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BBC Commissioning Supply Report 2022/23

AT THE HEART OF BRITISH CREATIVITY



This year has been a year of creative excellence, in which we won more than 150 awards across TV and Radio. We are so proud of the suppliers, talent and partners we work with in delivering such an incredible range of brilliant output for our audiences – which has kept us as the UK's number one brand for media.

From the thrills of the Women's European Football Championships; the stunning finale of *Happy Valley* and the launch of new hit *The Traitors*; from the heroics of *Supertato* to the unique experience of our live events, including the return of the BBC Proms and Radio 1's Big Weekend in Coventry – the distinctiveness and quality of our programming was exceptional.

And of course, last September we came together for the state funeral of Her Majesty Elizabeth II, with 32.5 million people in the UK tuning in to the BBC.

This year we also continued to drive our ambitions across the UK, significantly growing our TV commissioning spend in the Nations and English regions, now at nearly 60%. A number of Radio

moves also strengthened our audio bases, including a new home for *Science* in Cardiff and the start of BBC Asian Network's relocation to Birmingham. Our pan-BBC strategy, which sees £700 million additional spend outside of London by 2027/28, is expected to result in 4,750 new creative businesses and 45,000 additional jobs in the Nations and English regions.*

Emerging from the pandemic, the creative industries are facing challenges, with record inflation levels, pressures of skills shortages and reductions in opportunities across the sector. We will focus our efforts this year on supporting brilliant talent and programme makers through this period, and continue to create outstanding British content for BBC audiences.

Thank you to all of those who have contributed so much to the BBC's success this year.

Charlotte Moore
BBC Chief Content Officer

* PWC report: 'The role of the BBC in creative clusters. November 2022'

Welcome to the BBC Commissioning Supply Report 2022/23

Cover:
Happy Valley, Lookout Point,
BBC One

Below:
The Traitors, Studio Lambert,
BBC One, Bafta and RTS
award-winner

Introduction

1 Working with suppliers

2 Developing talent

3 Across the UK

Looking ahead and appendix



What we've achieved in 2022/23

We commissioned more original TV content in this year than the year before – over £1.6 billion. In Network Radio we originated more than 68,000 hours of new content across the year, and we exceeded our December 2022 target to open up at least 60% of Radio's eligible hours to competition.

Partnership is at the heart of our strategy and, working with a number of brilliant organisations, we have invested in supporting talent and skills from entry level training to bring people into the industry, to growing the next wave of development talent in entertainment, developing writers in scripted and driving pan-broadcaster initiatives to ensure our industry is accessible to all.

We have also supported production companies through growth funding and mentoring, all of which delivered strong outcomes – with more than £1 million of investment going to small companies through our TV Small Indie Fund and Radio Indie Development Fund. 80% of the companies in both funds are based in the Nations and English regions.

This year we met or exceeded all of our supply quotas – including all our targets for out of London production, qualifying indie hours and contestability commitments. Building on this strong performance and focusing on the growth and sustainability of our creative ecologies across the UK will be a priority for the year ahead.

Value for all

£1.6 bn+

Original TV content

28 k hrs

Original TV content

351

TV independent production companies

166

Radio independent production companies

Working across the UK

58%

Network TV commissioning spend outside London

55%

TV producers in the Nations and English regions

79%

TV Small Indie Fund companies out of London

36%

Network Radio spend outside London

Investing in our industry

£61 m

TV commissioning spend on diverse content

65

New TV producers commissioned

40+

TV talent schemes

258

TV companies in funded ideas development

1 WORKING WITH SUPPLIERS

This year we have again commissioned more TV and radio producers than any other broadcaster. We want to commission our content from as wide a range of suppliers as possible so that we deliver real diversity of story and voice with content from across the UK, which also underlines our commitment to supporting the creative industries outside London. We recognise the importance of supporting company growth, with 80% of the companies on TV's Small Indie Fund and Radio's Indie Development Fund based in the Nations and English regions.

351

TV producers
commissioned

166

Radio suppliers
commissioned

65

New TV producers

52%

Small Indie Fund
companies diverse-led

Right:
The Real Mo Farah, Atomized
Studios, BBC One, Bafta and
Broadcast award-winner



TV companies and ideas

Ideas development

We've put 258 companies into paid development, working with producers to take an idea from pitch to commission. All genres have dedicated development funds to allow them to work with producers to develop promising ideas into commissions.

258

Companies in funded ideas development*
2021: 288 ▼

5%

BBC Studios
2021: 8% ▼

95%

Indies
2021: 92% ▲

Our suppliers

This year we commissioned content from more producers than last year. We worked with 351 suppliers, of which 65 were producers we hadn't worked with previously, growing new relationships and finding the best ideas from all suppliers.

351

Indies
2021: 334 ▲

65

New indies
2021: 59 ▲



Freddie Flintoff's Field of Dreams, South Shore Productions, BBC One

Independent production quota

We exceeded the independent production quota by 8%, with 33% of our productions made by qualifying independent companies, an increase on last year. We exceeded our quota on BBC Two by 16%, and on BBC One by 4%.

33%

Productions made by qualifying independent companies
2021: 31% ▲

29%

Programme hours on BBC One made by qualifying producers
2021: 27% ▲

41%

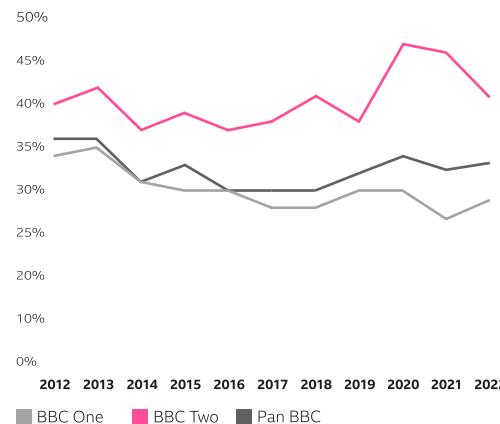
Programme hours on BBC Two made by qualifying producers
2021: 46% ▼

*Includes Children's



Mobility, Tiger Aspect, BBC Three

Independent production quota



CASE STUDY

COMEDY SHORT FILMS AND CHARACTER DEVELOPMENT OPPORTUNITIES

We launched two ongoing opportunities in comedy for short films and character developments. Character developments were about taking first steps into development with the BBC, looking for ideas that allowed talent to experiment and create memorable comedy characters. They were not intended for broadcast, to allow producers creative freedom to develop as widely as possible.

The short films were a space to showcase original and experimental work from both new and established creatives. We wanted to give writers, producers and directors an opportunity to bring their comedy ideas to life and be showcased on iPlayer and BBC Three.

In this year the comedy team commissioned five character developments from companies based in the Nations and English regions and of the 11 short films they've commissioned so far, three have come from producers based outside London.

9

Character development commissions

11

Short film commissions

Creating opportunities in TV

Our TV teams commission throughout the year, briefing out their genre plans and updating suppliers on their needs. Alongside this rolling commissioning model, we also brief out targeted opportunities for specific areas of our slate or content open to pitches from specific parts of the sector.

This year these have included our Eurovision coverage, a volume daytime opportunity Coast to Coast Food Festival, and opportunities for education content. This complements our ongoing contestability target.

Mix of suppliers

50%

Network hours indies
2021: 48% ▲

50%

Network hours BBC producers
(BBC Studios and Public Service)
2021: 52% ▼

Speed of response

Our speed of decision making on active ideas* increased by 12% this year.

97%

Final decision in 20 weeks
2022: 85% ▲

* Active ideas are ideas where a decision is possible. Ideas are classed as inactive when they are stalled waiting for confirmation of component elements, e.g. access or talent availability.

** See [2018 report](#).

Levels of competition

All programme ideas are treated on merit with decisions made based on consistent criteria** and creative judgement. We have continued to be on track towards meeting our 2027 target to put 100% of our relevant content out to competition. Up to 82% of the children's slate is now contested, and 63% of the overall slate. In Autumn 2022 a competitive production tender was won by Whisper Productions to produce the BBC's coverage of the Women's 6 Nations for the next three years. All matches from the tournament were shown across the BBC for the first time in 2023.

63%

Hours contested
2021: 62% ▲



Jerk, Roughcut Television, BBC Three



CASE STUDY

Eurovision opportunities

This year we launched our Eurovision run up, ready to broadcast in May 2023. The challenges and opportunities were huge, with specific content needs briefed out to the market.

The entertainment commissioning team briefed out an opportunity to deliver the filmed 'postcards' that play before each of the performances of the 37 participating countries, giving the commentators the opportunity to tell their home audiences something about the artist about to perform.

This year with Eurovision taking place in the UK on behalf of Ukraine, we set the companies the challenge of how to represent both countries as well as the artists competing. Windfall Films won the contract for these much anticipated

short-form films which feature in the contest's semi-finals and grand final, and worked on them with a Ukrainian production company.

Another open commissioning brief saw small indie Modest TV commissioned to deliver The Key Handover and Allocation Draw which traditionally marks the start of the Eurovision season. We also commissioned coverage of the turquoise carpet event, a compilation show for iPlayer, and a number of ideas which were pitched through the normal pitching process.

3

Open commissioning briefs



Eurovision postcard, Windfall Films, BBC One

Briefings, communication and resources for TV

Briefings

We held 27 briefings and masterclasses in 2022/23, with events taking place online as well as in person. We continued this hybrid model as we are aware it contributes so much in terms of accessibility for producers, and is more environmentally sustainable. We delivered three large supplier briefing events in this way – one for unscripted, one for drama and one for children's suppliers. They were held in person in London and Salford and also broadcast simultaneously online, so that we were able to invite over 2,200 producers, with over 1,250 attending.

We held 10 masterclasses including a series of sessions on disability and neurodiversity confidence. Our virtual festival Climate Creatives ran for a second time.

27 **5000+**

Briefings and masterclasses

Attendees



Sherwood, House Productions, BBC One, RTS award-winner

Commissioning website

Our commissioning website continued to publish new briefs for all our commissioning genres along with targeted commissioning opportunities and new commissioner video briefs.

18+

New genre briefs published

40+

New commissioning opportunities published

Resources

New resources include a range of information to help producers reduce environmental impact. Our Audiences Portal continued to give producers access to wider insights and data to help support their ideas, with audience research articles and specific information for their shows. We continued to improve our online archive system, and introduced new iPlayer editorial insights.

News updates

We continued our commitment to keeping suppliers informed of developments, opportunities and available resources via regular newsletters and emails.

15+

Emails and newsletters
2021: 13+ ▲

Fair access

Over 1,600 producers have active accounts on our ideas submission system BBC Pitch. Where appropriate we also sponsor accounts for producers who don't meet the Pitch criteria.

103

New suppliers approved

68

Suppliers directly invited by commissioning teams



CASE STUDY

BBC COMEDY FESTIVAL

In Spring 2022 the comedy commissioning team held the first BBC Comedy Festival in Newcastle – the BBC City of Comedy for 2022 – to explore, celebrate and reflect on comedy.

The three-day event attracted 1,200 people, from TV producers, writers and agents to members of the public who were invited to The Outlaws series two premiere, the biggest new BBC comedy to launch last year. Over 600 delegates – both established producers and emerging talent – came to the industry-facing sessions to hear from BBC commissioners and industry heavyweights.

The festival included 18 panel discussions and two live stand-up comedy nights, plus talent-led talks, screenings, and a short film night.

Jon Petrie, the BBC's new Director of Comedy, addressed the industry and set out his vision for BBC comedy, introduced the new comedy commissioning team and announced some exciting new commissions.

The festival offered a unique opportunity to remind the industry that the BBC is the unrivalled home of British comedy and reinforced our new talent story. Cardiff is City of Comedy in 2023 and will be hosting the event next.

600+ 18

Industry delegates

Panel discussions



BBC Comedy Festival commissioning panel

Diversity, portrayal and representation in TV

Our commitment to diversity and inclusivity remains at the centre of everything we do.

Last year we committed to spending £100 million over the course of three years to help us achieve specific strategic objectives. Now in our second year we have already exceeded the £100 million target, having spent £61 million this year. More detail can be found in the Diversity Commissioning Code of Practice Progress Report. Our £2.4 million* Diverse Talent Development Fund supports and accelerates projects that need exceptional extra funding.

£100m

Diversity spend target
(over three years)

£61m

Diversity spend
Year two

Access commitments

We have introduced new on and off-screen disability commitments to increase access within the industry and improve the representation of disabled people on television. In scripted this includes making best endeavours to cast those with lived experience of disability in disabled roles and to cast disabled actors in roles not specifically written to be disabled. In unscripted at least one contributor, presenter or performer with a lived experience of disability will be featured in all programmes.

*Includes Children's

 **CASE STUDY**

SILENT WITNESS

This year we launched Access First Titles designed to help bring disabled talent into production teams. The first titles are Silent Witness, The Apprentice, The One Show and Morning Live.

The scheme saw productions work with the BBC's creative diversity team and access co-ordinators to bring disabled talent onto their production teams to provide a pathway for talented individuals to grow and progress, as well as share learnings across the organisation.

Silent Witness hired into five off-screen roles from script researchers to directors to team assistants, and worked with the individuals to make access adjustments including different working hours, travel to work plans, and a BSL interpreter.

5 Off-screen roles	4 Programmes
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Silent Witness, BBC Studios, BBC One

 **CASE STUDY**

REPRESENTING DISABILITY AND NEURODIVERSITY IN BBC CHILDREN'S

A Kind of Spark demonstrated ground-breaking and authentic portrayal of neurodiversity on-screen with a neurodivergent cast, as well as off-screen with a neurodivergent writer and neurodivergent production leads.

We worked closely with 9 Story Media to ensure that the production was inclusive and accessible with costumes made from materials in line with sensory requirements, having designated quiet and low light spaces on set, and filming schedules with plenty of breaks incorporated. All marketing material was accessible and training sessions were arranged to support teams involved in the launch.

10 On-screen roles Dog Squad	7 Off-screen roles Dog Squad
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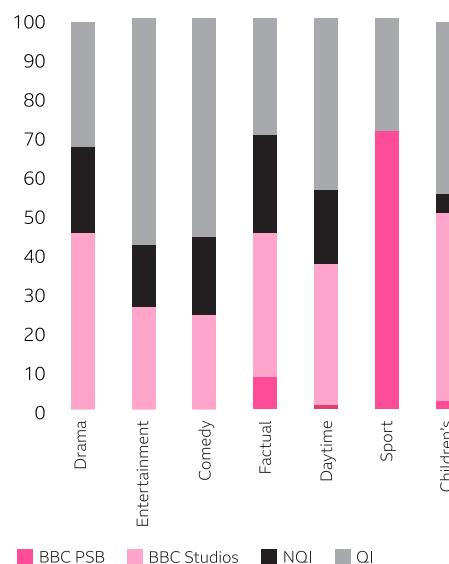


A Kind of Spark, 9 Story Media, CBBC

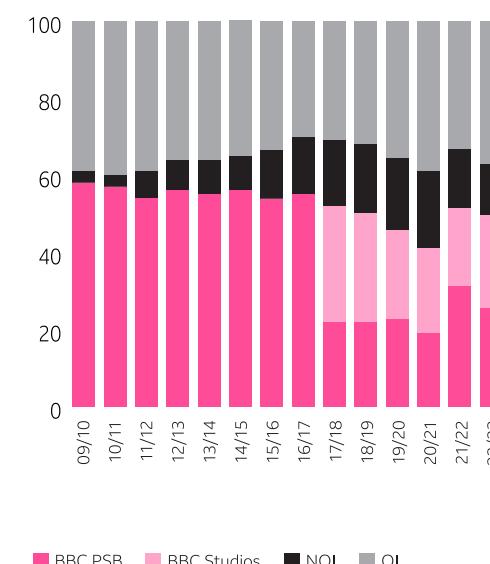
Sector development in TV

We support the development of companies, with a strategic focus on those in the Nations and the English regions and those with diverse leadership. We also collaborate with partner organisations where we recognise that working together can affect long-term changes across the industry.

Levels of business by genre



Levels of business – trend



Indielab

We continued to fund business accelerator Indielab as part of our long-term commitment to the growth of small companies across the UK.

15

Companies

Pact

We co-fund a diversity executive to support indies to deliver our diversity goals, and co-invested in workshops and a range of online resources to support diversity in the Nations and English regions.

14

Courses

617

Attendees



CASE STUDY

NI HOT HOUSE SCHEME

Five Northern Ireland-based indies were chosen by BBC Northern Ireland and Network factual teams to take part in a new Hot House development initiative, with support from Northern Ireland Screen.

The five-month development scheme includes mentoring from both Nations and Network commissioners and support and tools to help the companies compete for both Network commissions and BBC Northern Ireland/Network co-commissions.

The scheme aims to grow Network production capacity and help locally-based indies to succeed – with all of the benefits this will provide for the creative economy in Northern Ireland.

Alleycats Films, Below The Radar, DoubleBand Films, Stellify Media and Walk On Air Films were chosen through a competitive selection process, with each company receiving development funding.

At the end of the five-month development period the companies were invited to present their Network television proposals, with successful proposals resulting in a series commission of at least 3 x 60 episodes at full Network tariff. Additionally, any company that didn't secure a Network co-commission was guaranteed a series commission for one of their development proposals, to be broadcast on BBC Northern Ireland.

5

Companies



The Boy, the Mole, the Fox and the Horse, WellHello Productions, BBC One, Oscar and Bafta award-winner

10

Projects supported

TV Small Indie Fund

This year we selected 48 companies for our Small Indie Fund across drama, comedy, entertainment, factual, daytime and this year for the first time, children's. Our fund ring-fences £1 million of development spend to support small companies. Each company selected receives investment and a commissioning mentor. By the end of 2022 the 50 companies from last year had won 53 new commissions since they were selected, with many more ideas still in active development, and a number of series re-commissions.

Commissions included Coast to Coast Food Festival, where Friel Kean and Alleycats were commissioned to produce films. Alleycats have also been commissioned to make Clive Myrie's Italian Roadtrip for BBC Two.

48 **79%**

Companies
Based in the Nations and English regions

52%

Diverse-led



Sensationalists: The Bad Girls and Boys of British Art, Bohemia Films, BBC Two



Bend It Like Bollywood, Clockwork Films, BBC Three



CASE STUDY

ROCKERDALE STUDIOS

We supported Rockerdale Studios as part of the Small Indie Fund. Rockerdale are a disabled and SED-led indie.

The funding allowed them to hire a development executive for the year and they also received mentoring from commissioners in the factual entertainment team, who helped broaden their network at the BBC and worked with them on pitching ideas.

One idea they pitched called Rosie Jones: People's Princess was an unscripted 'reality sitcom' following the comedian as she attempts to navigate fame and her personal life.

In discussion with the comedy commissioning team, factual entertainment agreed to collaborate on a paid development.

Rockerdale produced a 12-minute proof of concept tape and they will be put into a further paid development by comedy, with the intention of piloting. The creative diversity team have prepared a plan for how they can support the production.



CASE STUDY

BROCK MEDIA

The Small Indie Fund supported Brock Media which has resulted in an exciting script commission from BBC drama, our first with the company.

The Small Indie Fund support focused on developing female East Asian talent which Sarah Brocklehurst is a passionate advocate for, and the BBC drama team were keen to back.



The British East-Asian community is woefully under-represented on our screens. I'm thankful to the BBC drama team for recognising that and working so enthusiastically with me to champion three projects from the exceptional East-Asian talent on the Brock Media slate. We are thrilled this has led to our first script commission with BBC drama. Onwards!"

Sarah Brocklehurst
Brock Media

Aiming for Net Zero – doing more to use less

In both Radio and TV we are working to grow awareness of our environmental impacts and carbon footprint, including Scope 3 (emissions derived through our supply chain). We have been looking at how our suppliers, like us, can do more to use less and reduce our footprint. In Radio we launched our sustainability commitments, and we started work to develop and gain industry support for an audio sustainability certification tool, due to launch later in 2023, which will help programme makers reduce their impacts.

Additionally, the Climate Content Pledge remains important. In Radio we have updated our commissioning briefs and process to reflect our increasing ambition and are piloting a method for measuring coverage of sustainability. In TV we sit on the albert Directorate, partnering to embed sustainability into all aspects of production on and off-screen, and provide free training and resources for all our producers. albert certification is now mandatory for all TV productions.

albert

In the last financial year, since albert certification has become mandatory, 93%* of Network productions in scope successfully achieved certification. The most common reason for failure was productions starting the process too late. We've now updated our commissioning specification to ensure the certification process starts in pre-production.

652

TV productions certified in 2022/23
2021: 340 ▲

Resources

To help TV producers understand climate change and potential solutions we published an Environmental Sustainability Guide and glossary, as well as updated albert information to help them reduce the impact of their productions. Our second Climate Creatives festival, in collaboration with the BBC Academy, had over 1,600 live views and 2,600 visits to the resources since the event.

* Projected completion rate, including 88% confirmed certification and 5% pending.



Big Green Money Show, BBC News, 5 Live



CASE STUDY

REPLACING DIESEL GENERATORS

More and more productions are switching out diesel generators for alternative power sources, using certified HVO, green hydrogen, batteries or plugging into the grid as part of the drive to cut emissions.

IMG Media are one of the companies that have made the transition, using HVO fuel in generators on site during their Snooker World Championship: 2022 coverage. The fossil-free fuel made with waste fat and vegetable oils significantly reduces carbon emissions.

Music festivals use lots of energy on sound systems, lights and screens. Radio 1's Big Weekend in Coventry reduced its use of diesel generators by hiring in an alternative power source using recycled bus batteries. Radio 1's Big Weekend also promoted the sustainability message to acts, crew and festival-goers alike, underlining our commitment to environmental action and asking for help in green travel, energy efficiency, reducing single use plastic and recycling.



Frozen Planet II, BBC Studios, BBC One

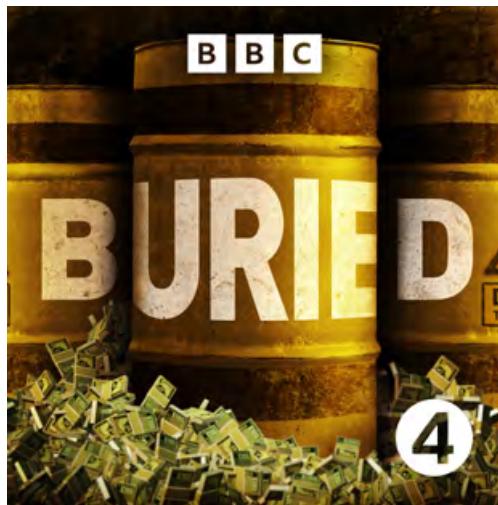
Commissioning in Radio

As the UK's biggest radio and audio provider, the BBC has a critical role in supporting the health of the creative sector. To deliver our mission to excite, educate and entertain audiences, we need the most creative indies to want to work with us. And this means the ways we engage with the sector need to continue to evolve.

More competition, more innovation

This year we opened up more of our eligible hours* to competition and exceeded the 60% target set in the framework agreement with Ofcom. We awarded commissions to 21 indies who have not previously supplied Radio, and we started new indie relationships through the Indie Development Fund.

Sheffield-based indie Smoke Trail, in their first BBC commission, worked with Radio 4 to deliver *Buried*, an investigative ten-part podcast leading from a deathbed confession to revelations of crime, cover-up and environmental catastrophe in Northern Ireland.



Buried, Smoke Trail, Radio 4

In-house innovation

BBC Audio produces more than 100 hours of original audio content every day from five production bases across the UK. It works with many of the biggest names in music, entertainment, arts and journalism, creating original programming for all the BBC's national radio stations and BBC Sounds. It's the production home of genre-defining radio including the Radio 1 Breakfast Show, Desert Island Discs and Woman's Hour on Radio 4, and award-winning podcasts like Burn Wild, Things Fell Apart, Bad People, and Evil Genius. This year also saw major outside broadcasts supporting classical and pop live events, the Queen's Jubilee coverage and Her Majesty's funeral.

BBC Audio's creative development unit, a 'virtual' team with members based across the UK, continues to develop ambitious new podcasts, grow talent and build external partnerships. Successful podcasts this year include *Unreal: A Critical History of Reality TV*, *Fairy Meadow*, *The Collections – Peel Acres*, *Your Place or Mine* with Shaun Keaveny, and *Michelle Visage's Rule Breakers*.

* Eligible hours exclude News programmes, repeats, continuity, simulcasts, European Broadcasting Union material, autoplayed music and any programmes which are originally commissioned elsewhere in the BBC.



CASE STUDY

INDIE DEVELOPMENT FUND

Looking to grow skills and experience in our external supplier base, the Indie Development Fund ended its first year with £250,000 invested in 15 talented independent production companies. Each successful applicant, often just starting out on their relationship with the BBC, received up to £25,000 in funding and a commissioning mentor. Our focus this year was indies aligned with the BBC's Across the UK and diversity strategies.

Northern Ireland-based Fabel Productions used its award to put two junior producers through an editing course to broaden the availability of editing skills locally. The funding also enabled Fabel to offer a short traineeship – helping someone just starting out in the industry.

The Fund is due to return for its second year in 2023.

15

Indies chosen from 88 applicants

11

Successful applicants based outside of London

7

Successful applicants with diverse company leadership

“

The funding allowed us to recruit production talent in Birmingham – a strategy that suited both Listen and the BBC. This played a big part in Listen's development and pitches for BBC Asian Network Motivates and Celebrates – we were successful in winning both projects.”

Tim Hammond

Executive Director, Listen



“

The Fund is an important opportunity for Radio 3 to develop and deepen its partnerships with suppliers in Birmingham and Manchester and to understand the aspirations of our indie suppliers in ways that sometimes gets missed.”

Matthew Dodd

Commissioning Editor, Radio 3



Diversity, portrayal and representation in Radio

The BBC is for everyone and representation on and off-air is a crucial part of this. We want to make BBC Radio the best organisation in the audio sector to work with, demonstrating an inclusive culture, diverse teams and representative programmes.

£12m diverse commissions target

BBC Radio is on track to meet its £12 million, three-year target for commissioning content that meets at least two of our three published diversity commissioning criteria. This year we committed c. £4.5 million to newly competed qualifying content, bringing the rolling total over the first two years to c. £8.5 million.

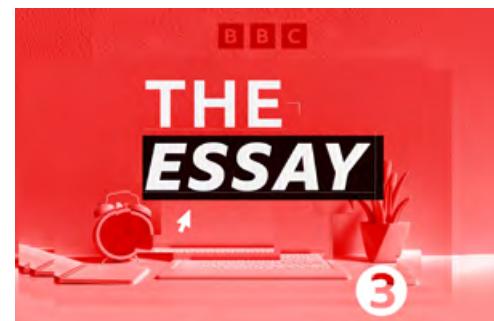
Exploring new opportunities

The BBC's central creative diversity team is bringing its expertise to Radio in enhancing diverse commissioning. Working with commissioners, the team helps external talent to network with both internal BBC departments and indies, with the aim of diversifying pitches. In one example a theatre writer and audio supplier were successfully connected to pitch into Radio 4's New Makers drama strand.

Shifting perspectives

On Radio 3's The Essay, 'Sign Language is My Language' gave a personal lens on the history, layers and nuances of British Sign Language. The Essay also published a five-part visualised series exploring different experiences of what it is like to be deaf in 21st-century Britain.

Our series Life Hacks – Adapt the World sets out to challenge our everyday assumptions by asking, if you rebuilt the world tomorrow, what would you change to make life fairer and easier for disabled people?



The Essay, Sign Language is My Language, Flashing Lights Media, Radio 3



Life Hacks – Adapt the World, Audio Always, Radio 1



CASE STUDY

OPEN MUSIC – MENTORING YOUNG, DIVERSE CREATIVES IN RADIO AND CLASSICAL

BBC Open Music, a national mentoring, training and development programme, completed its first year in October. The scheme attracted more than 1,300 applications from across the UK and brought 30 new trainees into the BBC. We exceeded our diversity targets across applications and successful candidates. Through the scheme, teams from the BBC

Proms, BBC Concert Orchestra and BBC HR collaborated to create more innovative and accessible approaches to recruitment, training and artistic collaboration. The trainees had the opportunity to gain experience and explore career pathways across production, sound engineering, presenting and digital content production in Radio and Classical Music.



BBC Open Music, BBC Proms 2022, Photo: Mark Allen

2 DEVELOPING TALENT

We believe passionately in supporting talent development across our genres, encouraging new people into the industry as well as helping their careers progress.

This year we have invested in over 40 TV training schemes, bursaries and targeted initiatives, with two thirds based in the Nations and English regions.

In Radio our schemes provided direct support and experience for more than 80 people, some just starting out and others taking their content creation and artistic careers to the next level.

40+

TV talent schemes, bursaries and targeted initiatives

2/3rds

TV schemes outside London

100+

New and emerging TV writers supported

80+

Emerging radio talent supported

Right:
Ralph & Katie, ITV Studios, BBC One



TV Diverse Talent Development Fund

Our TV Diverse Talent Development Fund ring-fences at least £2 million of TV development spend every year to help support and accelerate projects that need exceptional extra funding, beyond the usual production budget.

The fund supports production companies to develop diverse on and off-screen talent, including writers, actors, presenters, production staff and contributors, through targeted initiatives.

This year £2.4 million was spent through the fund, including large scale production placement schemes on *Man Like Mobeen* focusing on talent in the West Midlands, as well as targeted placement schemes on *Ralph & Katie* and *Dreaming Whilst Black*.

£2.4m

Diverse Talent Development Fund spend

153

Programmes supported



Dreaming Whilst Black, Big Deal Films, BBC Three



CASE STUDY

DREAMING WHILST BLACK

Small Indie Fund company Big Deal's *Dreaming Whilst Black* has been supported by the Diverse Talent Development Fund to offer roles for two director shadowing placements, a trainee base runner, a makeup trainee and a costume trainee.

The trainees had an opportunity to gain insight into their future career direction and knowledge of the day to day running of sets and departments. The placements ran from between a few weeks to over four months.

All got valuable hands-on experience and each trainee learnt the key scope of the team they were based in. For example, the costume trainee worked closely with the preparation team on the truck, learning about getting looks ready and managing changes and continuity.

One of the shadow director trainees directed scenes in the final production.

5

Diverse trainee placements

48%

Production team diverse

Supporting TV talent across the UK

Commissioning brilliant content for audiences relies on working with the best on and off-screen talent everywhere in the UK. This year we've had an incredible variety of training schemes and offered a wealth of long-term placements on our content for individuals across the UK, from five-month series producer placements for senior factual talent to placements for entry level talent to get a first foothold in the industry.

Indie apprentices Birmingham

The Birmingham Apprentices' Hub aims to make apprenticeships with creative employers more accessible. The BBC-led partnership scheme places apprentices in a range of creative, gaming, cultural and digital businesses across the West Midlands. We committed to 25 places in year one, scaling to 200 places a year within three years.

25

Places year one

New talent in the North East

Placements and talent support on programmes including Scarlett's Driving School, The Chris & Rosie Ramsey Show and Not Going Out.

60+

Production placements

BBC Three Pitch Sheffield Doc/Fest

This year our BBC Three Pitch scheme resulted in two new factual commissions from up-and-coming Northern talent.

2

Commissions

Factual Fast Track

Partnering with Channel 4, S4C, and screen agencies in Scotland, Northern Ireland and Wales on the placement based development programme for senior off-screen talent, delivered by TRC.

19

Delegates



Scarlett's Driving School, Frieda TV, BBC Three



Birmingham apprentices



CASE STUDY

THE DUMPING GROUND

The Dumping Ground has been based in the North East since 2015. The series has always had a commitment to developing skills in the region and has found over 80% of its crew from the area. This year the show has worked closely with BBC Writersroom and taken on a new trainee script editor. Previously their trainee from series five became the lead script editor for series 10, and they also took on a trainee editor for 13 weeks.

This year they additionally partnered with North East Screen to run two major training initiatives. The shadowing scheme provided

two-day placements for five people every week for nine weeks. These 45 placements covered art, camera, makeup, sound and costume and enabled people to get a strong feel for what jobs in these fields entailed. One of the first of the sound shadowing cohort was immediately picked up for a traineeship on Vera. The shadowing was complemented by a series of masterclasses from the heads of department.

45+

Training places



The Dumping Ground, BBC Studios, CBBC

Accelerating TV talent

We want to help grow the careers of people already working in TV and support them to progress to the next level, whether by getting their first longform director credit, or moving into senior decision making roles.

Assistant commissioner programme

We created seven new assistant commissioner roles, with a focus on increasing representation from the Nations and English regions and candidates who are deaf, disabled and/or neurodivergent. Two of the cohort were hired as part of the Elevate pipeline, which aims to develop and progress deaf, disabled and/or neurodivergent talent.

The candidates took up year-long placements with five roles based across Wales, Scotland and Northern Ireland, further strengthening the BBC's commissioning footprint outside of London.

Now in its fourth round, the BBC's assistant commissioner programme has a strong track record in developing the careers of diverse talent with alumni going on to further success across the industry, including most recently Nawfal Faizullah becoming BBC Commissioning Editor, Drama, and Kalpana Patel-Knight becoming BBC Head of Commissioning, Entertainment.

Elevate

Offering mid-level talent with experience of disability bespoke production placements to progress their careers. This year 22 Elevate candidates have received placements, including two assistant commissioner roles.

22

Placements

2

Network assistant commissioner placements

Directors

This year we developed director talent across our genres, working with over 25 emerging directors to help progress them to the next level in their careers. We hosted shadowing production placements on programmes including Two Doors Down, Dreaming Whilst Black, Champion and Best Interests. Our highly successful New Documentary Directors' Initiative opened for applications again this year and we launched the first year of our new Comedy Collective Bursary which will support new comedy directors. Ten BBC scholars at the National Film and Television School (NFTS) were on BBC sponsored directing courses and our partnership with the NFTS on the Female Self-shooters course helps to build the directors of tomorrow in bases across the UK.

25+

New and emerging directors developed



Champion, New Pictures, BBC Two



CASE STUDY

NEW DOCUMENTARY DIRECTORS' INITIATIVE

Our New Documentary Directors' Initiative offers emerging film makers the opportunity to make their first longform documentary film for BBC Three and iPlayer. Each director is taken on by a production company to make their film, receiving a series of masterclasses from experienced industry talent. As well as some brilliant commissions, the scheme aims to create meaningful career ladders for the new documentary talent.

Lindsay Konieczny, who made Sudden Death: My Sister's Silent Killer, has since gone on to direct on the new BBC Two series Parole. Niamh Kennedy made Abused By My Girlfriend for the scheme and has gone on to make a number

of singles across the factual slate including The Essex Lorry Deaths. Marion Mohammed won a Bafta for best emerging talent for her documentary Defending Digga D and has since directed premium BBC factual series like the House of Maxwell and The Elon Musk Show. Lizzie Kempton co-directed Manchester Bomb: Our Story and went on to direct The Case of Sally Challen.

The scheme opened for applications again in March 2023.



Eddie Hall: The Beast v The Mountain, Mindhouse Productions, BBC Three

Developing writers and script editors

We have continued to develop great writing talent across our scripted genres, with over 100 new and emerging writers supported through BBC Writersroom and other schemes.

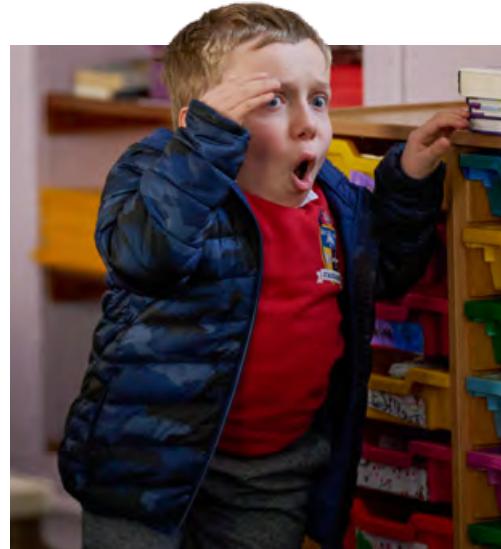
Open Call, the Writersroom new talent access scheme, had well over 4,000 submissions. This year we increased opportunities for comedy talent with a new consolidated bursary scheme: The Comedy Collective Bursary will provide support for up-and-coming writers who'd like to develop their careers in scripted comedy.

100+

Writers supported

11

Targeted writers' schemes



Am I Being Unreasonable?, Boffola Pictures, BBC One, Bafta and RTS award-winner

Scottish Drama Writers' Programme

The BBC drama commissioning team, Screen Scotland and BBC Writersroom partnered eight Scotland-based writers with Scottish production companies for 18 months to develop an original TV script aimed at BBC One or Three. The writers also took part in a series of professional development workshops led by BBC Writersroom and concluded with a script read-through event for the industry at the Edinburgh TV Festival.

8

Writers supported

Script editors

This year we focused on supporting the development of script editors on some of our long running brands, with extra roles on EastEnders and Vigil season two, offering script editors and researchers the chance to realise their potential.

10+

Script editors developed



CASE STUDY

WRITE ACROSS LIVERPOOL

Write Across Liverpool was an eight-week development programme for new and emerging writers from the area. BBC Writersroom led the programme in collaboration with partner organisations Liverpool Film Office, Everyman and Playhouse Theatres, Liverpool's Royal Court, Unity Theatre, Writing on the Wall, 20 Stories High and DaDa, working in a strategic way to identify exciting new voices and foster longer term relationships. Writer of the award-winning The Responder and Writersroom alumni Tony Schumacher helped launch the programme at Liverpool's Royal Court.

Sixteen writers were chosen for the scheme and took part in a range of craft and industry sessions designed to help grow their professional skills. They heard from industry guests including screenwriters, producers and commissioners, as well as connecting and developing working relationships with peers. All the participants were supported to develop an original series idea to outline stage.

The writers are now being mentored in small groups by established writers from the region.

16

Writers supported



BBC Writersroom, Write Across Liverpool

TV talent development partnerships

We work with partner organisations to nurture talent at all points in the production process, on-screen and off, to bring new voices to our audience. We know that working with organisations across the UK allows us to achieve more. We work with broadcasters, screen agencies, and others, to address skills shortages and develop individual careers.

Production Management Skills Fund

We launched the new Production Management Skills Fund in partnership with Channel 4, Channel 5 and UKTV. The Fund allows companies to apply for funding towards additional roles or productions, helping to support both the development of co-ordinators to production managers and bring new people with transferable skills into the industry.

£1m

Invested across broadcasters

ScreenSkills

We continued to invest in the ScreenSkills Unscripted Fund, the High End TV fund, and also sponsor three places on the Leaders of Tomorrow initiative.

3

BBC Sponsored placements on Leaders of Tomorrow

rad

We invested in rad Scotland and rad Wales, alongside Channel 4, S4C, Screen Scotland and Creative Wales. rad is entry level training for delegates from under-represented groups delivered by TRC. Both schemes had extremely high retention, with 85% of candidates staying in their indie placement company or offered jobs by other production companies.

6

Entry level placements
rad Wales TV Researcher Trainee Programme

14

Entry level placements
rad Scotland TV Researcher Trainee Programme

NFTS

We partner with the National Film and Television School to support their training, with 25 bursaries for diverse scholars, 10 BBC sponsored courses, and alongside Channel 4 we invest in the Female Self-shooters course in Edinburgh, Glasgow and Leeds.

25

Bursaries



CASE STUDY

FORMATLAB

We supported the first year of FormatLab, aimed at creating the next wave of entertainment development talent in Scotland. The initiative focused on formats including reality, shiny floor talent shows, game and quiz shows and was developed by TRC in consultation with the BBC, Screen Scotland, Channel 4 and independent production companies from across Scotland.

Eight delegates were selected and offered training opportunities, expert mentoring and industry placements over nine months. The course aimed to include people new to the industry and delegates came from a wide variety of backgrounds and experiences.

The hands-on training included sessions on pitch decks, sizzles and networking, and included a chance to pitch an idea to our Director of Unscripted, Kate Philips and Entertainment Commissioning Editor Neil McCallum.

Five of the trainees were offered contract extensions within their placement companies and overwhelmingly positive feedback was received from both delegates and hosting indies.

8

Delegates

5

Ongoing roles



FormatLab delegates and BBC commissioners

Talent development in Radio

In Radio our development schemes directly supported more than 80 people – some just starting out and others taking their careers to the next stage.

In addition to the 26 apprentices and trainees who joined BBC Radio on 18-month contracts, four young people completed the highly coveted eight-week *Where It Begins* scheme on Radio 1 and 1Xtra, in which the interns develop off-air skills producing music, podcasts and social media.

The Radio Production Development Scheme (part of our Across the UK plan) placed a further five trainees with the Asian Network for four months and then at an audio production indie in the West Midlands for three additional months. The trainees are now working at assistant producer or producer level in the BBC, the indie sector and in music production.

80

Emerging talent supported

26

New apprentices/ trainees

In Radio drama, the Carleton Hobbs Bursary, celebrating 70 years this year, and the more recent Norman Beaton Fellowship, continue to broaden the range of actors from traditional and non-traditional drama training backgrounds who are available to audio drama producers. From a starting field of 169 applications, five actors have been given contracts with the BBC's Radio Drama Company, which in early 2023 was specially recognised for its outstanding contribution to the dramatic arts.

We also support staff moving into on-air roles. The BBC's Disinformation Correspondent Marianna Spring had not presented programmes before Radio 4 asked her to do three series this year drawing on her expertise. *War on Truth*, *Death by Conspiracy* and *Disaster Trolls* each built on Marianna's deep knowledge of the virtual media landscape and developed her style to lead these longform narrative series. Marianna won Best Audio Presenter at the British Press Guild this year.



BBC Radio Drama Company, 2022/23



War On Truth, BBC News, Radio 4

Q
CASE STUDY
BBC SOUNDS AUDIO LAB

Designed to accelerate grassroots podcasters and emerging audio creatives, BBC Sounds Audio Lab is now in its second year. Audio Lab funded seven emerging producer/presenters from across the UK to develop their original ideas into multi-episode titles over the course of nine months. The podcasts achieved more than 300,000 listens in their first six months and linear radio play on BBC Radio's 4 Extra and 1Xtra. The creatives have been critically acclaimed for their originality, diverse narratives, and fresh perspectives. One title, *Colouring in Britain* by Tommy Dixon, went on to win the ARIA Gold Award for Best New Podcast 2023 at the UK's prestigious and competitive Audio and Radio Industry Awards.

7

Emerging producers/ presenters

Head of BBC Sounds Audio Lab Khalil Meer and ARIA Gold winner Tommy Dixon

BBC Commissioning Supply Report 2022/23

3 ACROSS THE UK

This was the second year of our ambitious Across the UK strategy and we continued to make strong progress. We have increased our TV commissioning spend in the Nations and English regions by 26% since last year, and we expect to meet our commitment to spend 60% ahead of schedule. We also re-launched Waterloo Road in Salford as part of our commitment to long-running drama outside London. In Radio we are on track to increase Network radio and music spend outside London to 50%, and have made some major moves including relocating both BBC Audio's Science Unit and Radio 2's new Early Breakfast Show from London to Cardiff.

58%

Network TV spend
outside London

36%

Network Radio spend
outside London

30

New Network TV Nations
and English regions producers

Right:
Blue Lights, Two Cities
Television, BBC One



Our Across the UK strategy for TV

Our commitments

In 2022/23 we delivered a further 8% growth in commissioning spend outside London. We are on target to meet our 60% commitment ahead of schedule.

We have already commissioned more than 100 scripted titles which tell stories from places audiences recognise across all four Nations – with 36 of those transmitting in 2022/23 – including Sherwood, Happy Valley, Control Room, Bloodlands, Two Doors Down, and The Outlaws.

We now have 30 commissioners based outside London, and with the remix to more high impact content our Nations and Network teams are working increasingly closely together. Our new unscripted assistant commissioners work to both teams.

We are meeting or exceeding our MOU commitments in Scotland, Wales, Northern Ireland, the West Midlands and the North East – and have continued to support the development of the creative sector in all those places through talent, skills and business development.

58% **56%**

Spend Outside London
Year two

BBC Three spend Outside London
Year two

68

Scripted titles
Year one and two

29

Titles with Nations portrayal
Year one and two

New Nations and English regions producers

30

Producers



Hot Cakes, Boom Cymru TV, BBC Three



Bradford on Duty, Dragonfly Productions, BBC Two



CASE STUDY

WATERLOO ROAD

This year returning drama Waterloo Road led the way in finding opportunities to support career development on the production, hosting new writers, funding significant access adjustment to support members of the team with disabilities, and stretch placements to encourage career progression for producers from under-represented groups.

The show has run several programmes to support development – including supporting 20 trainees across a wide range of craft areas including assistant directors, camera, sound, grips, hair and makeup, art department, accounts and script editing. The trainees are all local to Greater Manchester and all have gone on to further employment with some staying on the production.

The production has also committed to building links with the local community. Over 300 students from a range of local schools and youth groups have participated in outreach events aimed at inspiring the next generation, with interactive sessions on career options and skills for TV and film production. The show is delivering a tangible economic dividend locally, with over 75% of the supply chain and crew spend happening in the area.

20+

Trainee placements

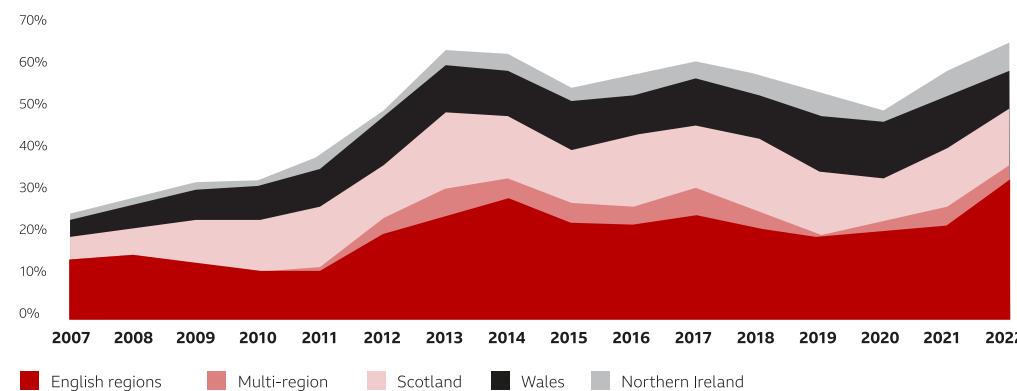


Waterloo Road, Wall to Wall Media, BBC One

TV out of London quota

This year we exceeded all our out of London supply quotas, exceeding our Network hours quota by 20% points, a further increase of 6% points on the previous year, and our Network spend quota by 8% points.

Yearly spend trend by Nations/English regions



Hours by Nation

	Quota	2022
Scotland	8%	14.3%
Wales	5%	5.8%
Northern Ireland	3%	3.0%
English Regions	30%	46.5%
Multi-region		0.7%
Total OOL hours	50%	70.3%

Spend by Nation

	Quota	2022
Scotland	8%	8.4%
Wales	5%	5.4%
Northern Ireland	3%	3.9%
English Regions	30%	38.0%
Multi-region		1.9%
Total OOL spend	50%	57.7%

70%

Network hours qualified
as out of London
(Quota 50%)
2021: 64% ▲

58%

Network spend qualified
as out of London
(Quota 50%)
2021: 54% ▲

We partnered with Screen Scotland and worked with Screen NETS to support six trainees on LA Productions' first Scotland-based shoot Granite Harbour. Trainees were placed across camera, sound, locations and production teams and included a shadow director placement. This trainee was present during pre-production as well as the shoot so they could develop an understanding of the director's role in high end drama and they finished by directing second unit material.

All the trainees received a practical introduction to working in their chosen department and were closely supervised by their head of department and guided by a crew member. As well as gaining skills in their chosen field, each trainee made valuable connections with established Scotland-based teams.



CASE STUDY

GRANITE HARBOUR

“

I believe this training experience has helped tremendously my progress in this industry. I came to this job having only done about a week on set previously and have left feeling fully capable to do the job as well as take responsibility when needed.”

Conall Whyte

Assistant director/floor runner trainee

6

Roles/placements



Granite Harbour, LA Productions, BBC One

TV commissioning across the UK

To support our Across the UK strategy this year we increased the number of commissioners based in the Nations and English regions from 24 to 30*. We also hired five new assistant commissioners in the Nations and English regions, with an assistant commissioner for children's commissioning and acquisitions 0-6, an assistant commissioner for documentaries in Northern Ireland, current affairs in the Midlands and North of England, factual entertainment and events in Scotland, and specialist factual in Wales.

Each of our genres continued to have a lead commissioner responsible for each Nation, championing talent and building relationship with suppliers.

We continued to broadcast all our briefings online so that producers could join from anywhere and information about commissioning steers and opportunities was equally available to all.

Tim Davie, Charlotte Moore and our genre directors started a regular series of informal lunches with suppliers in different locations, which we will continue across 2023.

We consolidated our new Pan-UK commissioning model, more than doubling the volume of content commissioned jointly from commissioners in our dedicated Nations teams alongside our Network teams, working together to maximise portrayal, authenticity and impact.

WALES

15

Companies supported
2021: 15



Reunion Hotel, Darlun, BBC One

NORTHERN IRELAND

20

Companies supported
2021: 9 ▲



B&B by the Sea, Afro-mic, BBC One

SCOTLAND

25

Companies supported
2021: 32 ▼

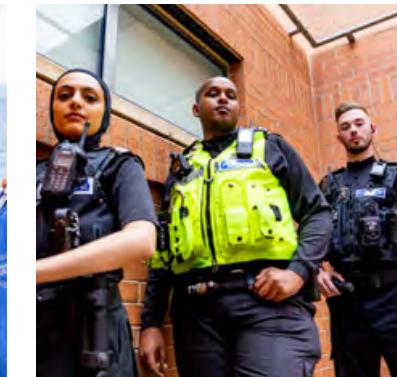


Martin Compston's Scottish Fling, Tern, BBC Two

ENGLAND

83

Companies supported
2021: 82 ▲



Fresh Cops, Full Fat, BBC Three

* Commissioners based in the Nations and English regions include all Network TV genres including drama, comedy, entertainment, daytime, children's and sport. Companies supported includes children's.

TV companies across the UK



CASE STUDY

COAST TO COAST FOOD FESTIVAL

We briefed out to producers in the Nations and English regions the opportunity to produce and deliver a 20-part series for BBC Two on food, farming and the countryside. The series also had five additional originations for each of the four Nations.

It was a unique collaboration between the daytime team and commissioning teams in England, Northern Ireland, Scotland and Wales, and over 100 companies applied.

The commission was won by six different indies. Scottish company Red Sky was the successful bidder for Coast to Coast Food Festival, with Freeform Productions – England, Friel Kean Films – Scotland, Studio Something – Scotland, Alleycats TV – Northern Ireland, Yeti TV – Wales and Telescop – Wales commissioned to make 60 VT inserts for the series, based in each of the Nations.

Friel Kean, Studio Something, Yeti and Alleycats have all been recipients of the Small Indie Fund.

6

Nations and English regions indies

60

VT inserts



Coast to Coast Food Festival, Red Sky Productions, BBC Two

Location of suppliers

Our Across the UK focus in all areas ensured that over half the producers we commissioned were based in the Nations and English regions.

55%

Producers out of London
2021: 61% ▼

Region

London	44%
Scotland	12%
Wales	10%
Northern Ireland	10%
North of England	7%
Midlands and East of England	4%
South of England	11%
Non-UK	1%
Total	100%



Conversations with Friends, Element Pictures, BBC Three

TV regional partnerships

Partnerships allow us to achieve more sector growth than we can on our own. We have strengthened our partnership activity this year – and are meeting or exceeding our MOU commitments in all three Nations, the West Midlands and the North East, working with screen agencies and other organisations supporting the creative sector in their local areas.

Screen Scotland

We have continued to partner on skills development including FormatLab and Factual Fast Track as well as production-based training.

6

Delegates
Factual Fast Track

8

Delegates
FormatLab

Creative Wales

We invested in the first Wales Screen Summit in Cardiff as well as Factual Fast Track and rad Wales.

6

rad Wales roles
Researcher Trainee
Programme

7

Factual Fast Track

NI Screen

We partnered on a new Hot House scheme to support indies and strengthen the pipeline of ambitious factual programmes.

3

Delegates Factual
Fast Track

5

Companies
NI Hot House scheme



Filthy Business, Common Story, BBC Three

TRC

We continued industry training with TRC on six courses to develop careers – from entry level to senior off-screen talent – including Supersizer, the professional development programme for development executives based in the Nations and English regions. Strong outcomes included three Supersizer delegates receiving paid development after broadcaster pitching sessions.

81

Delegates

6

Courses



CASE STUDY

SCREEN ALLIANCE WALES

We partnered with Screen Alliance Wales (SAW) – the not-for-profit organisation that works to ensure as many people from diverse backgrounds as possible benefit from film and TV opportunities in Wales.

Alongside The University of South Wales, HBO, Channel 4 and S4C, we committed to a three-year plan of support for SAW's core activities which include:

- 100 work experience placements on high end drama across Wales
- delivering 60 workshops with young people through outreach activities
- 1,000 local children and students going on studio tours, participating in on-site and virtual education activities, workshops and masterclasses

- a minimum five paid trainees per Bad Wolf production
- commitment to recruit from under-represented groups

We also partnered with Hartswood Films to fund an initiative to support five trainees on drama Wolf, based in Wales, including director, runner, location, costume and art department trainees.

100

Work experience
placements

60

Workshops



Wolf, Hartswood Films, BBC One

Developing the North East

Our five-year commitment to spend at least £25 million on Network TV production, talent development and support for the creative sector in the North East has already seen significant positive outcomes in the region.

We've had some incredible content including daytime's Robson Green's Weekend Escapes, a co-commission between two North East indies, and programmes showcasing the region on-screen, including Boat Story and 24/7 Pet Hospital.

£500k

Investment

BBC Three North East Voices initiative

We invited companies to pitch a BBC Three documentary reflecting the lives of young people in the area. Four indies were put into paid development with Small Indie Fund company Middlechild winning with *Therapy: Tough Talking*. Middlechild have since gone on to win a 10-part BBC One daytime commission *Northern Justice*. Both productions had teams largely made up of North East based talent.

4

Companies in paid development

1

Commission

60+

Production placements

10

Productions supported



Robson Green's Weekend Escapes, Signpost & Rivers Meet, BBC Two

North East enabler fund

As part of The North East Screen Industries Partnership the BBC invest in an enabler fund to support the development of new commissions, strengthen skills development at all levels, and offer strategic support for indies. Some of the investment attracts match-funding from North East Screen.

Support included over 60 production placements on 10 BBC productions.

Newcastle City of Comedy

Since the Newcastle Comedy Festival, the comedy commissioning team have worked closely with talent, production companies and North East Screen to reinvigorate the comedy pipeline in the region with multiple positive outcomes, including a production partnership with Tiger Aspect and North East Screen to include a writers' room for script development, employing eight North East writers.

5

Full script commissions

3

Character developments

8

Writers

2

Development producers



Charlotte in Sunderland, Chatterbox Media, BBC Three



CASE STUDY

COMEDY REGIONAL PARTNERSHIP

This year we ran the first Comedy Regional Partnership scheme, co-funded with North East Screen and designed to support the growth of the scripted comedy supply base in the North East. We asked established comedy supplier Hat Trick Productions to work with an emerging indie based in the region to develop projects and talent, while providing business support and mentorship.

Nine companies were shortlisted, with Teeside company Sea & Sky winning. They were given a shared development slate budget, and have already won one script commission and a character development commission. This year Sea & Sky are also being supported by the Small Indie Fund to help their business grow further.



The partnership has been a brilliant experience, it's been absolutely invaluable for me and my company. As someone who has never worked in a big indie before, getting to see the inner workings and structure has given us a clear focus on how to grow."

Adam Bouabda
Sea & Sky

Radio Across the UK

BBC Radio exceeded its Ofcom quota of 30%, reaching 36% of production spend outside of the M25. Radio is on track to increase its Nations and English regions spend including music to 50% by 2027. As well as moving some of our commissioning and in-house production teams out of London, our Across the UK strategy means that we're growing our indie supplier base in new locations too.

Mighty Bunny Productions and Listen Entertainment, both based in the West Midlands; Sister Sounds in Newcastle; and Silver Music entertainment from Bedfordshire are just some examples of new suppliers, whose creativity draws on their local roots.

We're thinking creatively about how we commission programmes to attract audiences with differing life experiences. Radio 4 has been working with suppliers across the country to improve the commissioning process and make it more open. The network has gone further by updating its commissioning briefs to emphasise the need to reflect the whole country – not only in the stories we tell, but how we tell them, the people we hear on air and the teams we ask to make them.

New ideas keep familiar shows fresh

The 2022/23 commissioning rounds saw some notable supplier changes bringing in fresh ideas. Bengo Media, in its first BBC Radio commission, won the Radio 2 Early Breakfast show, now presented from Cardiff; We Are Grape won the Radio 1 Drum & Bass Show; and Feedback, Radio 4's forum for comments, queries, criticisms and congratulations, is once again produced for the BBC by Whistledown. All this is strong evidence of healthy competition in the market.



Owain Wyn Evans, Early Breakfast Show, Bengo Media, Radio 2



CASE STUDY

MICHELLE VISAGE'S RULE BREAKERS

BBC Audio's development run of Michelle Visage's Rule Breakers employed two producers, one in London and one in Bristol. Thanks to Michelle, the podcast attracted big names including Cameron Diaz, Dawn French and Tan France. After the success of the first run, production passed to BBC Music in Salford, where series two attracted stars like Gloria Estefan and Patti LuPone. Proof that the creative development unit can sow the seeds of an idea and then transition it to other parts of BBC production. In this way, the BBC offers opportunities for its suppliers across the UK to work with the biggest names in entertainment.



Michelle Visage's Rule Breakers, BBC Audio, Radio 2

BBC Scotland TV commissioning

43%

Commissioning spend indies

12

Co-commissions

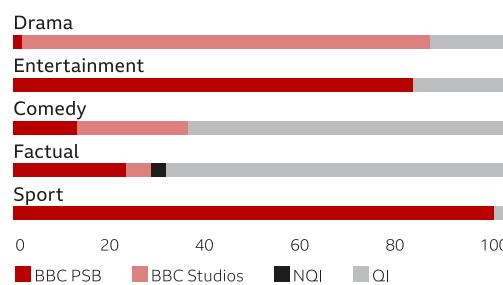
100%

Development spend indies

6

Briefings

Levels of business by genre



Data is for BBC Scotland and BBC One Scotland.
Excludes BBC ALBA, which is 97% PSB and 3% QI

This year BBC Scotland continued to pursue its strategy of co-commissioning and delivering high impact content for audiences whilst maintaining linear services and growing the digital offering. Working closely with BBC Content and the independent sector in Scotland as well as BBC Studios, over 1,200 hours of originated programming were broadcast across BBC One Scotland and the BBC Scotland Channel. A further c.600 originated hours transmitted on BBC ALBA.

Briefings

- BBC Scotland commissioning briefings (June and December)
- BBC Factual/Screen Scotland talent event
- BBC Scotland Audio commissioning briefing
- Production Diversity workshop
- Screen Start Networking event
- BBC Comedy briefing

Commissioning rounds

- Emerging TV Director Talent Initiative
- Short-form development opportunities with BBC Comedy
- BBC One strand Our Lives
- Men's international football – European qualifiers highlights (pan Nations)

Strategic development

Key initiatives:

- Partnership with BBC Comedy to deliver short-form films, comedy bursaries and the development of BBC One/Three targeted sitcom scripts
- Partnership with Screen Scotland on Emerging TV Director Talent Initiative for new documentary directors

Strategic partnerships

- Co-commissioning partnership with BBC One, Two and Three
- Our successful partnership continues with Screen Scotland across scripted and unscripted
- Ongoing partnership with MG ALBA to support Gaelic language programming. BBC Scotland and BBC Alba collaborated successfully on music and sport output, including joint coverage of women's football

Across BBC One, Two, Three and the Scotland Channel we transmitted 12 co-commissions with Network, including:

- Dramas Mayflies and Granite Harbour
- Documentaries My Old School, The Fringe, Fame and Me and Snow Dogs
- Series Martin Compston's Scottish Fling, This Farming Life, Food Fest and Sky High Club

Diversity

We commissioned a number of high-profile programmes promoting diversity both on and off-screen, including Granite Harbour, Being Mum with MND, Darren McGarvey's Addictions, and The Wedding – all of which had strong representation from diverse talent.

We also held sessions for the sector on diversity and how to achieve better on and off-screen representation.



The Wedding, Create Anything



The Agency Unfiltered, IWC

BBC Wales TV commissioning

92%

Commissioning spend indies

13

Co-commissions

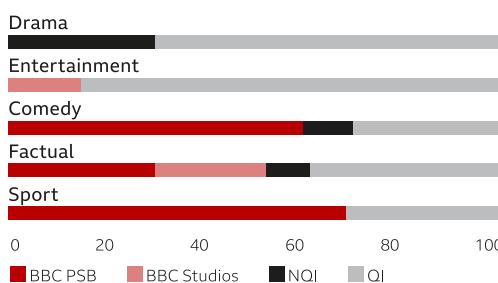
92%

Development spend indies

2

Briefings

Levels of business by genre



Targeted briefs and commissioning rounds

There were two targeted briefing sessions during this year. The first focused on North Wales in tandem with Creative North Wales. Six programmes are being commissioned as a result of this process.

The second briefing focused on sports documentaries. Up to six programmes are being commissioned as a result of this commissioning round.

Strategic development

In partnership with the independent sector, BBC Cymru Wales focused its commissioning efforts during this year on a content remix which seeks to address audience needs through maintaining our linear channels and grow iPlayer.

In practice, this saw a range of successful projects delivered. This pipeline of content included a number of distinctive shows for Wales, including landmark music series Wales: Music Nation with Huw Stephens and premium rugby documentary Slammed.

Other notable projects included Gamechangers, a series which told the story of the Welsh Women's Rugby squad and Affairs of the Art, an Oscar-nominated animated short.

Strategic partnerships

We worked on three specialist factual projects with the Open University. These included Wales: Music Nation with Huw Stephens, Wales: Who Do We Think We Are and A Special School.

We worked with Arts Council Wales on Brothers in Dance: Anthony and Kel Matsena.

BBC Wales also worked in partnership with Unboxed 2022 through the year. This led to the commission of the Green Space Dark Skies film following this particular project in Wales.

The BBC 6 Music Festival partnered with BBC Cymru Wales to deliver cross platform content.

Diversity

As part of our commitment to diversity in all its forms we partnered with a range of bodies including Ffilm Cymru, It's My Shout, and Creative Wales, as well as ring-fencing a dedicated diversity fund.

We also partnered with Media Cymru to launch a content development fund for specialist factual shows. This resulted in two projects with up to £50,000 development spend shortlisted and now in fully funded development.

BBC Cymru Wales has prioritised a portion of existing commissioning budget over three years from 2021/22 to 2023/24 towards diverse and inclusive content.

Some of the stand-out projects telling the story of diverse Wales included A Special School and Blood Sweat and Cheer, which followed the Team Wales Adaptive Abilities cheer squad as they prepared for the world championships in Florida.

BBC Wales provided additional funding into Born Deaf, Raised Hearing to provide additional facilities to enable a deaf assistant producer to work on the project.

We also worked with BBC Elevate to appoint production placements for the Elevate initiative.



The Pact, Little Door



A Special School, Slam Media

BBC Northern Ireland TV commissioning

55%

Commissioning spend indies

13

Co-commissions

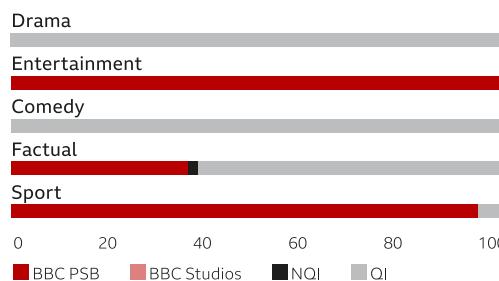
100%

Development spend indies

1

Briefing

Levels of business by genre



Data is for BBC One Northern Ireland and BBC Two Northern Ireland

This year, BBC Northern Ireland retained its extensive linear offering on television and digital services, whilst pursuing its strategy of growing multi-funded and co-commissioned content, working closely with BBC Content.

Over 443 hours of non-News content was broadcast on BBC One and BBC Two Northern Ireland, largely supported by the Northern Irish creative sector – 33 local companies delivered content in 2022/23. 92% of factual content was made by independent producers, reflecting the growing ambition of this sector.

In helping to deliver the Across The UK strategy, we directed almost 28% of commissioning budget into co-commissions with Network to achieve higher impact and higher value portrayal on both linear channels and iPlayer.

We prioritise positive portrayal and a diverse range of local stories, with a particular focus on under-represented people and places.

Briefing and commissioning rounds

Three commissioning rounds, with one key briefing in Autumn 2022, were published during the year. This included a new documentary opportunity with BBC Three and an innovative factual development scheme with BBC Content, the Hot House Development Scheme.

We shared information to producers on a range of subjects, such as audience insights, diversity and inclusion, production sustainability and promotional images for iPlayer.

Ideas development

In conjunction with BBC Content and Northern Ireland Screen, we launched the Hot House Factual Development Scheme. Five Northern Ireland-based suppliers were awarded matched funding for six months of focused development.

Over £150,000 of development funding was awarded in 2022/23.

Strategic development and partnerships

Our work with BBC Content across a range of genres yielded 13 co-commissions in 2022/23. In drama, *Hope Street* returned for a second series, *Stuck* was a successful short comedy series and there were a number of factual series and single programmes, including *The Hotel People*, *My Name is Ottolie* and *B&B by the Sea*.

Further co-commissioned factual opportunities were offered through competitive development schemes. The strategic partnership with BBC Three resulted in two documentary commissions and the Hot House Factual Development scheme is likely to produce high impact content for 2024.

Our successful partnership with Northern Ireland Screen ensures secondary support for many of our awarded development opportunities and productions, including the schemes above.

Northern Ireland Screen's Irish Language and Ulster-Scots Broadcast Funds supported a range of minority language content. We are developing a new feature-length drama in the Irish language.

Diversity

Diversity on and off-screen is a critical consideration for all Northern Ireland commissions. A number of series engaged in diverse casting processes including *The Chronicles of Belfast*, which reflected the city's diverse communities in terms of identity, heritage and socio-economic diversity and in *Black, Northern Irish and Proud* filmmaker Lindsay Dube explored what it means to be Black in Northern Ireland through first-hand accounts of some of those who live there.



Paula McIntyre's Hamely Kitchen, Clean Slate Television

BBC England TV commissioning

95%

Commissioning spend indies

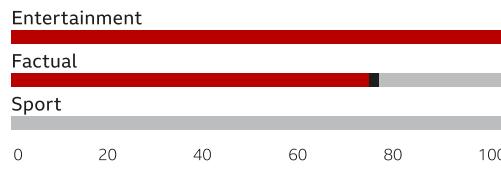
12

Co-commissions

2

Briefings

Levels of business by genre



Data is for BBC One England (all regional variations)

BBC England continued to prioritise positive portrayal and a diverse range of stories, with a focus on under-represented people and places. Almost all our commissioning budget – 95% – was spent on co-commissions with Network. We continued working with out of London indies and in particular, small indies.

Targeted briefings and opportunities

Pact East briefing – June 2022.

Production Unlocked – Salford – October 2022.

Invitation to pitch – Our Lives Series seven – November 2022. Three films commissioned from Big Wave Productions, Eye Film and Lambert Productions – delivery due in 2023.

Tender opportunity in 2022 in collaboration with daytime and the other Nations for Coast to Coast Food Festival.

Working with partners

In February 2022 we partnered with BBC Three and North East Screen to launch a new creative opportunity in the North East. After a competitive selection process Middlechild in Newcastle was commissioned to produce a single documentary which will deliver in 2023.

Co-commissions

We commissioned 12 co-commissions with BBC Content in 2022/23. Highlights include Spring Walks, The Hacienda – The Club That Shook Britain, Villages by the Sea, Angels Of The North, Brickies, Coast to Coast Food Festival, Our Lives, Tish and Twigg.

Strategic development

We continued to prioritise local portrayal and co-commissions with smaller and/or out of London indies. This included Atypical Media (Spring Walks), TwentySix 03 (Angels of the North), Button Down (Brickies) and Purple Productions (Villages by the Sea).

In a new co-commissioning collaboration, BBC England worked with daytime and the other three Nations on Coast to Coast Food Festival – made by Red Sky with VT insert suppliers in each Nation. In England VT inserts were awarded to Freeform Productions.

Diversity highlights

That Great British Documentary – diverse director and subject and onscreen diversity.

Brickies – diversity on screen and diverse-led company.

Spring Walks – diversity onscreen.

Our Lives series six – 33 Families, One Big Build – diversity on-screen.



Spring Walks, Atypical Media



Brickies, Button Down

Looking ahead

Looking ahead to 2023/24, the wider economic challenges are placing huge pressure on commissioning and production, and the BBC will continue to play a crucial role in supporting the sector. We will maintain the unique range of our output across all genres, continue to work with the widest range of producers across the UK, and also look at where additional support – especially opportunities working with partners – can further buttress our supply base.

We will be renewing our commitment to our Value for All strategy, ensuring that we deliver maximum value to all audiences. That means continuing our pledge to impartiality, focusing on high-impact content, and extracting more from online. We will commission the best content which reflects our audiences across the UK, and brings them the programmes they love.

Our work will continue to support the UK's creative economy, develop talent on and off-screen and on and off-air, and boost sustainable companies in all four Nations. We will continue to drive our Across the UK strategy – with the coming year seeing Masterchef, Silent Witness and more of our Radio productions move to the West Midlands to create the foundation for further growth in the region.



Amanda & Alan's Italian Job, Voltage TV, BBC One



39 Ways to Save the Planet, BBC Audio, Radio 4

We want BBC Sounds to be the best place for audiences to listen to the BBC and, building on our Ofcom-approved trials last year, we will move to the next phase of podcast windowing and surfacing distinctive, high quality third-party podcast acquisitions. 2023/24 also sees Nicky Campbell's visualised 5 Live phone-in being simulcast on the BBC News Channel. Subject to Radio receiving regulatory approval, it will implement its Speech Production Review proposals, including moving some in-house production into BBC Studios, as well as continuing to evolve its package of initiatives to support the independent sector.

We expect our plans around sustainability to deliver real change within the industry, with companies and individual productions working in different more environmentally aware ways, with our content showing respect for our planet. We will focus on digital-first commissioning, working with companies to grow and diversify the content available to our audiences.

The BBC has another extraordinary year of high-impact content to come, including three 60th anniversary specials of Doctor Who, the Coronation and Eurovision.



SAS Rogue Heroes, Kudos Film & Television, BBC One

Appendix

The Film and TV Production Restart Scheme titles

The government set up [The Film and TV Production Restart Scheme](#) in 2020 to compensate producers for the costs of disruption to production due to Covid-19. Funded by the Treasury, the scheme enabled many BBC commissions to start or continue production, in the absence of usual production insurance cover. A list of productions that have applied to the scheme can be found on the [Marsh website](#).

Top ten suppliers

Top ten indies by spend

- 1 Remarkable Television
- 2 Naked Television Limited
- 3 ITV Studios Limited
- 4 Hungry Bear Media
- 5 Sister Pictures Limited
- 6 House Productions Limited
- 7 Ricochet
- 8 Dancing Ledge Productions
- 9 Caryn Mandabach Productions Limited
- 10 Neal Street Productions Limited

Top ten indies by hours

- 1 IMG Media Limited
- 2 Whisper Films Ltd
- 3 Remarkable Television
- 4 Cactus TV
- 5 Naked Television Limited
- 6 STV Productions Limited
- 7 Lion Television
- 8 Tern TV
- 9 Ricochet
- 10 Mentorn

Useful links

BBC Commissioning website:

<https://www.bbc.co.uk/commissioning>

BBC Radio commissioning website:

<https://www.bbc.co.uk/commissioning/radio>

Our commissioning leads in the Nations and English regions:

<https://www.bbc.co.uk/commissioning/nations-regions-network>

PWC report: The role of the BBC in creative clusters.

Published November 2022:

<https://downloads.bbc.co.uk/aboutthebbc/reports/reports/creative-clusters.pdf>

2021/22 Commissioning Supply report:

<https://downloads.bbc.co.uk/commissioning/site/bbc-commissioning-supply-report-202122.pdf>



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