV) to create a fully inclusive set and ensure inclusivity across every aspect of the casting and crewing process, embedding access coordinators, training for all cast and crew and a bilingual cueing system.

To support the progression of mid to senior level deaf, disabled and neurodivergent crew the BBC Diversity Development Fund supported a shadow director on the production and a BBC Elevate alumni was a second unit director. Further deaf representation in senior members of the crew, as well as the cast, was achieved in part by open casting calls distributed in BSL and text to 70+ deaf organisations across the UK.

» **We had to make this bilingual production as inclusive and accessible as possible for all cast and crew. Even with the best planning, we were doing something new, often learning as we went – and that was only possible with the financial and practical support of the BBC.”**

Mark Herbert
CEO, Warp Films

Briefings and resources

We regularly communicate our commissioning strategy and available opportunities to all producers to enable companies to focus their development. We update and create new online resources to support producers, and we send regular emails and newsletters to keep suppliers up to date with changes and opportunities.

All TV genres communicate their strategy and opportunities, either via large-scale industry briefing events, or one-to-one pitching sessions. Alongside editorial briefings, our webinars this year included the launch of our new diversity commitments, and the business side of the creative process, including rights and process throughout development and production. As part of a reinvigorated engagement strategy, audio held numerous webinars this year including on the new Audio Terms of Trade, use of Music on speech networks, our approach to AI and briefings for key genres.

This year we launched new Barb 4-Screens audience data, providing more detailed information for producers to check audiences for their programmes across seven and 28 days on TVs, tablets, PCs and mobiles. This offers a more accurate picture of on-demand viewing, showing specific metrics for episodes and series alongside clear data visualisations and a growing selection of research articles to help understand our audiences further.

All Radio suppliers now receive automatic reports with performance data for each title including BBC Sounds consumption data as well as RSS download data.

30+

TV briefings and event
Nations and Network teams

13

Radio briefings and events
Local and Network teams

57

Emails and newsletters
TV and Radio

Top: Gavin & Stacey Christmas Special, Fulwell 73 and Tidy, BBC One – BAFTA, RTS and Broadcast award-winner
Bottom: Panjabi Hit Squad, Glenvale Media, BBC Asian Network



CASE STUDY

Radio Indie Development Fund Day

Building on the success of last year, we hosted an in-person event for the 24/25 recipients of the Radio Indie Development Fund. Indies from all four Nations attended London Broadcasting House for the opportunity to meet, hear from and network with BBC staff across radio commissioning as well as each other.

This was the first year in which all radio networks participated in the Fund, and as a result commissioners from each station joined, as well as the Directors of Speech and Music, who talked through their plans for radio.

The day also saw exciting sessions with the Audiences team, offering data insights, and Business Affairs ran a useful session 'Doing Business with the BBC'. The day ended with a networking and drinks reception where indies were joined by commissioning heads, Diversity Leads, Heads of stations and other colleagues from Radio and Music.

»

I'm so glad I got to meet so many other indies and connect with them. Also lovely to meet all the commissioners and hear first-hand about what their priorities are for the coming year. It was so worthwhile and important."

Maria Galizia
Candle & Bell

11

Indies attended

DEVELOPING CREATIVES

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- 21 Supporting on-air creatives
- 22 Supporting musicians

116

Writers supported via
BBC Writers schemes

28

New sports journalists supported

135

Diversity Development
Fund placements

100+

Productions hosting Diversity
Development Fund placements

Right: Alma's Not Normal, Expectation Entertainment,
BBC Two – BAFTA and RTS award-winner



Strengthening diversity and inclusion across productions

We continue to strengthen diversity and inclusion across productions, through training and investment focussing on the following underrepresented groups in line with industry data: Black, Asian and minority ethnic, deaf, disabled and/or neurodivergent and working class backgrounds.

To drive greater inclusion and to ensure our stories are told authentically and accurately, we have a particular focus on improving diversity and representation across senior production roles where there is least representation. Our £80 million commitment to invest in content that meets our creative diversity criteria, ensures we achieve this and in 2024/25, 261 titles qualified for diverse production leadership.

From January 2025, our diversity target for TV production teams increased from 20% to 25%. The production's plan to achieve this is agreed at the point of commission and tracked via our end of production reports. In 2024/25, 74.3% of productions met the 20% target.

The Diversity Development Fund ring-fences over £2 million annually to support individuals from underrepresented groups to work in programme-making teams.

We also use the fund for specific targeted BBC initiatives such as some of our comedy bursaries, and the BBC Writers' Writers Access Group. BBC Elevate supports mid-level deaf, disabled and/or neurodivergent production talent industry-wide who have experienced blockers in developing their career due to access barriers. Over 80% of Elevate candidates have stayed at their elevated role after

their placement and then have continued to progress their careers. Matches have been on productions including *Evolution*, *Reunion*, *EastEnders*, *Dr Xand's Con or Cure*, *Race Across the World*, and *Michael McIntyre's Big Show*.

To truly benefit from increased representation, we must also foster an inclusive environment where everyone can thrive. We're raising the bar – launching our Inclusive Production Principles to embed equity and accessibility across every stage of the production process. These form the foundation of our refreshed Diversity Commissioning Code of Practice, reshaping how we reflect the UK's diversity and acknowledging that authentic portrayal starts behind the scenes, when inclusion guides every role and decision, shaping genuine, nuanced storytelling. The five principles embed inclusion throughout the production process – creating content that is accessible and representative, whilst ensuring a best-in-class inclusive experience for everyone involved.

Our five Inclusive Production Principles are: i) Inclusive casting and crewing, ii) Hair and makeup equity, iii) Accessible productions, iv) DEI education and insights, and v) Community engagement.

261

Titles qualifying for senior production leadership criteria

74.3%

TV productions achieving 20% requirement

13.2%

Actual off-screen Black, Asian and minority ethnic representation in productions – Diamond data

11.2%

Actual off-screen disabled representation in productions – Diamond data

80%

Elevate alumni continue in elevated role

Below: *EastEnders*, BBC Studios, BBC One – BAFTA and BAFTA Craft award-winner. VE day episode directed by Owen Tooth

CASE STUDY

Supporting directors

BBC Elevate is an initiative run by BBC Creative Diversity to support deaf, disabled and/or neurodivergent mid-level production talent who have previously experienced barriers in developing their careers.

Owen Tooth was part of the recent BBC Elevate cohort and via the scheme he was supported with access adjustments and secured 2nd unit director roles on shows like *Horrible Histories* and *Silent Witness*, where he honed his skills. This year a director role was identified and secured for him on *EastEnders*, ensuring a valuable credit on BBC One's flagship soap.

Owen was the first director on *EastEnders* in its 40-year run, who is a wheelchair user. He's now directed a full block on *EastEnders* which included a standalone VE Day Special, and has been offered director roles on *Emmerdale*, a Netflix documentary and has a short film being released. He's building up an impressive list of accolades having won Best Director, Best Comedy and Audience Choice awards in BAFTA and British Independent Film Awards.



I know my time with BBC Elevate has ended but every time anything good happens, one of the best bits about it is getting to celebrate with you. To say that BBC Elevate helped me with placements is to give only the tiniest idea of their support."

Owen Tooth



The Diversity Development Fund

The Diversity Development Fund ring-fences over £2 million annually to support individuals from underrepresented groups to work in programme-making teams.

CASE STUDY

Rose Ayling-Ellis: Old Hands, New Tricks

Produced by multi-award-winning Rogan Productions, *Rose Ayling-Ellis: Old Hands, New Tricks* saw Rose embark on a mission to transform the lives of a group of retirees by teaching them British Sign Language (BSL).

The production team included deaf creatives in key roles including the series producer, producer director and assistant producer, to ensure authentic representation.

The Diversity Development Fund supported two deaf edit producers who worked with the team on a complex episode edit. It was a positive learning experience for the whole team who successfully incorporated further procedures to work with BSL footage.

A number of measures were put in place within the production to help foster an inclusive and collaborative creative environment including deaf inclusion training and basic sign language classes for the whole production team.

”This is surely the most personal project I have worked on. I wanted to be open so it can hopefully change things for the better.”

Rose Ayling-Ellis

Below: Rose Ayling-Ellis: Old Hands, New Tricks, Rogan Productions, BBC One



£2m+

Diversity Development Fund

100+

Productions supported

135

Individuals supported

We recognise that individuals from underrepresented backgrounds can face significant barriers to career progression. To foster a more inclusive industry, we are dedicated to supporting our production partners in investing in production talent. That’s why we have committed funding specifically to help address these challenges, drive meaningful change, and career progression for individuals, especially in mid to senior roles.

We provide ongoing support for individuals beyond their placements, championing them to develop their careers further, especially where opportunities may arise on returning series.

This year 135 individuals were supported on 100+ productions across all genres on programmes such as *Towards Zero*, *Only Child*, *Mastermind*, *Gladiators*, *Bridge of Lies*, *Chess Masters*, *Live at the Apollo*, *Ambulance*, *Horrible Science*,

Operation Ouch!, *High Hoops*, BBC *Bitesize*, and *RuPaul’s Drag Race UK*, which continued its long-running investment to grow off-screen contributors, hosting six placements this year.

In line with our creative diversity commitments, we actively support mid to senior roles to ensure greater representation in positions with significant creative influence. For example, this year the fund has targeted up and coming directors from underrepresented groups to shadow across productions including *Linford*, *Towards Zero*, *Virdee*, *Man Like Mobeen*, *Reunion*, *Lost Boys and Fairies*, *The Primrose Railway Children*, *Crongton*, and *Jamie Johnson*.

This year, Audio piloted diversity funding, investing over £40,000 to support underrepresented production talent. Beneficiaries include Reduced Listening, producers of *Music Planet* on BBC Radio 3 and Avalon, producers of *Rum Punch* on BBC Radio 4.

In Birmingham, supplier The Resonate Agency received funding to train junior producers on BBC Asian Network’s *New Music Show*, *Friday Evening Show*, and *Saturday Early Evening Show*. This initiative helped emerging producers take on full show responsibilities and gain skills to move into freelance and independent production roles.

Supporting freelancers

We work with partners across the industry to support, champion, develop and safeguard our freelancers, the lifeblood of the industry.

These include pledging two years of funding to support ScreenSkills' new strategic direction, leading on Action for Freelancers, a pan-industry collaboration bringing together expertise from freelancers, broadcasters, trade bodies and producers to improve the working lives and wellbeing of freelancers in UK TV and film, and continued financial support for the essential work of the Film and TV Charity.

Through our partnership with Screen Alliance North, we sponsored Connected Communities events in Middlesbrough on the production of *Smoggie Queens*, and in Bradford exploring the responsible application of AI, and how it's shaping the sector.

10+

Industry partnerships

968

Freelancers attended events

We partnered with Create Central and Filming in England on the Birmingham Industry Mixer for freelancers, industry suppliers and local production companies, as part of the Creative and Cultural West Midlands week.

We held freelancer networking and 'meet-the-commissioner' events in Glasgow, Sheffield and at The Edinburgh TV Festival and hosted the BAFTA Elevate cohort and TV Mindset Freelancer hub networking events in London.

As sponsor of Women in Film and TV the BBC supported the Northern England and England mentoring schemes for mid-career women making career changes. We also supported the Wonder Women 2025 Mentoring Scheme for women in the TV sector and the TV Collective's Breakthrough Leaders with a focus on regional talent.

Building on the BBC's commitment to developing new skills, we also made a significant three-year investment into Audiotrain, AudioUK's training programme. With its focus on providing practical training, mentorship and networking opportunities, Audiotrain will help upskill audio freelancers and indies across the UK.

Below: Atomic People, Minnow Films, BBC Two
– BAFTA and RTS award-winner

CASE STUDY

BBC Docs Download events for documentary makers

At Sheffield Doc Fest 2024 we hosted an in-depth panel discussion and Q&A for 240 freelancers about the making of feature documentary *Atomic People* with director Benedict Sanderson, producer Megumi Inman, editor Otto Burnham and executive producer Morgan Matthews, chaired by commissioning editor Emma Loach.

Later in the year we hosted a second Docs Download for 75 freelancers about the making of feature documentary *Hell Jumper* with director Paddy Wivell, producer Adriana Timco, editor Rupert Houseman and executive producer Colin Barr, chaired by commissioning editor Carl Callam.

Both sessions were followed by a networking drinks event for freelancers to meet the filmmakers, BBC commissioners, creative diversity and talent teams.

300+

Freelancers attended the
Downloads sessions

Supporting writers



CASE STUDY

The Dumping Ground Shadow Script Scheme

We ran a paid opportunity for emerging writers on long running production *The Dumping Ground*, through BBC Writers, BBC Studios Kids and Family, BBC Children's commissioning and the Diversity Development Fund.

This year six writers from underrepresented groups identified via BBC Writers talent searches were shortlisted and attended a two-day story conference workshop led by *Dumping Ground* Script Editor Jordan Barrett. After touring the set and meeting other members of the production team the writers brainstormed ideas and developed story outlines before each pitching an original full episode idea to the show's Executive Producer.

After a further one to one with the development team, writers Eva Edo and Tom Smith were chosen to work with senior members of the production team to develop their pitch into a finished shadow script from treatment stage to full scene by scene and then to final draft.

” I learnt so much, from working to real world deadlines (as if we were preparing to shoot the episode), to the challenges of having a story of resistance.”

Tom Smith, writer

6

Writers attended workshop

2

Paid script opportunities

Across all our platforms and all our scripted genres, we discover, develop and champion new and experienced writing talent across the whole of the UK. With opportunities from shadow writing schemes to career mentoring and development labs, we search for new talent and support the growth of established writers.

BBC Writers' Open Call is a cornerstone of our writer discovery efforts, with 5,725 original scripts submitted in December 2024, and up to 100 writers selected annually for our scripted and Voices development programmes. The BBC Writers Pilot programme nurtures exceptional screenwriting talent by pairing up to 12 writers or writing duos with top production companies every two years. Writers receive paid commissions to create pilot scripts, working with industry professionals to develop groundbreaking TV dramas.

In comedy, the annual Comedy Collective and this year's Comedy Sitcom Project provide sought after opportunities to develop off-screen comedy writing talent, whilst BBC Writers and Drama commissioning partnered with the Leeds Playhouse and Rollem Productions on the Kay Mellor Fellowship, which offered a year-long paid opportunity for a writer based in Yorkshire and the Humber to write an original stage play and develop it into a TV pitch. The winner also receives a place on a BBC Writers Voices development programme.

Drama also collaborated with Film Nation and North East Screen to find and develop new writers based in the North East, which included a two-day writer workshop for local talent.

This year the annual BBC National Short Story Award celebrating short fiction will return for its 25th year, with a £15,000 prize and shortlisted entries broadcast on Radio 4.

10

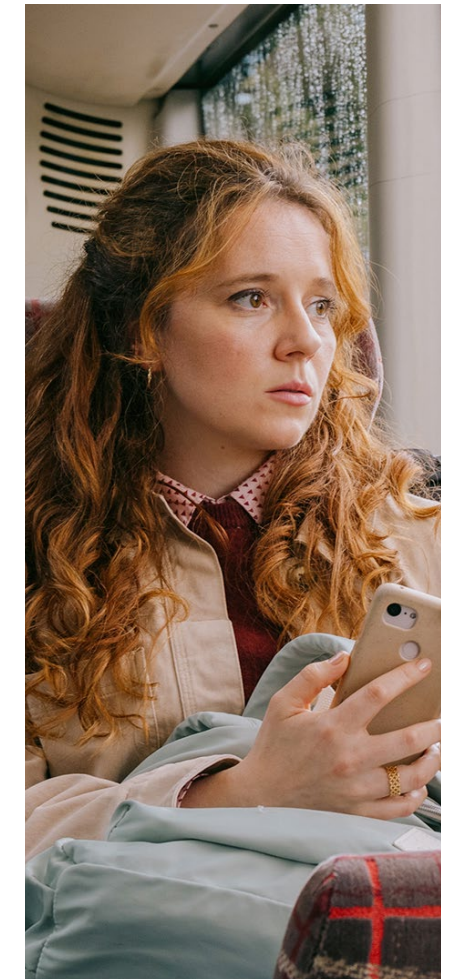
BBC Writers schemes

74%

BBC Writers schemes in the Nations and English regions

116

Writers supported via BBC Writers schemes



Left: The Dumping Ground, BBC Studios, CBBC
Right: Float, Black Camel Pictures, BBC Scotland

Supporting on-air creatives

We help on-screen and on-air creatives to find their way into the industry, offering access and mentorship across video and audio, with a broad offer including breakthrough moments for new on-screen comedians and podcasters.



This year BBC Creator Lab and TikTok launched a ground-breaking opportunity with BBC Sport. New creators were invited to apply to take part in a challenge series, with the winner becoming a contributor on BBC Sport. Production companies were invited to pitch for the opportunity to produce a digital series about the search.

350 new creators applied to take part, and 12 were selected to compete in a variety of challenges to test their abilities as experts in sport punditry, with the ultimate goal of becoming a BBC Sport contributor and appearing on shows including *Football Focus*, *Final Score* and *5 Live Sport*.

Our podcast accelerator programme BBC Sounds Audiolab runs for seven to eight months each year, developing the next generation of podcast talent and offering funding, training, mentoring, production expertise and promotion on release.

Annual comedy search The BBC New Comedy Awards saw over a thousand people apply this year, with budding comedy superstars selected from six regional heats televised weekly on BBC Three. *The Grand Final*, filmed at the iconic Alexandra Theatre in Birmingham, aired on BBC One and featured a performance by previous winner Joe Kent-Walters as Frankie Monroe.

For new and emerging actors BBC Audio Drama runs the annual Carlton Hobbs Bursary and BBC Norman Beaton Fellowship to help kick-start the next generation of on-air performers, and we work with BBC Studios and other partners to run CDS workshops around the country for new acting talent from underrepresented groups.

30

Performers appeared in
The New Comedy Awards

12

Creator Lab participants

Left: The BBC New Comedy Awards,
Phil McIntyre TV, BBC One/BBC Three

CASE STUDY

New voices in BBC Sport

This year the BBC Sport New Voices initiative returned, which aims to find the next generation of sports commentators. They received over 1,100 applications and two people were chosen to take part in a development programme to improve their skills and gain vital experience.

BBC Sport also worked in partnership with the Black Collective of Media in Sport (BCOMS) Media Academy to support around 25 new individuals to break into sports production and journalism.

Former participant Moey Lanez, has already gained valuable experience, freelancing with the BBC's *Stumped* podcast and working as a journalism researcher for BBC Sport, pitching stories and assisting with live broadcasts. The scheme, now in its fourth year, has helped to launch the careers of many people in BBC Sport and across the sports media.

» The openings it has provided in the sports industry has been unparalleled, and the programme's focus on diversity and inclusion has reinforced the importance of representation in sports media."

Moey Lanez

28

New sports journalists
supported

Supporting musicians

The BBC has an unrivalled tradition of helping musicians get their first break, find support from experts, and gain exposure through national broadcast channels and events, with talent schemes and entry points into content covering everything from pop, classical and musical specialisms including Folk, Brass and Jazz.

353

Musicians in the BBC's orchestras
and performing groups

349k+

Artists featured on BBC
Introducing since launch

Right: BBC Young Musician 2024, BBC Studios Wales, BBC Two
Below: MRCY, BBC Introducing featured artist



CASE STUDY

MRCY

Through BBC Introducing we have developed the artist MRCY, who first uploaded their original brand of modern soul music to Introducing in February 2024.

MRCY were quickly selected as BBC Introducing's 'Featured Artist' on Introducing in London in May.

A BBC and PRS Foundation partnership saw the duo perform at the Netherlands' Eurosonic Festival 2025 and excitingly, this soulful duo will be playing the BBC Introducing stage at Glastonbury 2025.



This year BBC Introducing turned 18. The initiative has helped boost the careers of hundreds of aspiring artists across the UK including Florence and the Machine, Ed Sheeran, Ellie Goulding, Becky Hill, George Ezra, and Jack Garratt. This year, Bottle Rockets were announced as BBC Introducing's Scottish Act of the Year, and as part of their win the alternative rock band played a coveted slot at Scotland's largest music festival, TRNSMT.

In classical music, BBC Open Music brings musicians and trainees together to develop skills and explore collaborations around BBC orchestral and classical music. In 2024, they worked with 30 trainees on a range of output including the *BBC Introducing Prom* held in the Glasshouse Gateshead.

We are also proud to be the lead partner of The Ulster Orchestra, who perform for the BBC Radio 3 invitational concert series at the Ulster Hall and in front of tens of thousands for the BBC's *Proms in the Park* celebrations each year. An important aspect of the Ulster Orchestra's work across Northern Ireland is its annual touring programme of concerts, which brings live orchestral music to the heart of communities across the region.

Our content also showcased some of the key music moments of 2024, with the BBC's video and audio coverage of Glastonbury attracting over 42 million requests.

Other highlights this year included *BBC Young Jazz Musician of the Year*, *Radio 1Xtra's Hot for 2024* and *Songs of Praise's Gospel Choir of the Year*.

ACROSS THE UK

INSIDE THIS SECTION

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- 25 Our Nations and English regions production quotas
- 26 Strengthening Network TV production in the nations
- 27 Across Scotland
- 28 Across Wales
- 29 Across Northern Ireland
- 30 Across England

61.2%

TV Network spend in the Nations and English regions

22.6%

TV Network spend in the three devolved Nations

£14.4m

Devolved nations commissioning spend qualified against £80m creative diversity criteria

46%

Radio and Music Spend outside London



Right: Smoggie Queens, Hat Trick Productions, BBC Three – RTS North East award-winner

Our Across the UK strategy

In 2024/25, 61.2% of Network TV commissioning spend was from outside London, up from 60.2% last year, which means we continue to achieve our target of over 60% sustainably by 2026.

In TV this year, 60% of Network suppliers were based in the Nations and English regions including 25 new to working with us.

Our Pan-UK co-commissioning strategy continues to produce fantastic content that authentically depicts the lives of all our audiences, with universal themes that appeal to viewers everywhere. 41 of our TV Network commissioners live and work outside London ensuring commissioning and decision making are rooted across the UK.

We have continued to support the development of the creative sector in all the devolved nations, and the North East and the West Midlands across talent, skills and business development working with fantastic partner organisations on content, skills and training, from TRC in Scotland on a huge range of training initiatives, to Screen Agencies in all four Nations – supporting commissioning as well as company development and training for the sector.

In Birmingham, BBC Studios' dramas *Silent Witness*, *Shakespeare and Hathaway, Father Brown* and *Sister Boniface* partnered with the West Midlands Combined Authority to offer 17 training opportunities for local production talent via West Midlands Juniors, with 50 more in the pipeline.

In Radio, 46% of spend was delivered out of London, an increase of 4 percentage points on last year and means that we are on track to meet our target of 50% of Network Radio and Music spend outside of London by 2027/28.

This year of major relocations for BBC Radio included Radio 3 programming relocating to Salford, BBC Asian Network to Birmingham and BBC Radio 4 programming to Salford and Glasgow. We also launched an audio production hub sited across Glasgow, Edinburgh and Belfast. To strengthen the audio supply bases across the UK, we are investing in Audio UK's Audiotrain training programme to help address emerging industry needs and skills gaps.

60%

TV Network and Nations suppliers based in Nations and English regions
2023: 62%

61.2%

Network TV spend in Nations and English regions
2023: 60.2% ▲

66%

BBC Three spend outside London
2023/24: 49% ▲

46%

Radio and Music qualifying spend outside London
2023/24: 44% ▲

Below: *Retreat*, *The Fold* and *104 Films*, BBC Films



CASE STUDY

Retreat

Supporting production in the West Midlands is a strategic priority, and thriller *Retreat*, a BBC Film commission produced by The Fold and 104 Films, allowed us to support the West Midlands sector, with significant representation in the crew and cast. The feature film, which was backed by the BBC, the BFI and the West Midlands Production Fund, and features a predominantly deaf cast, was shot in British Sign Language and is helmed by the UK's leading deaf director Ted Evans.

The production team were 95% local West Midlands crew, including six ScreenSkills funded trainee roles for local off-screen talent and five stepping-up roles funded by the BBC Enabler Fund for crew from the area to move into more senior positions, and in many cases gain their first film credit. It's due to be released later in 2025.

5

BBC Enabler Fund roles

28

ScreenSkills roles

Our Nations and English regions production quotas

This year we met all our Regional Production quotas across Radio and TV, our Network TV hours quota by 67.4% and our Network TV spend quota by 61.2%. In Radio 41% of commissioning spend qualified as out of London, exceeding our quota by 11 percentage points. 47% of Radio commissioning hours were in the Nations and regions.

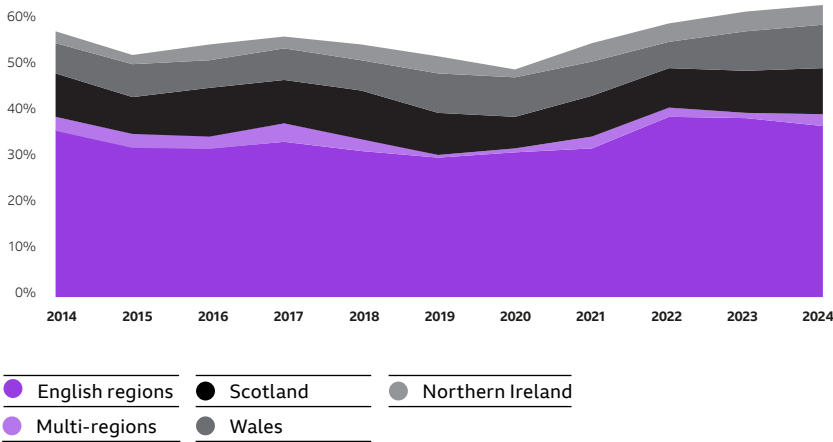
The BBC has been a catalyst for production outside of London and spends more than any other broadcaster on programming made in the Nations and English regions. We want every programme we commission to make a significant, positive contribution to the location in which it is made, both in employment opportunities and production spend.

This year we are sharing additional information about how we have delivered our Ofcom Regional Production commitments to provide greater transparency about our performance and strategy to the sector and our partners.

As part of BBC Radio’s Across the UK programme, our moves and new music streams created new opportunities for audio producers including new commissions in Birmingham with Asian Network’s relocation, alongside new commitments to ensure on-air stories authentically reflect UK audiences.

Spend by Nation	Quota	2024	Hours by Nation	Quota	2024
Scotland	8%	9.7%	Scotland	8%	11.2%
Wales	5%	8.8%	Wales	5%	10.7%
Northern Ireland	3%	4.0%	Northern Ireland	3%	3.1%
English regions	30%	36.0%	English regions	30%	42.0%
Multi-region		2.5%	Multi-region		0.4%
Total	50%	61.2%	Total	50%	67.4%

YEARLY TV SPEND TREND BY NATIONS/ENGLISH REGIONS



61.2%

Network TV spend qualified as regional productions (quota 50%)
2023: 60.2% ▲

67.4%

Network TV hours qualified as regional productions (quota 50%)
2023: 68.7% ▼

41%

Radio commissioning spend qualified as out of London (quota 30%)
2023/24: 39% ▲

47%

Radio commissioning hours qualified as out of London
2023/24: 35% ▲

Below: Blue Lights, Two Cities TV, BBC One – BAFTA, BANFF and Broadcast award-winner



CASE STUDY

Blue lights

Belfast-based police drama *Blue Lights* co-created and written by former investigative journalists Declan Lawn and Adam Patterson, and set in the city where they live.

The first two series have made a significant contribution to the local economy. Over 80% of the production budget was spent within Northern Ireland. On average it has employed 59

cast of which 83% are either born in or a resident of Northern Ireland, and 246 crew over 87% of which were local.

We estimate that the programme will have generated over £20 million in Gross Value Added for Northern Ireland through employment and spending in the supply chain. This in turn will have supported the equivalent of about 150 FTE opportunities in the local economy.

Strengthening Network TV production in the Nations

Our ambition in the Nations and English regions is to support talent development and strengthen regional production in the UK. This year we introduced some new measures which build on our existing commissioning processes to strengthen delivery of this strategy.

Going forward we are aiming for all regional programming to qualify on at least two of the Ofcom criteria in the Nations and English regions, therefore reducing the volume of productions that qualify solely on the base of the producer. As part of the commission we will be requiring producers to provide more information about how the programme will qualify to ensure the right balance between the programme editorial and local employment and spend opportunities. We're introducing additional checks on qualification of programmes both at the point of agreeing the commissioning specification and throughout the production process to ensure plans are being delivered, and we're increasing our reporting on qualification to provide further transparency on delivery of our commitments.

In Scotland in 2024, the overall volume of titles is similar to the previous year. Sixty-two programmes met at least two Ofcom criteria in Scotland, with ten qualifying in Scotland on base alone. The overall hours reduced in 2024 with the allocation of the snooker to Wales. 69% of the hours qualify on at least two Ofcom criteria in Scotland. We exceeded our hours commitment at 11.2% and exceeded our spend commitment at 9.7%. Some examples of titles qualifying on all three Ofcom criteria in Scotland are *Highland Cops* from Firecrest Films, *Beechgrove Garden* from

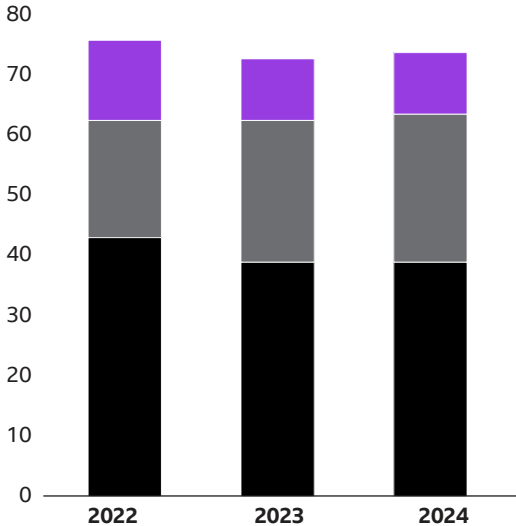
Tern and *The Travelling Auctioneers* from STV Productions.

In Wales the overall volume of titles is down slightly on the previous year. Thirty-six programmes met at least two Ofcom criteria in Wales, with seven qualifying on base alone in Wales. The overall hours increase in 2024 with the allocation of the snooker to Wales. Half of the hours qualify on at least two Ofcom criteria in Wales. We exceeded our hours commitment at 10.7% and our spend commitment at 8.8%.

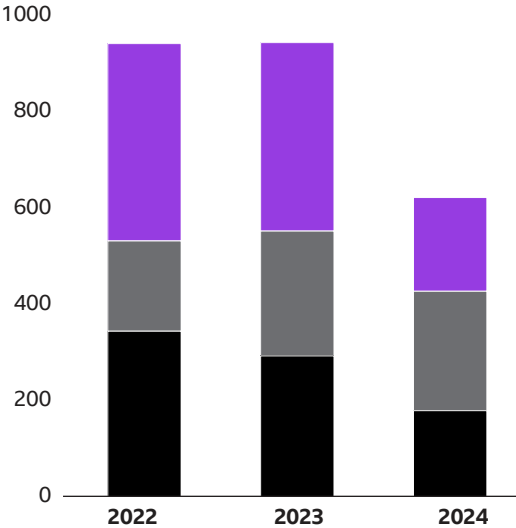
Some examples of titles qualifying on all three Ofcom criteria in Wales are *Mammoth* from BBC Studios, *Doctor Who* from Bad Wolf and *Strictly Amy: Cancer and Me* from Wildflame.

In Northern Ireland the overall volume of titles is similar to the previous year. Twenty-seven programmes met at least two Ofcom criteria in Northern Ireland, with four qualifying on base alone in Northern Ireland. The overall hours are similar to the previous year with 74% meeting at least two Ofcom criteria in Northern Ireland. We achieved our hours commitment at 3.1% and exceeded our spend commitment at 4%. Some examples of titles qualifying on all three Ofcom criteria in Northern Ireland are *Hope Street* from Long Story TV, *Teen Predator/Online Killer* from Double Band Films and *Blue Lights* from Two Cities TV.

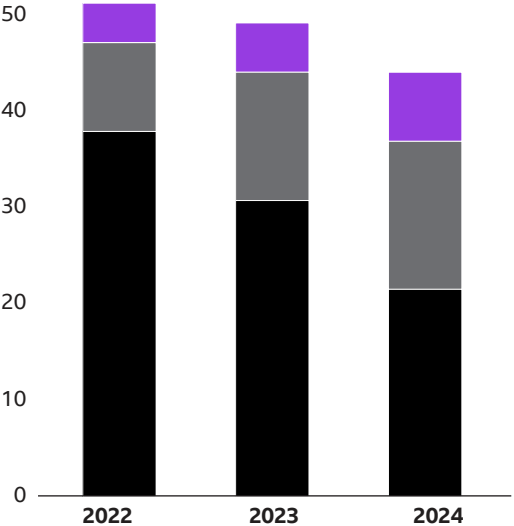
SCOTLAND TITLES



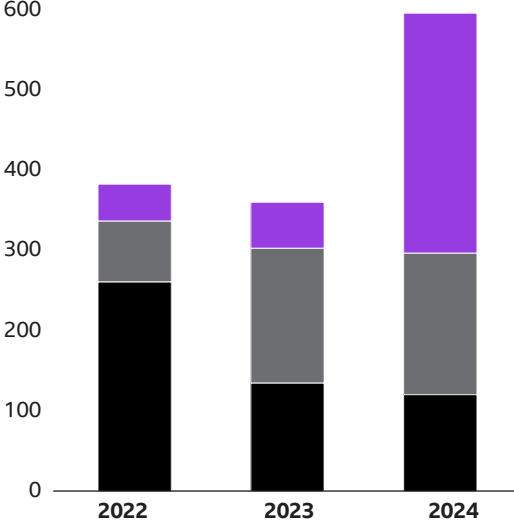
SCOTLAND HOURS



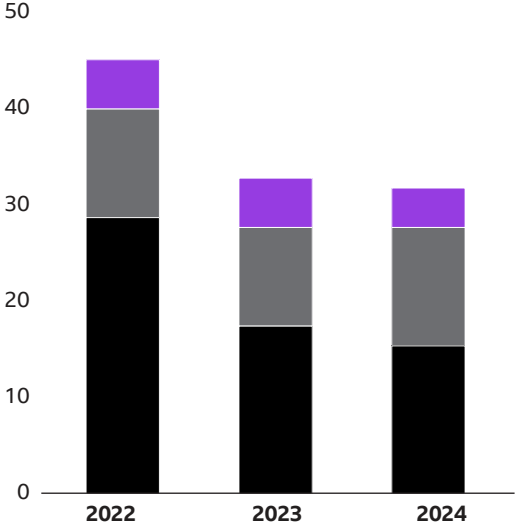
WALES TITLES



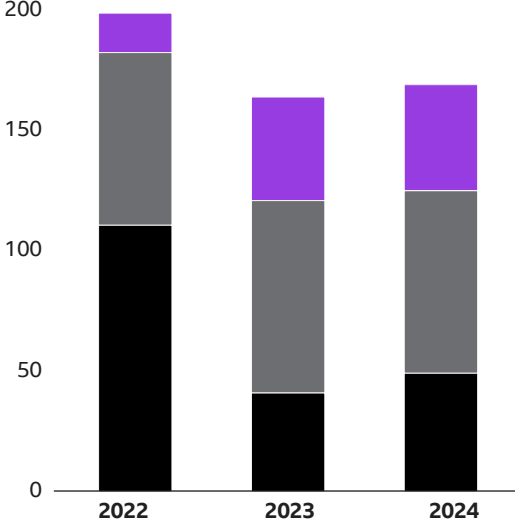
WALES HOURS



NORTHERN IRELAND TITLES



NORTHERN IRELAND HOURS



● All three criteria ● Two criteria ● Base only

Across Scotland

This year, BBC Scotland announced an increase in investment in drama to £95 million over the next three years. Long-running soap *River City* will be decommissioned in 2026 to make way for a greater range of stories from Scotland and made in Scotland for a UK-wide audience. As a start, three new titles were announced – *Counsels*, *Grams* and *The Young Team* and the return of *Shetland* and *Vigil* was confirmed along with new commission *Mint*.

Successful co-commissions this year included *Only Child*, *Murder Trial* and *Dinosaur*, all of which will return next year.

Other opportunities targeted specifically at suppliers based in Scotland included a sitcom pilot opportunity, a BBC Scotland comedy podcast pilot, a co-commissioning opportunity with BBC Daytime, Scotland factual series opportunity and a Gaelic-language digital-first opportunity for short-form series across scripted and unscripted, designed for BBC iPlayer and YouTube.

Successful podcasts included the award-winner *Who Killed Emma?* and *Trumped*, made by The Big Light, both of which resulted in more than a million downloads on Sounds. *Inside Murder Trial*, a companion podcast to the TV series, received more than 1.3 million plays.

Comedy series *Dinosaur* is an example of our approach to supporting emerging writers and directors. Director Niamh McKeown had previous opportunities through BBC Scotland's iPlayer first strategy and co-creator Ashley Storrie, who won a BAFTA Scotland for her writing on *Dinosaur* with Matilda Curtis, was a regular contributor to our talent development pipeline *Short Stuff*.

We developed a diverse range of off-screen talent through digital including a second series of *Float*, comedy short *Cable Tied* and female comedy sketch show duo Stevens & McCarthy.

Other production training for Scottish off-screen talent was provided on Network co-commissions *Surgeons* and *Granite Harbour*, and on BBC Scotland commission *Paramedics on Scene*.

30%

Non-Network TV programme hours made by qualifying independent producers (target 25%)

100%

TV Nations development spend on independent production companies

20

Network-Nations TV co-commissions

36

Independent TV production companies in Scotland supported by Network

9%

Audio commissioning hours indies

CASE STUDY

Co-commissioning sitcom pilot

The Scotland sitcom pilot opportunity, supported by BBC Comedy, BBC Scotland, and Screen Scotland, returned this year to champion Scottish comedy voices on and off-screen.

The initiative received 48 pitches, including submissions from ten new independent companies and 20 new writers, five of whom were from underrepresented groups. The response was so strong it resulted in one script being funded and several others being taken into funded development.

Pub based sitcom *Tapped*, written by Stephen Buchanan, directed by Niamh McKeown and produced by Owen Bell, received a full pilot commission. Trainee positions were offered across the production including camera, location, costume and make-up teams.

Last year a similar opportunity resulted in *Only Child* from Happy Tramp North being commissioned as a pilot. *Only Child* was then commissioned as a BBC One series broadcast this year, with series two currently in production.

Below: *Only Child*, *Happy Tramp North*, BBC One/BBC Scotland



Across Wales

This year, titles including *Lost Boys and Fairies*, and *The One That Got Away* contributed to BBC Cymru Wales’ drama ambitions. Factual highlights included co-commissions *Hunting Mr Nice: The Cannabis Kingpin* and *Helmand: A Frontline Story* and *Gavin & Stacey: What’s Occurred* was BBC Cymru Wales’ most watched documentary on record.

Our comedy development pipeline continues to bear fruit with Network co-commissions *Mammoth*, and *The Golden Cobra* series 2. We also funded the Trios comedy pilot which focusses on pairing emerging female writers based in Wales with a Welsh indie for a new pilot script commission. All the writers are from working-class backgrounds, two are neurodiverse and the pilot will also be directed by an alumni from the BBC Comedy Collective.

We supported the development of on and off-screen creatives with training opportunities including *It’s My Shout* and *New Voices*.

Our partnership with Creative Wales allowed us to work together supporting scripted and unscripted portrayal as well as developing the creative economy and we once again partnered with the Media Cymru Content Innovation Fund to develop content that engages audiences with the climate crisis. As a result of this, development funding was awarded to Kailash, Carlam, Telesgop and RiotTime Pictures.

44%

Non-Network TV programme hours made by qualifying independent producers (target 25%)

98%

TV Nations development spend on independent production companies

17

Network-Nations TV co-commissions

15

Independent TV production companies in Wales supported by Network

3.6%

BBC Wales audio commissioning hours indies*

* Radio Wales only



Top: *Helmand: Tour of Duty*, Kailash Films, BBC Two/BBC Wales
Bottom: *Mammoth*, BBC Studios Wales, BBC Two/BBC Wales

CASE STUDY

Script development project

We offered script development commissions to Welsh indies who had expressed an interest in specialising in comedy production in Wales and who were already working with Welsh writers.

Indies Five Acts, Vox, Hartswood, Expectation and Little Wander all received funding to produce a pilot sitcom script, specifically to work with Welsh writing talent.

The majority of writers were at an early stage of their career, with some TV writing credits but yet to receive a full pilot commission. Each pairing is working on a final script, each of which will then be considered for potential co-commissions with Network.

5

indies funded

Across Northern Ireland

BBC NI strengthened and expanded our scripted offering across drama and comedy this year, with a mix of returning favourites, such as *Hope Street* and *The Blame Game*, compelling drama series such as *Crá/Torment* and *Dead & Buried*, and innovative local comedy such as *Chancers* and *How’s She Cuttin’?* Our factual titles included *Teen Predator/Online Killer* and *The Priests: Faith and Fame*.

CASE STUDY

Green Lit

In December 2024, BBC Northern Ireland and Northern Ireland Screen launched Green Lit, a joint scripted development scheme to support emerging writing, production, directing and acting talent from Northern Ireland.

To launch the scheme, BBCNI and NI Screen hosted an online briefing and in-person networking events in Belfast and Derry, to bring together producers and creative talent from across Northern Ireland, with the aim of forging relationships, building networks and discussing potential ideas.

Six companies/writers were selected to receive development funding. Three companies recently commenced production on a short, standalone scripted drama/comedy-drama film. Conker Pictures are working with Matthew McDevitt, whilst Fabel Productions are collaborating with writing duo Michael Patrick and Oisín Kearney. Finally, Fíbin Films NI will produce a script from Shane McNaughton.



53%
Non-Network TV programme hours made by qualifying independent producers (target 25%)

100%
TV Nations development spend on independent production companies

14
Network-Nations TV co-commissions

18
Independent TV production companies in NI supported by Network

10%
Audio commissioning hours indies

This year, BBC Northern Ireland launched Hot House 2 in collaboration with BBC Network and Northern Ireland Screen, a company development opportunity to enhance the unscripted specialist genre. Eight local indies have been selected, and will be working with Network and Northern Ireland commissioning teams across three genres: daytime, documentaries and factual entertainment. In 2024/25 several of the commissions from the first Hot House were broadcast, including *Anna Haugh’s Big Irish Food Tour* from Below the Radar co-commissioned with BBC daytime, and *First Communion* from Walk On Air, both of which have strong portrayal of Northern Irish people and communities at their core.

Our co-commissioning work with Network genres and channels continues to grow from strength to strength, with titles such as *Bombing Brighton: The Plot to Kill Thatcher* (Keo Films), *Funboys* (Mayhay Studios), a scripted comedy co-commission with BBC Comedy, and *Hunting the Online Sex Predators* (Strident Media), with BBC Three.

We have strengthened and expanded our collaboration with Northern Ireland Screen, working on a range of on-screen and off-screen initiatives such as Green Lit, Aim High and CINE. We also partner with NI Screen and Irish broadcaster TG4 on the Amharc and Gealán schemes, which support feature-length, landmark commissions in arts and drama, respectively.



Left: Crá, Fíbin Media and Zoogon, BBC Gaeilge/BBC Northern Ireland
Right: First Communion, Walk on Air Films, BBC Northern Ireland

Across England

This year, titles including *Smoggie Queens*, *Alma's Not Normal*, *This Town*, a third series of *Robson Green's Weekend Escapes*, and Radio 4's *Inside the Riots* and *The City That Stayed at Home* delivered strong portrayal for England, with *Weekend Escapes* playing notably well with audiences in the North East and indexing higher than any other programme in that slot for them.

Our overall strategic focus on priority English regions remained strong across genres. Through our partnership with North East Screen we supported new writers with a BBC Drama/Film Nation collaboration to fund a skilled and experienced development producer based in the region in order to generate and seek out writers and ideas for North East based and qualifying shows.

Our Enabler Fund helped ensure a second year of commissions to produce inserts for Morning Live to three West Midlands and three North East indies: Common Story, Full Fat Studios, Rural Studios, Sea and Sky Pictures, Second Draft, and Wander Films.

We supported the kick-off of Bradford's year as City of Culture by commissioning special content including an edition of *Songs of Praise* from Bradford Cathedral and *Antiques Roadshow* from Lister Park and Cartwright Hall, and to support new off-screen talent from the area Drama *Virdee*, set and filmed in Bradford, saw Magical North Productions partner with Screen Yorkshire, ScreenSkills, The West Yorkshire combined authority and Bradford City Council via Screen Academy Bradford to offer 26 paid shadow placements for local people.

28%

TV programme hours made by
qualifying independent producers*

97

Independent TV production companies
in England supported by Network*

26

Small Indie Fund/Radio Indie Development
Fund companies based in England

42%

Network TV hours from
English regions

* All England



Above: *This Town*, Kudos Film & Television, BBC One – RTS award-winner

CASE STUDY

Smoggie Queens

This year BBC Comedy commissioned and broadcast *Smoggie Queens*, an out and out comedy centred around a gang of friends who are fiercely proud of their North Eastern town of Middlesbrough and their small pocket of the LGBTQ+ community.

The six-part series was produced by Hat Trick Productions for BBC Three and BBC iPlayer.

It was written by Middlesbrough native, Phil Dunning, and made with additional funding support from North East Screen, and allowed 19 stepping up and trainee positions, including step up positions as Unit Manger and Junior Costume Standby, and no fewer than five sound trainees amongst other trainee positions. All the positions went to locally based talent.

The production qualified against our £80 million creative diversity commitment with authentic representation on and off screen. With three BAFTA nominations for Phil Dunning, the production delivered fantastic North East portrayal, and has been signed off for a second series.

SUSTAINABILITY

INSIDE THIS SECTION

- 32 Sustainable productions
- 33 Sustainability and the environment on-air

99%

TV productions albert certified

700+

TV productions albert certified

72%

Radio hours EcoAudio certified

Right: Randy Feltface's
Destruction Manual,
Pozzitive, Radio 4



Sustainable productions

In 2025 the BBC published its first Net Zero Transition Plan, detailing how we intend to become a Net Zero organisation by 2050 and underlining our commitment to meeting stringent environmental targets.

We aim to significantly reduce carbon emissions from the shows we commission by focusing on energy and travel emissions, encouraging producers to achieve substantial carbon cuts by using clean power, reducing travel, and opting for lower carbon catering.

We now ask productions to connect to the mains grid wherever possible, ideally supplied by 100% renewable sources, and to prioritise battery or hybrid options for temporary power.


We stepped up our support for scripted TV this year, with all drama productions now getting tailored advice. We trialed Equity's Green Rider on *Strike: Ink Black Heart*, *Wolf Hall: The Mirror and the Light* and the pilot for *Smoggie Queens* with a focus on engaging cast as well as production teams in reducing emissions on set. Key cast members actively encouraged their peers to join them in initiatives such as car sharing, three-way trailers and lower carbon menus. *Strike* saw a 44% reduction in its series-on-series emissions. We also funded sustainability consultancy support for *Doctor Who* which resulted in the production trialling low-carbon initiatives including switching road to rail journeys, flight reductions and switching from diesel to Hydrogenated Vegetable Oil (HVO). As a result a 19% reduction in emissions was achieved from series 14 to series 15.

The team behind *Radio 1's Big Weekend* in Luton focused on cutting emissions through the integration of solar power, battery storage and second life batteries, and the removal of fossil fuels like diesel. They reduced emissions from the previous year's event by over 16% and created a foundation for further emission reduction with future events.

We also updated the commissioning specification to reflect that we expect returning series will endeavour to deliver with a lower carbon footprint than previous series.

Completion of an albert footprint and Carbon Action Plan for our productions continued to rise across our television content. In the last year, we increased the number of in-house productions EcoAudio certified, our audio sustainability certification, across all our networks, live events and performing groups. We also ran a pilot with indie productions and a re-engineering of the process to simplify the approach and enhance sustainability practices within the BBC and the wider sector.

99%

TV productions albert certified*
2023/24: 97% 

72%

Hours of Radio content
EcoAudio certified

* Projected completion rate, including confirmed and pending certification across Nations and Network productions

CASE STUDY

The Cleaner

The production team on the third season of Greg Davies' black comedy *The Cleaner* made by Studio Hamburg UK fully embraced clean tech and renewable energy, opting for hybrid generators at unit base and on location. Hybrid Generators consist of part lithium battery, part conventional generator and were responsible for a significant drop in CO₂ emissions.

They also reduced energy emissions by using LED lighting, instagrids and astera fixtures (portable lighting batteries), rechargeable batteries for camera and sound departments and renewable grid energy where available when shooting at a number of key locations. Production also booked eco-friendly accommodation using certified green energy, which saw a 36% reduction in accommodation emissions from series two.

BBC Content's sustainability team supported the production from the initial greenlight meeting with the commissioning and business leads, where sustainability is now part of the conversation for every scripted project, and throughout the production process – providing advice on decarbonisation and accurate data collection for albert. Series three total emissions were down 43% compared to series two.

43%

Reduction in emissions

Below: *The Cleaner*, Studio Hamburg UK, BBC One



Sustainability and the environment on-air

The BBC is the first-choice destination for content on environmental topics in the UK that is relatable and reliable, 33% higher than any other media provider. Across our platforms we are committed to informing and educating audiences about how our planet is changing and what it means for us.

Right: *The Year We Lost the Climate*,
True Thought Productions, Radio 4
Below: *Sherwood*, House Productions, BBC One

CASE STUDY

Sherwood

The second series of drama *Sherwood*, written by James Graham and produced by House Productions, provided a masterclass on authentic and relevant inclusion of climate themes.

Set in an ex-mining community, local debate about the potential to re-open mines in the face of an energy security crunch forms a backdrop to events. Emotions run high as different visions of the future – and different business interests – compete. But scenes are always rooted in human character and motivation, such as when Franklin Warner and Rory Sparrow, the sons of the powerful local businessman and local farmer-come-crime boss, negotiate over installing solar panels in fields.

The energy transition provides a vehicle to explore the real substance of the scene: each's ambition to better themselves and escape from the dominance of their fathers.



This year, as part of delivering our commitment to the Climate Content Pledge, we began working with other UK broadcasters and BAFTA albert to measure how environmental themes and actions appear in our programmes on-screen. The data will paint a rich picture of the climate related content that is engaging audiences.

We also ran our annual BBC Academy Climate Creatives conference with sessions about climate storytelling hosted by BBC Commissioners, including guests from other broadcasters as well as provocations from experts and thought leaders.

Highlights on-screen and on-air this year include *Stacey and Joe* from Optomen which integrated into a popular new format the couple's genuine passion for nature. In *Natural History*, the first episode of hit series *Asia* was the second most watched single factual episode on UK TV and conservation stories were woven throughout the series, with the final devoted to the topic.

Barra's Return of the Wild from BBC Northern Ireland and *Back from the Brink* from BBC Scotland charted how committed individuals and communities are bringing species 'back from the brink' across the continent.

On BBC Sounds, *Randy Feltface's Destruction Manual* from Pozzitive took a comedic approach to the topic, whilst Radio 4's *The Year We Lost from Climate*, the True Thought, brought a political lens. *Smoke Trail's Buried: The Last Witness* series, on Radio 4, brought their investigative prowess to a compelling witness statement, recorded by film-star Michael Sheen, about toxic chemicals, asking was the witness right?

BBC Introducing, Radios 1, 2, 3 and 6 Music teamed up with the *Tune into Nature Music Prize* to support young unsigned artists whose work demonstrates a true collaboration with nature, with shortlisted pieces featured across BBC output.



LOOKING AHEAD AND APPENDIX

INSIDE THIS SECTION

35 Looking ahead

36 Appendix data

Right: Crongton, New Pictures, BBC Three

BBC Commissioning Report 2024/25



Looking ahead

In 2025/26 we will continue to drive change in all our strategic priorities: strengthening production across the UK by increasing the impact of production spend and investment in production talent, continuing to focus on sustainability in our supply chain by reducing energy and travel emissions, and fully embedding our Creative Diversity Commitments and Inclusive Production Principles into every commission to ensure productions are accessible and inclusive for all. As part of the Culture Review, we will also be looking at how we can further strengthen respect at work on our productions.

In sustainability, we will be strengthening our plans to decarbonise production across TV and Radio, and continue to deliver on our commitment to the industry-wide Climate Content Pledge.

We will be introducing a new Commissioning Framework in Audio, which will reflect changes in our commissioning in response to the changes in the audio landscape since the current framework was introduced in 2017.

We will be increasing the impact of our Inclusive Production Principles with training, support and resources to ensure that productions are equipped to deliver on these principles, and we will be formalising these with Ofcom.

We are also aligning the Radio creative diversity data and reporting with TV to give greater transparency and accountability, as well as using our new

Audio Diversity Development fund to support diversity and representation both on and off-air, again aligning with the great success we've had with the Diversity Development Fund in TV.

We will continue to work with external partners to establish more robust ways to support diversity and inclusion in the industry and look forward to working on titles across all genres, ensuring diverse and authentic representation both on and off-air.

Alongside supporting authentic representation on and off air, we will continue to work with external partners, including the Creative Industries Independent Standards Authority (CIISA), to support a safe and inclusive environment for everyone working on our productions.

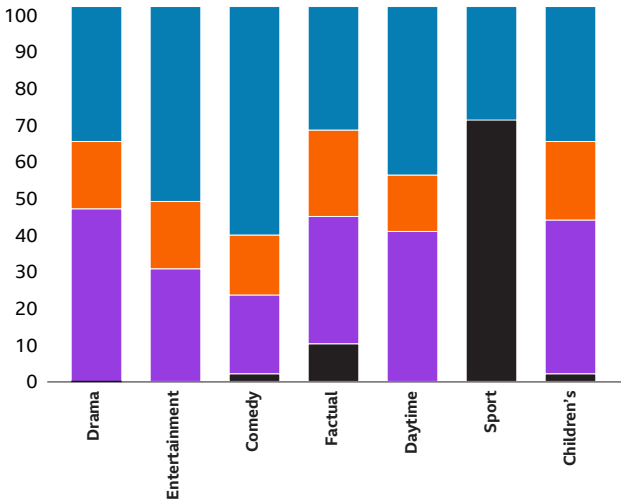


Left: Death in Paradise, Red Planet Pictures, BBC One
Right: The City That Stayed at Home, BBC Audio Bristol, Radio 4

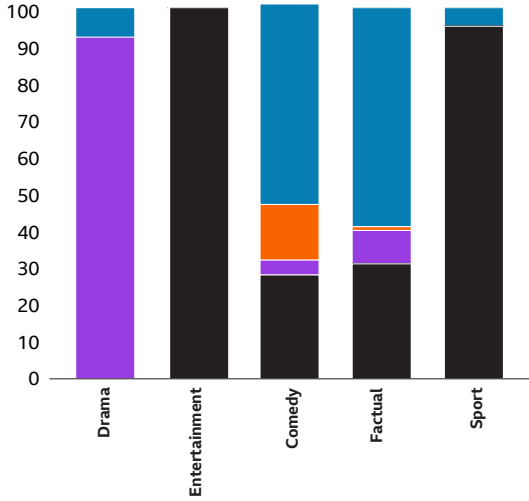


Appendix

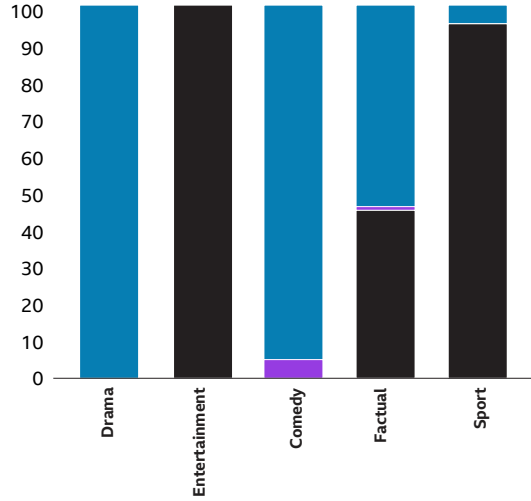
TV LEVELS OF BUSINESS BY GENRE HOURS



SCOTLAND LEVELS OF BUSINESS BY GENRE HOURS



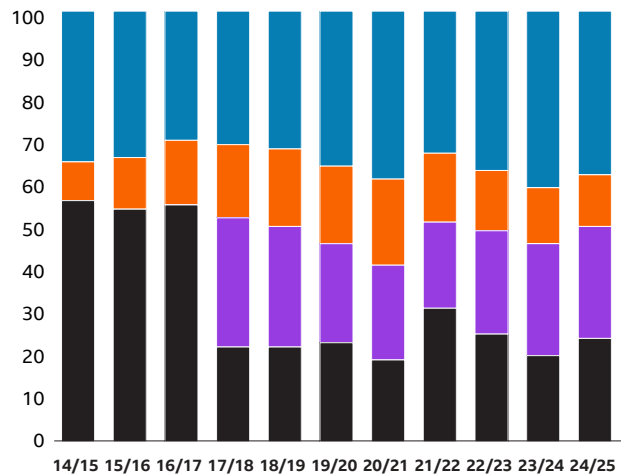
NI LEVELS OF BUSINESS BY GENRE HOURS



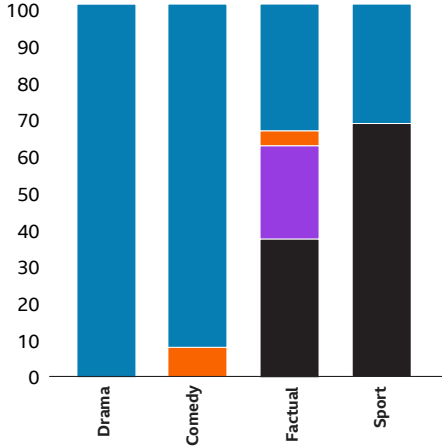
TOP TEN INDIES BY HOURS

- 1 Sunset & Vine Productions Limited
- 2 IMG Media Limited
- 3 Cactus TV Limited
- 4 Remarkable Television
- 5 Whisper Films Limited
- 6 Naked Television Limited
- 7 Lion Television Limited
- 8 Shine TV Limited
- 9 STV Productions Limited
- 10 Mentorn Media Limited

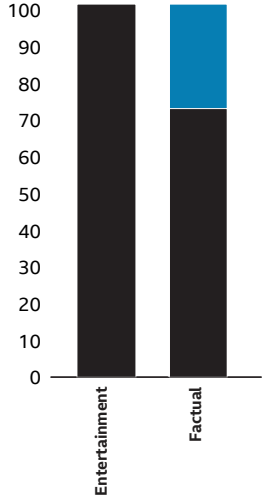
TV LEVELS OF BUSINESS TREND BY HOURS



WALES LEVELS OF BUSINESS BY GENRE HOURS



ENGLAND LEVELS OF BUSINESS BY GENRE HOURS



TOP TEN INDIES BY SPEND

- 1 Studio Lambert Limited
- 2 Hungry Bear Media
- 3 Wall to Wall Media Limited
- 4 Naked Television Limited
- 5 Bad Wolf Limited
- 6 Big Talk Productions
- 7 Red Planet Pictures Limited
- 8 Neal Street Productions Limited
- 9 Euston Films
- 10 Hat Trick Productions

Key

QI	NQI
BBC Studios	BBC PSB

Appendix continued

Creative Diversity Commitment and qualifying criteria

We are investing a minimum of £80 million annually from our existing TV and radio budget in content that meets our diversity criteria.

To qualify, programmes must meet at least two of the following three criteria

1. ON-SCREEN REPRESENTATION

Programmes that reflect stories and audiences across protected characteristics and social class, meeting at least two of the following:

- Landmark portrayal: A title must have an underrepresented storyline or subject matter front and centre of the content and narrative. All protected characteristics.
- Incidental portrayal: Inclusion of underrepresented groups without making identity the focal point.
- On-air leads: lead roles (actors/presenters) filled by people from underrepresented groups.

2. DIVERSE PRODUCTION LEADERSHIP

At least two senior decision-makers must be from underrepresented groups.

3. DIVERSE COMPANY LEADERSHIP

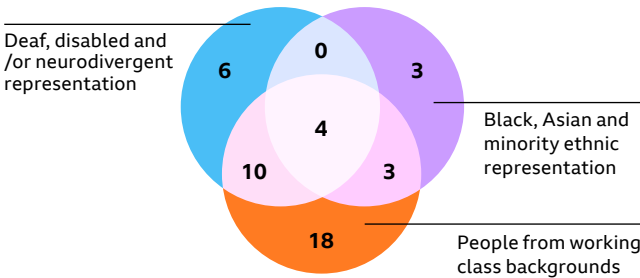
Independent production companies must have at least two leaders from underrepresented groups.

Underrepresented groups

Black, Asian and minority ethnic, deaf, disabled and/or neurodivergent and people from working class backgrounds.

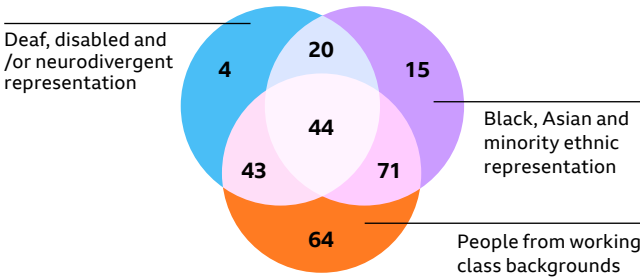
COMPANY LEADERSHIP FROM UNDERREPRESENTED GROUPS

To qualify, independent production companies we work with must have at least two individuals in leadership roles from the three underrepresented groups; Black, Asian and minority ethnic, deaf, disabled and/or neurodivergent, and working class backgrounds.



PRODUCTION LEADERSHIP FROM UNDERREPRESENTED GROUPS

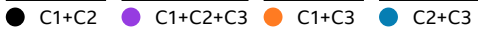
To qualify, productions must have at least two individuals in senior decision-making roles from one of three underrepresented groups: Black, Asian and minority ethnic, deaf, disabled and/or neurodivergent, and working-class backgrounds.



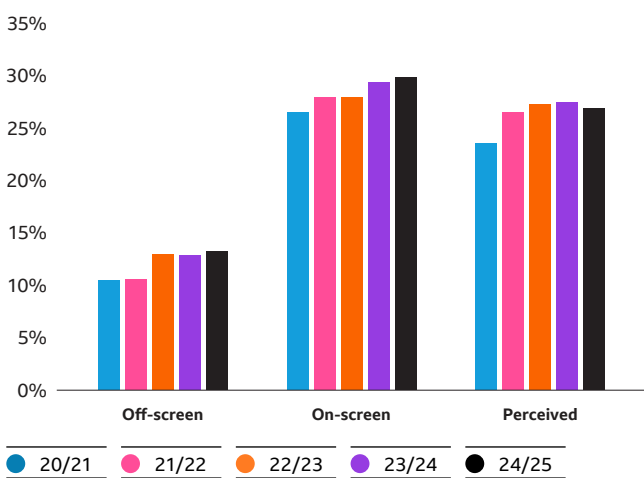
QUALIFYING SPEND AGAINST OUR CREATIVE DIVERSITY CRITERIA – TV



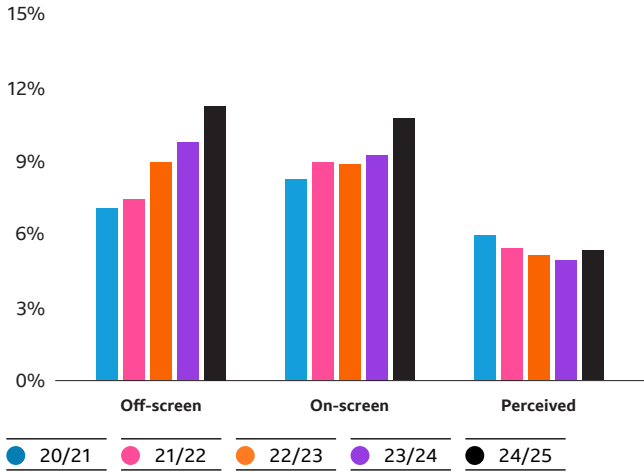
Cost per qualifying criteria



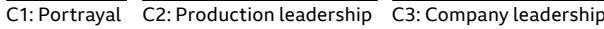
BLACK, ASIAN AND MINORITY ETHNIC REPRESENTATION – DIAMOND DATA



DISABLED REPRESENTATION - DIAMOND DATA



Key





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