



# **BBC Annual Plan for 2017/18**

October 2017

# TABLE OF CONTENTS

- 1. FOREWORD ..... 3
- 2. INTRODUCTION ..... 4
- 3. THE BBC'S CREATIVE REMIT ..... 8
- 4. BBC SERVICES' CONTRIBUTION TO DISTINCTIVENESS..... 35
- 5. THE BBC'S THREE-YEAR STRATEGY & WORKPLAN FOR 2017/18..... 51
- 6. GOVERNANCE AND GENERAL DUTIES..... 60
- 7. CONCLUSION ..... 69

# I. FOREWORD

2017/18 is a landmark year for the BBC. It marks the beginning of a new 11-year Charter, and a new chapter in the BBC's history.

The Charter sets out a clear framework for governing and regulating the BBC: a new Board at the top of the organisation that sets its strategy, runs its operations and is responsible for its output. At the same moment, for the first time in its history, the BBC has a full external regulator in Ofcom. This document – the BBC's first Annual Plan of the new Charter – is a key document in the relationship between the two organisations, and an essential part of our accountability to licence fee payers. It performs a number of critical functions:

- It outlines the BBC's creative plans for the year – the 'creative remit' – that show how the BBC's output contributes to its mission and public purposes
- It demonstrates how the BBC's services contribute to the delivery of distinctiveness, through the conditions and quotas in the BBC's regulatory framework and the BBC's own additional commitments
- It describes a performance framework that the Board will use to judge how effectively the BBC is delivering its mission and public purposes annually
- It sets out the BBC's three-year strategy and its work plan for 2017/18, including the BBC's budget for 2017/18 at a high level
- It outlines changes proposed to public or commercial services that might be potentially material
- It sets out how the BBC will be governed and, as part of that, the duties and obligations of the Board.

This Annual Plan outlines a set of strategic and creative responses to challenges that Ofcom and the BBC have identified – challenges that could affect the BBC's ability to deliver its purposes and inform, educate and entertain all audiences. The Board is determined to respond to these challenges, to ensure that the core values of public service broadcasting are strengthened and reinvented for a new generation. These challenges include:

- The delivery of trusted, impartial and accurate news to young audiences, whose consumption of news is shifting fast from traditional, regulated media to a multiplicity of online providers
- Within the online space, how to strengthen the visibility, consumption and recognition of news from trusted, impartial providers and to counteract the spread of so-called 'fake news'
- The provision of British content to children, providing them with a safe, trusted place where they can discover what ignites their enthusiasm and which inspires them to learn, helps them to navigate the world around them and provides content that entertains them
- How to reflect and represent all the cultures and different voices that make the UK what it is, in terms of the increasing diversity of our audiences and across all the UK's constituent Nations and regions
- Protecting the range and breadth that contribute to the distinctiveness of BBC services, while allowing the space for the creative freedom and risk-taking that any creative organisation must have.

The Board's proposed framework for assessing the performance of the BBC, outlined later in this Plan, will allow us to monitor progress against these challenges.

In subsequent years, we will publish the Annual Plan in advance of the year it describes. However, this first year of the new Charter recognises the need for a period of transition. As a result, this Annual Plan was first published in July 2017 as an interim document, on which we sought feedback. Ofcom published its final Operating Licence earlier in October, meaning we have now been able to finalise our Annual Plan.



Sir David Clementi, Chairman

## 2. INTRODUCTION

The BBC has a very simple aim. We are here to make great programmes and services. That is why people love the BBC. That is why they enjoy it. That is why they trust it. That is why they value it. The BBC enhances the lives of everyone in the UK in more ways than ever before and more often than ever before. 44 million people in Britain use the BBC every day, virtually every adult in the UK every week.

At the heart of the philosophy behind the BBC is a very simple, very democratic idea: that everybody should have access to the best, whoever they are, wherever they live, rich or poor, old or young. We are here to bring the best to everyone.

The BBC's mission was set nearly a century ago by its founding father, Lord Reith. It was to inform, to educate and to entertain. That mission is enshrined in the BBC's new Charter and is as relevant today as it was then. And will be as necessary in the future as it is now.

For we, like every other broadcaster, are facing a world in transition. At present, most of our audiences enjoy the BBC's programmes and services in a traditional broadcast schedule. That will not end soon. The majority of people will continue to enjoy radio and television, as now, over the next decade. But increasingly, in a way made possible by the internet and mobile devices, people are enjoying what they want, whenever they want, wherever they are.

It is possible that by the middle of the next decade that will have become the main route to what the BBC does. So for the next ten years, we will need to ride two horses – serving those who have adopted the internet as their primary medium, while at the same time making sure that those who want to carry on watching and listening to traditional channels continue to be properly served, too. We must continue the move to an internet-fit BBC, to be ready for an internet-only world whenever it comes. That means reinventing the BBC for young audiences, for whom the changes are sharpest and fastest.

This Annual Plan is both a creative plan for the year and a set of strategic responses to the challenges facing the delivery of public service broadcasting identified by us and Ofcom in its Operating Licence. This year is the first of a three-year strategic plan that responds to these challenges. We recognise that none of these issues can be solved in one year, but we must make progress against all of them in 2017/18. Section 5 sets out the detail of our three-year strategic plan – including our five strategic objectives and our 12 pan-BBC priorities, all of which we believe are essential to the BBC's reinvention. Our Annual Plans for the years 2018/19 and 2019/20 will report on progress against these objectives and priorities.

Our overarching aim is to... **Reinvent the BBC for a new generation**

We will do this through...

Making sure everyone gets value from the BBC

World-class creativity

Global reach

Underpinned by...

Making the BBC a great place to work

Financial stability

Our creative plans will make sure everything we do supports these objectives.

We also need 12 pan-BBC priorities:

Grow iPlayer and Live

Reach 20m members

Review of brands

Younger audiences

Reinvent and grow audio

News-stream and slow news

Revitalise our education mission

Reflect the diversity of the UK

Britain's creative partner

Grow Studios

Grow World-wide

Grow the World Service

## Reinventing the BBC

Our ambition to reinvent the BBC for a new generation is our biggest priority for next year. Younger and older people's consumption habits are increasingly different. Younger people watch less television than older people. They listen to less radio. And where young audiences go now, older audiences will likely follow. Online innovation has slowed the decline seen across all traditional media companies. It has not reversed it.

If this trend continues, by the mid-2020s a significant minority of licence fee payers would no longer be a part of our shared national conversation, and might not be getting value to justify their licence fee either. Most of all, we would be failing to give them trusted information, education and entertainment. So every major part of the BBC will need to contribute to meeting this challenge.

Our proposals for News, our first public purpose – covered in section 3.1 – outline our strategic response to the twin, related challenges of providing news for young audiences and tackling the issue of 'fake news'. BBC News Online, on PC or mobile, or on Twitter or Facebook, is essential to our strategy. But we will need to work harder to maximise the visibility and value of BBC News on third-party sites such as social media platforms. And we will need to use all the tools and techniques of the mobile world – like alerts, notifications and live feeds – to reach audiences where they are in the way they expect it.

We are ambitious in our proposals for children. Children's output has been at the heart of the BBC since its earliest days. But this audience is changing fastest and their media world is unrecognisable compared with just one generation ago. Over the next three years, we will invest more in children's output and services. This will help maintain the quality and breadth of UK-produced children's content across all genres, while also enabling us to increase funding for children's content and interactivity online. We will also start the transformation of our mission in education, both through formal learning for children and teenagers offering a more personalised service tailored to their needs, and by experimenting with curating new forms of digital factual content that aim to inspire audiences of all ages to understand more about the world around them. This will incorporate a mixture of bespoke commissioned content, re-purposed BBC Archive and third-party content from education/cultural bodies. We outline our plans in more detail in sections 3.2 and 3.3.

Diversity is another area where our plans are ambitious and stretching. By 2020, we intend to have a workforce at least as diverse, if not more so, than any other in the industry. By then we will have met stretching new portrayal targets that cover a much wider range of diversity than any other broadcaster, with a bigger impact for audiences across a wider range of programmes. We will have made diversity something that everyone at the BBC, and all those who make programmes for the BBC, support. Our plans and targets are set out in section 3.4 of this Annual Plan.

Also in section 3.4 are our plans for the Nations and regions of the UK. We already make more programmes outside London than any other UK-wide broadcaster, and we broadcast more local and Nations output than any other broadcaster. But we are determined to rise to the challenge of better reflecting and representing a changing UK. We have recently announced the biggest investment in Scotland, Wales and Northern Ireland for decades, with exciting creative plans for all three Nations. Section 3.5 sets out the vital role that our global services, including the World Service, play in providing trusted and reliable news services to global audiences, whilst showcasing BBC content and creativity.

The bulk of section 3 – and particularly section 3.3 – covers the contribution that all our non-news genres are expected to make to the mission, purposes and distinctiveness of the BBC. Section 4 covers the distinctiveness of the BBC in a more focused way, by showing how each service will contribute through a combination of Ofcom conditions, BBC commitments and creative plans.

Underpinning all this is a set of delivery plans. One of our major strategic focuses for 2017/18 is personalisation. We believe we can provide our audiences with a better service if we know who they are and what they might be interested in. We want simple, frictionless discovery of BBC content across all BBC services, powered by sophisticated, intelligent search. We want to enable participation and activity beyond consumption. This will encourage people to choose the BBC more often and spend longer with us, and thereby increase the value audiences get from us and the public value we create.

We also want to ensure that our content reaches audiences in the best way possible. That includes the ability to draw audiences to lesser-known programmes and showcase more public service content; the attribution of

value back to the BBC and the licence fee; the ability to innovate to keep pace with audience expectations; access to audience data to deliver a better service to audiences; and the level of prominence BBC content and services are given so that our content is easily found and appreciated. We will be publishing a distribution policy this year that builds on these core principles.

## A year of creativity

While we respond to these strategic challenges, we must not lose sight of the simple aim of the BBC – to make great programmes and services. So 2017/18 will also be a year of high creativity and distinctive output.

A major theme will be a year-long season of science and technology programming under the banner of *Tomorrow's World*. It will take science out of the lab and into peoples' homes, as we seek to address how science is changing peoples' lives, reshaping the world and rewriting the future of healthcare. Our aim is to make science personal with the biggest scientific partnership we have ever convened to answer the big questions relevant to everyone.

Highlights of the season will include peak-time science series on BBC One and BBC Two on pioneering surgery, the astronaut selection process, green energy, transgender transitions and ageing. We will create a digital hub bringing together the most respected science institutions from across the UK for the first time. Curated daily, and featuring content from across the partnership, it will engage audience interest in the broadcasts, topical events and social media. BBC Learning are leading a major educational campaign, *Terrific Scientific*, developed in partnership with Wellcome to deliver accessible, curriculum-linked, mass participation scientific investigations for primary school pupils and their teachers.

Alongside *Tomorrow's World*, this spring we have been hosting a season of films on mental health across TV, radio and online. The season included a two-part programme in peak-time BBC One following a group of ten runners affected by mental health issues as they prepared to run the 2017 London Marathon; to a *Horizon* special on BBC Two looking at schizophrenia and advancements in the treatment of psychoses; a documentary on stress for BBC One; and a documentary from mental health campaigner Jack Rooke for BBC Three. Radio 1 is running a year-long campaign in 2017 focused on youth mental health called #MyMindAndMe.

This year, we will mark the 50<sup>th</sup> anniversary of the decriminalisation of homosexuality in England and Wales with a series of programmes on Radio 4, BBC Two and BBC Four – *Gay Britannia*. Led by programming on BBC Two and BBC Four, with other content across BBC Radio and Online, the season will feature bold and provocative stories that celebrate the LGBT community as well as challenging existing preconceptions and prejudices. The season will also cast a fresh light on the history of gay Britain, as well as highlighting what it means to be gay in Britain today.

2017/18 will be an important year for arts television from the BBC with *Civilisations* – a major season across television, radio and online telling the story of art from the dawn of human history to the present day, for the first time on a global scale. A landmark nine-part series on BBC Two will reveal great masterworks of beauty, ingenuity and illumination created across continents. It will position magnificent objects made in the West alongside the wealth of treasures created by other cultures: from the landscape scrolls of classical China and the sculpture of the Olmecs to African bronzes, Japanese prints and Mughal miniatures. *Civilisations* will have three presenters, each bringing their own skills and perspectives to the series: the Cambridge classicist Mary Beard, the historian and writer David Olusoga and the art historian Simon Schama.


Alongside the BBC Two series, BBC Four will have an *Uncivilised* season, inspired by Walter Benjamin's claim that "There is no document of civilisation that is not at the same time a document of barbarism." And across both channels, three special *Civilisations* Artist Commissions will present creative responses to the theme by leading artists in poetry, dance and visual arts. Radio 4 will present a 15-part *Alternative History of Art* from leading curators and artists, and Radio 3 will look at the story of civilisation through music. Finally, a major engagement campaign with museums across the country and local radio will seek to connect local audiences with the themes of the *Civilisations* season.

We will continue to showcase Hull as the UK City of Culture 2017 over the coming months, with hundreds of hours of coverage of Hull 2017. From BBC Radio 1's *Big Weekend* to content produced for television, radio,

and online, the BBC's programme of activity is aimed at all ages and to showcase Hull across the country and around the world. Events will include a four-day spoken word festival *Contains Strong Language*, where Radio 3 will premiere Anthony Burgess' masterpiece *Clockwork Orange: A Play With Music* – a BBC Radio drama performance with the BBC Philharmonic. BBC Two will broadcast the experimental project *Flood: To The Sea* and BBC Four will explore Philip Larkin's relationship with Hull through his photography. The documentary series, *One Bomb*, will tell Hull's experience of the Blitz.

Other anniversaries we commemorate this year will include the 500<sup>th</sup> of Martin Luther's sparking of the Protestant Reformation, the 100<sup>th</sup> of the Russian Revolution and the 70<sup>th</sup> of the partition of India. In one way or another, output from these anniversaries will appear across nearly all the BBC's services.

These special creative seasons will sit alongside the day-to-day exceptional value of the BBC. This year will be a year of great British creativity, where the unique value of the BBC to UK audiences, the creative economy and Britain's place in the world should be clear to all to see.

A handwritten signature in black ink that reads "Tony Hall". The signature is written in a cursive, flowing style with a horizontal line underneath the name.

**Tony Hall**, Director-General

## 3. THE BBC'S CREATIVE REMIT

The BBC's output and services are designed to inform, educate and entertain to fulfil our mission and promote our five public purposes:

- To provide impartial news and information
- To support learning for people of all ages
- To show the most creative, highest quality and distinctive output and services
- To reflect, represent and serve the diverse communities of all of the UK's nations and regions, and support the UK's creative economy
- To reflect the United Kingdom, its culture and values to the world.

This section of the Annual Plan explores how the BBC's creative output for 2017/18 is anticipated to promote these purposes – the BBC's 'Creative Remit'. It outlines an overall statement of creative ambition for each purpose, a summary of 2017/18 creative plans to illustrate and any new developments of note. We have not updated the creative remit from the interim Annual Plan to reflect the passage of time or schedule changes.

For this plan, we have focused our description of the second purpose on formal learning and output for children. Given that all the BBC's genres contribute to creativity, quality and distinctiveness, we have summarised the creative ambitions of all the other non-news genres under the third purpose.

### 3.1. Purpose 1: impartial news and information

#### Our ambition

The BBC has no more important purpose than to inform. All citizens have a stake in the news. In a democracy, it is an essential public service. Every member of the public needs access to reliable information in order to understand the world around them and in order to make decisions for themselves, their communities, their countries and their shared future. In such consequential times – when the news matters and the way stories are told is so fiercely contested – the need for an independent, impartial and accurate BBC is greater than ever.

To do this, we have to provide a significant level of news, current affairs and factual programming across our full range of services and platforms, and seek to reach and serve all audiences with this output. We must maintain our unique commitment to local, regional, national and international stories.

We must continue to provide trusted and reliable information, news, current affairs and factual output to the highest editorial standards. The BBC is the most trusted source of news in this country. It is rooted in an uncompromising commitment to accuracy, impartiality, diversity of opinion and fair treatment of people in the news, so that we contribute to a better-informed society, a more engaged citizenship and a world of greater understanding.

But our output needs to do more to reflect the real lives and needs of our audiences, wherever they live and whatever their age, and to sound and look more modern than it currently does.

The BBC overall outperforms other news providers in reaching younger audiences but there is no doubt that this is where the biggest strategic challenge lies for the BBC and for all traditional news providers. Consumption of news is shifting from traditional TV and radio to online and social platforms, and continues to fragment among a large number of providers.



Social media platforms are increasingly important to reaching young audiences with news as this is where many of them expect to find it. But news providers are less differentiated on these platforms, making attribution and measurement a challenge, and making it harder to differentiate between reliable and unreliable sources.

Our plans below show how we are beginning to tackle this challenge. To judge the impact of these, we will look to a few key measures of success:

- The overall reach of BBC News to young audiences. Our new cross-media measurement survey will aim to capture cross-platform reach on both BBC services and on third-party platforms
- Perceptions of BBC News among young audiences, including measures of trust, impartiality, quality and recommendation
- We will compare these metrics to the performance of other traditional news providers to assess the performance of BBC News within the marketplace.

## Our creative plans

Of course, it is impossible to predict the news. One of the lessons of the past few years is that journalists lose credibility when they try.

But there is a diary of events: 2017 will be a year of European elections from the UK to the Netherlands, from Italy to France and Germany; Turkey will seek to amend its constitution; South Africa limbers up for a change of leadership; and anniversaries of the Russian Revolution, the partition of India, Hong Kong's return to China, the Balfour declaration, the death of Diana and the Reformation.

The UK's exit from the European Union, the changing nature of politics domestically and around the world, and the conflict in Syria will all continue to be challenging stories, but we are better positioned than any other media outlet to track and explain these multi-layered stories to UK and global audiences. At the forefront throughout will be our senior editors and correspondents who carry a singular weight of authority.

Data and journalism teams will strengthen our capability for interrogation of data, facts and presentation. As part of this, we will expand Reality Check which will fact-check the most popular outliers on social media and refute claims if we find them to be false. We will also work with Facebook on how we can be most effective at building trust and reducing the impact of 'fake news'.

We are building an Expert Network of independent think-tanks, academics and experts from around the world. We will use their expertise to bring insights and analysis which complements our own. This will allow us to bring long-term, deeper understanding of global trends and themes to our audience. This 'slow news' output will benefit all audiences, but will initially be distributed via mobile and online.

*BBC News Online* continues to evolve and expand, keeping pace as more audiences choose to access news services and content digitally. The goal for mobile and online is to redress the BBC News audience balance – finding ways to remain relevant and serve more women, younger people and those on lower incomes. We will develop more personalised notifications from the BBC News app. We will also build on our best-in-class vertical video services, continuing to lead news into a mobile-first world. We will soon begin piloting a digital-first approach across News in key topic areas such as health and environment.

The power of live and video is critical in driving engagement and usage. We will prioritise live video programming within the News app. Live video functionality on third-party platforms like Facebook and YouTube continues to lead the market – we need to offer our own natively mobile live content on our platforms as well as using social platforms to reach out to targeted audiences, including women and the young and show them that we are relevant to their lives.

In late 2016 we launched BBC Stories to showcase the best of BBC's news and factual storytelling in a way that is modern and relevant. We will develop this in 2017, curating the best of the BBC factual storytelling on site and off. The recent BBC Stories / BBC Two *The Big Life Fix* Parkinson's disease video is a great example – the short video went viral and attracted over 60m views on Facebook.

Our daily bulletins must remain the most trusted for news, and the most accessible and clear in their analysis and explanation – prioritising specialism and expertise in the field on topics such as Brexit, and the UK and US elections, over mere coverage of unfolding events. They should be accessible and attuned to the issues people care about. They should be broadest in their editorial scope and relentlessly unapologetic in tackling the more complex underlying themes such as inequality, globalisation and international governance in the most engaging way. Our flagship shows on BBC One will remain the daily heartbeat of television news, bringing more news in peak time to higher audiences than any other broadcaster.

Over the course of the year we will continue to refresh the tone and on-air mix to make our content more engaging and relevant to the audience. We have already made significant changes to re-cast our presenter line-up and we will build on this to deliver a more modern, diverse, relaxed and engaged style across bulletins and programmes.

The *BBC News Channel* plays a central role for the BBC on major breaking news. It has refreshed its approach over the past two years, including the *Victoria Derbyshire* show (simulcast on BBC Two) which has broken numerous news stories and driven a broader agenda for BBC News; *Business Live*, a 30-minute digest of business news and interviews making full use of the BBC's business journalists around the world; and new data graphics to improve the range of information displayed on screen. This year, it will include a refreshed focus on news from all the UK's Nations and regions in the evenings, while developing on-screen presentation through the development of augmented reality graphics and further enhancements to on-screen information.

Investigative journalism will continue to be at the heart of *Current Affairs*. *Panorama* will remain the home of investigative journalism on BBC One, and it will be timely, relevant and broad. We have seen a strong audience appetite for programmes exploring a range of subjects, from the geopolitics of the Trump campaign and presidency; stories from the city of Aleppo; and, closer to home, the frustration of millions of Britain's train users. We will continue to focus on a range of subjects that explore and reflect the broad concerns of the BBC One audience, be that the NHS, the benefits system or Facebook's impact on our lives.

Radio Current Affairs will continue to move easily between classic strands such as *File on 4* for Radio 4, and ad hoc commissions with specific purposes. We will build on recent innovative projects such as *Raqqa's Most Wanted* to continue to focus on story-telling suited to the platform of delivery. We will focus on podcast development, drawing lessons from recent successes for series such as *50 Things That Made the Modern Economy*. Other highlights include regular post-election and Brexit programming on Radio 4 as well as a new Nick Robinson series on political thinking. Jeremy Bowen will present a special new series on the Middle East.

Further plans for news and international factual programmes that support this purpose are outlined under purpose 3 (Distinctive services), purpose 4 (News in the Nations and regions) and purpose 5 (Global News and BBC World Service).

## 3.2. Purpose 2: Children's and formal learning

We will deliver this purpose by serving children of all ages with engaging and stimulating output; by helping children navigate the internet and find the full range of BBC content that might help them learn and develop; and by partnering with educational, cultural and sporting organisations.

### Children's

From its earliest days, the BBC has informed, educated and entertained the nation's children. Our children's output helps generations to develop their language, reading and social skills in fun, playful ways. As they grow through childhood and approach their teenage years, the BBC's children's content grows with them, entertaining them but also helping them navigate the world around them, discover what ignites their enthusiasm and inspiring them to learn.

In today's heavily commercialised, global media, there has never been a more important time to assert the values of trust, safety, quality and fun that the BBC is valued for by children and their parents. Yet today we face a greater challenge for the media time of children than at any time in our history. The time older children spend watching traditional linear children's channels has fallen significantly. YouTube regularly reaches c70% of 6-12s and for many children it is their favourite media brand. Recent big entrants into the TV market are increasing their investment in original content.

Our response to this challenge will see BBC Children's make a strategic shift from its traditional offer built on two linear children's channels and discrete digital propositions for a pre-teen audience to a connected, multiplatform offer.

We will invest more in children's output and services. This will help maintain the quality and breadth of UK-produced children's content across all genres, including drama, comedy, factual and news. We will sustain our linear channels to meet the needs of our audience and act as important shop windows for our content. To meet the changing needs and behaviour of the children's audience, we will also step up our innovation in the digital space. Our aims for this investment are:

- *Content that stands out from the crowd:* We will focus on a smaller number of stand-out titles for which we will commission TV series and high-quality brand extensions across all platforms. This will require delivery of all-year-round support of multimedia content, including video, live online programme extensions and clips, pics, blogs, vlogs, podcasts, quizzes, guides, games and apps
- *Content that is delivered wherever and whenever our audience wants it:* We will ensure our most popular content is 'always on', just as children now expect, through iPlayer/iPlayer Kids. And by signing-in we will ensure children can enjoy age-appropriate content from across the BBC on iPlayer
- *Content that is supported by interactive capabilities that enable our audience to create, connect and share:* We will join up and expand the set of interactive digital content, capabilities and experiences available to our audience, building on the engagement already achieved through our children's websites and apps but with more opportunities to create, connect and share.

2017 will see us begin to roll out this refreshed strategy for children's content and services with new investment and some reprioritisation to help fund the new priorities. This will mean an increase in spending on our children's digital interactive budget, focusing on development of digital tools and functionality and moving a small amount of funding from linear to digital content. We have assessed the materiality of these changes, by reference to the key test of whether they will have a significant adverse impact on fair and effective competition, and have judged they are not significant in their market context.

Diversity in the UK will be at the forefront of CBeebies programming in 2017. The ambitious new 30-part drama series *Apple Tree House* is set around an inner-city estate bursting with life. We will break new ground with *Pablo*, an animated series about a five-year-old boy who creates an entire world from his imagination – its central character and cast, who have been involved in scripting the series, are all on the autistic spectrum.

Participation will be CBBC's watchword in 2017, involving our audience and promoting opportunities to get closer to their favourite brands and talent. *Blue Peter* will run a competition to create mascots for this summer's IAAF World Championships and World Para Athletics Championships. *Newsround* will be transformed online by engaging children with news with interactive guides, classroom activities and visual news formats. We will engage our audience in Safer Internet Day and encourage them to get involved in BBC Learning's *Terrific Scientific* campaign to inspire a new generation of scientists.

Alongside brand new episodes, digital interactive spin-offs will let children connect with their favourite programmes. A new *Worst Witch* game will see fans learn key potion-mixing skills and solve mysteries, while a digital adventure will let fans of *The Dumping Ground* grow their problem-solving skills by fixing real-life dilemmas. *The Next Step* game will help our audience progress through the dance school by showing kindness, looking after themselves and working hard.

Our young teenage audience will increasingly be a priority in 2017, with both *My Life* and *Operation Ouch* focusing on young people's mental health and exploring rites of passage issues. We will also be developing

older-skewing comedy and drama as we increasingly use our extended channel hours from 7-9pm and iPlayer to ensure the BBC is reaching more of the UK's under-16s.

## Formal Learning

As we reinvent the BBC for a new generation, we aim to start the transformation of our mission in education. We want to enhance individual lives and the UK as a whole by enabling everyone to achieve their full potential through educational content, services and participative experiences from the BBC, from partners and from each other. In formal learning, this means specialist educational content to help support learning for children and teenagers across the United Kingdom.

BBC Bitesize is our flagship service to support students with their formal learning, linked to the curricula of each Nation. Bitesize has the greatest reach of any purely educational digital proposition in the UK for formal learners, with 45% of primary and 80% of secondary school students using it each term.

Alongside Bitesize, we have also begun to reinvent our approach to supporting teachers in the classroom through the launch of BBC Live Lessons and curation of curriculum-related video resources on the new BBC Teach YouTube channel.

Over the next three years, to deliver on this renewed mission in education, we will build on what we already do well, placing personalisation, participation and partnership at the core of our strategy to make us more distinctive and ensure everyone gets something of value.

We will transform BBC Bitesize through personalisation, providing every child in the UK with a tailored, structured learning experience to maximise individual attainment, regardless of where they live. We will also explore ways to deliver adaptive learning, enabling students to be presented with targeted, interactive content in line with their individual study goals. Learning content will be based upon stages – inspire, explain, practise, test – incorporating different media and types of interaction. We will assess the materiality of these developments.

BBC Live Lessons will create the UK's biggest classroom by harnessing our broadcast expertise and talent to inspire learning. BBC Teach will curate the best of BBC videos, clips and other resources, all tagged and mapped to the curricula across the UK.

In 2017/18, the BBC's major educational campaign will be *Terrific Scientific*, an ambitious science initiative to inspire older primary school pupils through mass-participation experiments that every school can take part in. It is a core part of the BBC's wider *Tomorrow's World* season. The campaign will support teachers as they deliver science curricula across the UK and have a direct impact on over a million children over two academic years, with the goal of increasing the number of pupils pursuing science options at secondary school and science-based careers.

We will work with Wellcome and over 50 other partners including The Royal Society, Institute of Engineering and Technology, British Science Association and leading UK universities. The campaign will be supported by BBC Live Lessons, popular CBBC titles including *Absolute Genius* and new short films delivered with partners. *Stargazing Live*, *Masterchef*, *Casualty* and *Football Focus* will all be joining in, making bottle rockets, lemon volcanoes and bouncing eggs. *Terrific Scientific DIY* will extend the campaign from the classroom to the home with bespoke experiments using everyday objects.

We will build on the momentum of the BBC micro:bit with new content for teachers and students to inspire students to create programs that solve challenges using BBC brands. Children will continue to be inspired by classical music to get creative through *BBC Ten Pieces*. *Comedy Classroom* has partnered with BBC Red Nose Day to launch a new writing competition with curriculum-linked literacy resources that can be used in the classroom to help improve key reading, writing and speaking skills.

This year's Radio 1 Academy has been in Hull as they celebrate their year as UK City of Culture, offering 15-19 year-olds unique opportunities and insights into working in the creative industries through a schools tour, work experience programme and a week of activity in the run-up to Radio 1's *Big Weekend*.

### 3.3. Purpose 3: Making the most creative, high-quality and distinctive output

We will deliver this purpose by maintaining the BBC's unique breadth and range of output and our commitment to the highest production and editorial standards; sustaining our investment in new and original British output, made all over the UK; taking creative risks and maintaining an appropriate balance between new series and returning favourites; and aiming to serve all audiences.

#### The BBC's factual output

Factual and knowledge-building content is critical to the BBC. Providing a unique combination of education and entertainment, it straddles the best of British creative production, allowing powerful stories to be heard, journeys of discovery to be embarked on and insights into the beauty and wonder of our planet to be enjoyed. It is not about formal teaching but about the joy of learning and sharing knowledge. In a world of fragmented audiences, quality factual output can still bring people together, galvanise communities, provoke discussion and argument and inspire people. Factual programmes set in UK and abroad can broaden our horizons and foster greater understanding and context for news stories.

Our factual output covers an enormous spectrum of genres, subject matter, tonality and platforms. We strive to stimulate audiences through authorship and entertain them through content that connects emotionally. At our best, we achieve both big broad audiences and hit the high notes of quality and distinctiveness – as in *Forces of Nature*, *Planet Earth*, *History of the World in 100 Objects* and *Ambulance*. The following sections step through our headline 2017/18 creative plans for each genre in turn.

We must continue to offer a broad range of content on our services and use that content to help people learn new things. We believe there is an appetite for more informal thoughtful British content across a range of factual genres. We will experiment this year with a small investment in some digital factual content based around ideas, which will incorporate a mixture of bespoke commissioned content, re-purposed BBC Archive and third-party content from education/cultural bodies (e.g. Open University, British Museum). We will assess the audience outcomes and then decide whether to expand the offer in future years.

#### *Natural History*

Natural History tells us about our world. It delivers world-class content to a large and broad audience, and across all demographics. It combines dramatic storytelling, visual spectacle and technological innovation, alongside in-depth specialist factual insight. The genre appeals to both head and heart; it provides content that both grips the audience, and enhances the BBC's reputation domestically and around the world.

Whilst TV delivers the spectacle of the natural world, our radio coverage focuses on natural history issues and storytelling. Radio 4 will continue to explore the interface between natural history and conservation, and keep telling the stories of our best-loved flora and fauna, through programmes such as *Tweet of the Day*, *Dawn Chorus* and *Natural Histories*.

Following on from the massive impact of *Planet Earth II* in 2016, this year will feature the much anticipated return of the underwater world in *Blue Planet II*, with Sir David Attenborough once again at the helm, exploring previously unseen wonders of the world's seven oceans. Also on BBC One, we will show the world from the animals' point of view in *Animals With Cameras*; the *Big Blue Live* team head to Alaska for *Wild Alaska Live*; and new series *Wild Cats* will reveal the extraordinary secrets of this most diverse of species. Earlier in the year, *Spy In The Wild* featured 32 animatronic creatures filming extraordinary behaviour in the animal world, while Liz Bonnin travelled to the Galapagos Islands.

On BBC Two, *Springwatch* headed to Japan. A new series took audiences to *Mexico: Earth's Festival of Life*, with a series, *Mountain: Life at the Extreme*, exploring the world's greatest mountain ranges still to come. We will also broadcast a new anthropology landmark which follows extraordinary rituals around the world; a powerful film on the last living male white rhino in the world; and Gordon Buchanan will be living amongst more tribes in a second series of *Tribes, Predators & Me*.

Digital platforms are increasingly important, and we have begun to see enormous success on social media with clips and content from our biggest titles – such as *Planet Earth II* and *Attenborough and the Giant Dinosaur* – reaching millions across both social and the BBC Earth platform. We will build on this success by repurposing more content for digital channels, and pioneering new content innovations, from 360 to Virtual Reality.

## Science

Science is a critical part of the BBC's factual offer – delivering awe, wonder, knowledge and insight to the audience, explaining the extraordinarily complex world in which we live and our own place in it.

A key part of the BBC's role is to promote science literacy and explain the miracle of how things work in ways that delight and surprise our audience. From the solar system to the human body, engineering to artificial intelligence, we provide the audience with a clearer understanding of how science and technology are rapidly changing the world; we give them stepping-stones to the future; and help audiences prepare for the changes and uncertainty ahead. Science programmes also impart genuinely useful insights that inform how we all live our lives – what we eat, how we exercise, how to stay healthy and how complex and hidden systems underpin our day-to-day experiences. Such programmes often attract broad audiences, with our most popular science titles delivering strongly for younger and black, Asian and minority ethnic (BAME) audiences (e.g. last year's *New York: America's Busiest City*).

2017 is an important year for the BBC and its science offer as we launch the *Tomorrow's World* season in partnership with the Science Museum, Wellcome and the Royal Institute. We want this pan-BBC landmark to demonstrate our refreshed commitment to partnership, bringing science expertise to audiences in new and innovative ways. The season will ask audiences to identify the most pressing scientific questions and, drawing on the expertise of our partners, will answer those questions with online tools, social media and digital assets.

The season kicked off with a live broadcast from the Science Museum Group's vast stores as well-known faces battled it out to win the audience vote for *Britain's Greatest Invention*. A major series on the human body follows, plus new film *Expedition New Earth* in which Stephen Hawking predicts that the human race does not have long before we need to colonise another planet. Alongside all the broadcast content on TV and radio, the BBC is running an ambitious learning campaign, *Terrific Scientific*, in partnership with Wellcome and a number of academic institutions.

In addition, on BBC One *The Truth About...* covered HIV, stress and sleep, whilst other key titles will return, including *How To Stay Young*.

On BBC Two, Michael Mosley revealed the secrets of our food, Andrew Marr explored the workings of the human brain following his stroke, Alice Roberts investigated why the dinosaurs died, while the *Fifteen Billion Pound Railway* took audiences back to the engineering feats behind Crossrail. Looking ahead in the year, an expedition team explores an active volcano in *Inside the Jungle Volcano* and Commander Chris Hadfield takes ordinary Brits through the astronaut training process in *Astronauts*.

On BBC Four, a British garden has been rigged to explore animal dramas in our back gardens. Robert Llewellyn explored renewable energy, and Michael Mosley poisoned himself to explore the crisis in antibiotics.

Radio 4 will play a key part in the *Tomorrow's World* season, through key titles such as *The Infinite Monkey Cage* and the *Digital Human*, as well as *The Life Scientific* and *Inside Science*. Radio 5live will continue to contribute to topical science news and analysis with the *Naked Scientists* programme.

## History

The BBC makes the stories of history relevant and accessible to a broad and curious audience. We tell stories of the past to bring context to the present, helping audiences make sense of their lives, both domestically and in the wider world. We mark key anniversaries, but also challenge audiences to re-think their perceptions of

the past. We use a significant range of formats to cover a wide variety of topics. This range of formats helps to reach younger audiences: 2016's *Black & British* season delivered strong reach amongst this audience.

As part of pan-BBC seasons, we have commissioned films to mark the legalisation of homosexuality, the Russian Revolution, the Reformation, and the end of World War I. To mark the 70<sup>th</sup> anniversary of the partition of India, a major season of programmes across BBC One and BBC Two includes films with Anita Rani, Gurinder Chadha and a single film exploring in minute-by-minute detail the first days of partition. Together, these bring to life some of the forgotten voices of partition, explore the hidden history of what happened in August 1947 and reveal the legacy partition leaves us with today.

For the Russian Revolution season, *Russia 1917: Countdown To Revolution* tells the extraordinary story of how Lenin, Trotsky and Stalin in just a matter of weeks transformed Russia forever and, in creating a new Russia, paved the way 100 years on for Putin and the Russia we know today.

Our new history titles in 2017 take a more personal and experiential approach. *The People's History Of LGBTQ Britain* tells the story of homosexuality in the UK through people's memories and artefacts. In *One Bomb*, each episode tells the story of the consequences of a single bomb that fell during the Blitz, exploring its immediate aftermath as well as its long-term effects – using eye-witness testimony, transcripts and never-seen-before personal archive to look at this devastating moment in Britain's history afresh.

We have also developed living history with an immersive project where people of the UK today experience the training of World War II special operatives. We will continue our outstanding events coverage of Royal and ceremonial moments throughout the year, including our commemoration of the centenary of WWI, which will feature a live broadcast from Belgium on the anniversary of the Battle of Passchendaele.

*Elizabethan Spies* explores the reigns of Elizabeth I and James I through the prism of the secret spy networks which secured and maintained their time on the throne. From the execution of Mary Queen of Scots to the foiling of the Gunpowder Plot, this thrilling series will bring the intrigue and power play to vivid life featuring multiple historians, drama sequences, archive and graphics.

Later in the year, Mary Berry will delve into the culinary histories of Britain's stately homes. On BBC Two, Dan Snow has re-examined 1066, Ben Macintyre has delivered a definitive history of the SAS and Ian Hislop explores attitudes to immigration.

On Radio 4, there will be new programmes covering histories of China, the Cold War, the Middle East and the End of Empire, as well as the *Reith Lectures* on the trade of historical fiction, presented by Dame Hilary Mantel.

We will extend audience engagement with our history content through digital platforms, and via close collaboration with key partners, such as the Imperial War Museum, the BFI and the British Library.

### *Religion and Ethics*

Religion and Ethics is a cornerstone of the BBC's public service mission. It represents the diversity of faith and belief across the UK and the world, and interrogates today's most pressing ethical issues. The role of faith in the 21<sup>st</sup> century is a topic of increasing resonance and debate. Creating content that reflects the complexity and nuance of faith – both for individuals and for the institutions of which their faith forms a part – has therefore never been more important to the BBC. It is also an opportunity to bring diverse, currently under-represented, voices on screen and to reach audiences that consume less BBC content. BAFTA-winning *Muslims Like Us*, for example, gave a voice to ordinary Britons who rarely have the chance to explore their faith in such depth on air. *An Island Parish* also featured a predominantly non-white cast of parishioners.

The BBC is currently reviewing how it covers Religion and Ethics, exploring how we could make our output even better and create more impact for Christianity and all faiths in an increasingly diverse society. We are listening to groups and people across the UK to understand the issues that matter most to them and the role that the BBC can play in helping engage with them and relate to viewpoints that are different from their own.

As every year, we will continue to celebrate the Christian faith through programmes such as *Songs of Praise*, *Carols* and *Easter From Kings*, and the Christmas Day church service broadcast. *The Big Questions* and *Sunday Morning Live* will continue to provide timely, topical debate and discussion on questions of ethics and faith every week.

This year on BBC One our documentary 'faith films' will bring new voices to the channel. Nadiya Hussain will take us to Mecca for *The Hajj* series. On BBC Two, *A Vicar's Life* goes behind the scenes of the lives of country vicars in rural Herefordshire. We will mark the anniversary of The Reformation and the legalisation of abortion.

Radio 4 is a key service for religious programming on radio. We provide audiences with a space to reflect on and explore their own faith as well as the faiths of others. We build bridges between faiths and between theists, agnostics and atheists. We explain how religion is affecting the world we live in today, tell the history of religious ideas and movements, and explore the broader human search for meaning.

Neil MacGregor will explore the role and expression of beliefs in lives and communities through time and around the world in *Living With The Gods*, Radio 4's latest partnership with the British Museum. *The Moral Maze* will continue to grapple with the ethical implications arising out of social and political events, alongside regular programming such as *Thought for the Day*, *The Daily Service* and *Daily Prayer* on Radio 4, Sunday mornings on Radio 2, and *Choral Evensong* on Radio 3.

## Arts

The BBC's mission in arts has always been to nurture artists and organisations, create great art and engage the widest possible spectrum of audiences. The BBC does this on a weekly basis, bringing the arts to millions of people right across the UK. The BBC is unrivalled in the scope, depth and quality of its output and internationally renowned because of it.

Arts coverage across the BBC covers a broad range of genres, from books, film, visual arts, theatre, heritage, philosophy and ideas to 'theatrical music' such as opera, dance and musicals. We aim to reflect the broad kaleidoscope of the arts through a range of programming formats, from performance, topical criticism and review, artist profiles and creative documentaries, landmark series and popular formats. Topical arts programmes across BBC Radio include *Front Row* and regular coverage on TV programming through shows like *Artsnight*. Landmark content includes significant artist-led documentaries or profiles such as *Imagine...* The BBC's arts offer extends across the majority of the BBC's most loved services. BBC One is the home of big and bold arts programming that delivers knowledge of the wider cultural landscape to a broader audience. Arts is also a regular weekly offer on Radio 2.

We recently launched an ambitious new partnership with the British Council, the Arts Councils of England, Northern Ireland and Wales, and Creative Scotland which we hope will energise audiences, artists and the creative industries across the UK. *Culture UK* represents an unprecedented new level of collaboration for the BBC, and it will deliver at least three big landmark moments a year, starting this autumn with poetry. Through a £4m Artists First commissioning budget, we are also changing how we commission arts programming, ensuring that the BBC is more open to artists and arts organisations.

2017/18 will be an important year for arts television from the BBC with *Civilisations* – a major season across television, radio and online telling the story of art from the dawn of human history to the present day, for the first time on a global scale. This will dominate the Arts agenda on BBC Two and across the BBC with related content on BBC Four, Radio 3 and Radio 4 as well as digital partnerships with cultural organisations across the UK. BBC Two will also celebrate the 250<sup>th</sup> anniversary of the Royal Academy and the art of Picasso. And throughout the year we will continue to provide significant regional, national and international coverage of Hull's year as the UK's City of Culture.

Saturday nights will be the new focal point for arts on BBC Two, showcasing the BBC's full range of arts and cultural coverage from performance, one-off documentaries on a great work, event or moment, or fresh, authored pieces on the contemporary art of today told by artists themselves. Built around a key 9pm slot with a landmark documentary or collaboration, Saturday nights on Two will vary from the thematic to marking important seasons or cultural moments.



Elsewhere on television, a further series of the popular *Fake or Fortune* strand will return to BBC One. *Imagine...* will return for a further series. BBC Four will continue to be the home for depth and experimentation, with major seasons on the art of Japan, and an extended season on the Classics, with *Hip Hop Homer* featuring Homeric monologues performed by the hip-hop artist Akala, and *Michael Wood on Ovid*.

Radio 4 will showcase a range of landmark seasons crossing music, popular arts and art and politics. This will include *Music and Health* – a significant series exploring music and disability. *A Year in the Life* will go behind the scenes with some of the leading arts and cultural organisations in the UK, taking a first-hand look at the craft of some of the UK's best creative talent. *Mother Tongue* with Helen Mort will be the centrepiece of a focus on poetry this year alongside poetry from the UK with Benjamin Zephaniah exploring 'Poglish' in Boston, Lincolnshire. We will replace *Saturday Review* with a weekend edition of Radio 4's flagship arts and culture programme *Front Row*, which will have an increased digital presence and enhanced review coverage.

Radio 3 continues to provide stimulus for deeper thought and contemplation with *Free Thinking* taking an alternative view on the speed of life as Radio 3 looks to slow things down for its audience. Coverage of the Hay Festival will include 'slow radio' with a guided walk along Offa's Dyke with a mix of poetry and classical soundscapes. *The Essay* will provide on-going analysis of arts and culture, and *The Listening Service* will uncover the deeper workings of classical composition.

#### *Contemporary factual and documentaries*

Contemporary factual uses relatable characters and presenters, illuminating the challenges and pleasures of daily life and speaking directly and authentically to audiences across a broad range of mainstream subjects. It covers titles such as *The Great Pottery Throwdown*; formats such as *Back In Time for Dinner*; consumer titles such as *Eat Well for Less* and *Shop Well for Less*; feature formats such as *DIY SOS*; as well as much-loved series like *Countryfile*, *Gardeners' World* and *Antiques Roadshow*.

On radio, titles such as *Gardeners' Question Time*, *You and Yours*, *Moneybox* and *Woman's Hour* are a vital part of listeners' lives, providing advice, insight and an emotional connection to the issues and passions that matter to them. Online, we continue to offer some of the UK's most popular food content, complementing our offer on TV and radio and providing a valued service.

With *The Great British Bake Off* moving to Channel 4, we need to refresh the pipeline of new shows. Our strategy is to innovate, take creative risks and pilot strong contenders. There is an increasing audience appreciation for authenticity, so we will develop documentary formats that take some of the most challenging issues our audiences face, and address them in a relatable way with intelligence and integrity.

On BBC One this year that means real-life drama in the biggest police force in Britain, *The Met. Ambulance* will return, offering a compelling window on to some of the biggest social issues today. A new series *Reported Missing* offered gripping stories of police attempting to track down missing people in Newcastle. Distinctive and important documentary films include Henry Singer's *The Betrayed Girls* and *Rio Ferdinand: Being Mum And Dad*, which explored bereavement a year after he lost his wife to cancer, reaching millions of viewers and connecting with younger audiences across multiple platforms. An inspirational short series called *Mind Over Marathon*, part of a broader BBC mental health season, followed a group of people with a variety of mental health issues as they trained for the London Marathon, with help from the Duke and Duchess of Cambridge and Prince Harry.

On BBC Two, *Hospital* returns with a unique insight into a hospital trust through the stories of patients being treated there. A new series of BAFTA-winning *Exodus* will follow the next chapter for the refugees as they try to settle in new homes and we will follow families living on the *Breadline*. *The Detectives* brings the Manchester underworld into sharp focus, following murder investigations from crime scene through to conviction. *The Sweet Makers* will send modern-day confectioners back over 450 years of history to recreate incredible dishes from the past using original recipes and methods.

We are also looking at diverse communities through the lenses of food, cooking and gardening. Nadiya Hussain will present a cooking show as well as our new food competition, which sees multi-generational families cook in their own homes. Nigella celebrates home cooking and shares the food she cooks for her family and friends,

Monty Don will explore Islamic gardens, Rick Stein travels to Mexico and the Hairy Bikers unlock the Mediterranean.

On BBC Three big series include *Valley Cops* and an unflinching new series on drugs with access to both police and users.

New talent – on and off screen – will be nurtured across all of our content, including through a new directors training scheme which will deliver six films across BBC One and Three.

## Drama

Great British drama is one of the things the BBC does best. It helps us define who we are, and we know audiences love it and value it. The licence fee gives us creative freedom and allows us to make the broadest range of drama in the world, from the regular favourites of the TV schedule to our world-class TV storytelling, through to the intimacy and inventiveness possible on radio.

We have had some of our biggest drama hits with titles like *The Missing*, *Doctor Foster* and *Happy Valley* – genre-busting shows that have flown in the face of what an algorithmic, data-driven approach to commissioning might have deemed ‘a hit’ to be. In a world where there is an unprecedented amount of content, it has never been more important for BBC drama to deliver the unexpected and for the BBC to be clear and strong on what sets it apart. The portfolio of BBC channels, the way that they relate to each other and the strength of iPlayer gives us unprecedented creative freedom to experiment with the innovative and bold.

A strong streak of Britishness must run through the centre of everything we do. It gives us distinctiveness in a crowded landscape and a strong identity internationally. It has helped make Britain’s creative community into a valuable cultural export. So our plan is for the next five years of drama from the BBC to be a celebration of British authorship, identity and life in all its most diverse forms.

2017/18 sees the return of dramas such as *Doctor Who*, *Line of Duty*, *Our Girl* and *Doctor Foster*, and we will continue to broaden the drama offer on BBC One with Ronan Bennett’s authentic retelling of *The Gunpowder Plot*, Hossein Amini’s international organised crime thriller *McMafia* and pre-apocalyptic crime drama *Hard Sun* from *Luther* creator Neil Cross. There will also be new titles designed to appeal to young and diverse audiences – David Farr’s *Troy*, Heidi Thomas’ adaptation of *Little Women*, Malorie Blackman’s *Noughts & Crosses*, Philip Pullman’s *His Dark Materials*, and *Rellik* from the creators of *The Missing*. We will push the boundaries of period drama with titles such as *The Last Post* and Agatha Christie’s *Ordeal by Innocence*. We also continue to commission relevant and challenging factual drama including *Three Girls*, which covered the Rochdale abuse scandal from the team behind *Five Daughters*. BBC One will also feature more authored single dramas.

Soaps and continuing drama are critical to reaching young and diverse audiences so we will continue to support them and make them feel continually fresh and relevant. *EastEnders* remains hugely important to the BBC. Each week around 1m people watch only *EastEnders* on BBC One. It consistently brings in over 1m younger viewers and over half a million BAME viewers. *Holby* and *Casualty* have both done very well to maintain their audience volumes, bucking the wider trend of declining audiences for continuous dramas.

On BBC Two, forthcoming dramas include adaptations of China Mieville’s *The City and the City* and of the family saga *Mother Father Son* from Tom Rob Smith. This year, the channel will also feature political thriller *Black Earth Rising* from Hugo Blick, Jane Campion’s follow-up to *Top of the Lake*, *Paula*, *Collateral* by David Hare and returning series *Peaky Blinders*. Hot on the heels of *The Dresser*, Sir Anthony Hopkins will return in *King Lear* and we have broadcast a major adaptation of Mike Bartlett’s outstanding play *King Charles III*, directed by Rupert Goold.

On BBC Three, *Clique* examined female friendships and the pressure placed on them in the modern world in a campus drama meets psychological thriller. New short-form drama series *Overshadowed* uses an innovative new format, telling the story through a series of vlogs to give a unique documentary-style insight into teenage life and the impact of anorexia.

On radio, we will showcase a range of drama which demonstrates the ambition of the BBC, focusing on large-scale series and serials that create impact. As part of wider BBC programming on India and the anniversary of partition of India, we have commissioned *Midnight's Children*, a major dramatisation for Radio 4 of Salman Rushdie's great novel. We will continue with returning drama that breaks the mould: in May 2017, *Home Front* extended into the afternoon to tell the story of the first air raid on British soil on Tontine Street in Folkestone, which took at least 89 lives. We will experiment with drama in new forms that push the potential of the genre and help reach new audiences. For next year we have commissioned another series of *Tracks*, Radio 4's innovative conspiracy thriller.

Highlights on Radio 3 will include three specially commissioned 30-minute plays from emerging Russian writers, translated for a British audience. The station will mark 50 years since the decriminalisation of homosexuality with a special Joe Orton season.

We will also remain committed to the BBC Writersroom, which plays a unique role in discovering, developing and championing new and experienced writing talent from a diverse range of backgrounds from across the UK.

## Entertainment

Entertainment unites audiences through uplifting and inspirational content. In a world of change and uncertainty, the UK needs feel-good, innovative entertainment shows more than ever. Entertainment brings big broad audiences together, fuels the national conversation and reflects the diversity of the UK. In a world where audience viewing is increasingly fragmenting, entertainment shows provide big appointment-to-view events and talked-about shared viewing moments. We provide a platform for the UK's most talented entertainers from the most established and most-loved stars to the new and emerging talent of tomorrow. Audiences value the warmth, joy and surprise that makes BBC entertainment distinctive and at the heart of our mission.

Broadly speaking, we have two aims: to protect, nurture and grow our current raft of much-loved brands and to develop future BBC hits, working with as many different companies and talent as we can. Most importantly, we will be striving to ensure that our programmes are original, distinctively BBC and of broad appeal. That means shows that have a unique concept at their heart and a greater focus on the audiences that consume the least from us. We will be innovating with ideas that cross genre boundaries, too.

The enduring global success of *Strictly Come Dancing* demonstrates the huge potential for lasting global and commercial value from ideas that the BBC develops and produces for itself. The format has been sold in over 50 countries around the world. And here in the UK, the 2016 series of *Strictly* was the biggest ever, and we hope to build on that success in 2017.

With entertainment remaining at the heart of the BBC's television offer, BBC Studios will be putting substantial development effort into finding the next big hit with global format potential. Alongside this, we will look to develop ideas with more independent companies than ever before.

On BBC One our priority is to establish the next generation of Saturday night hits. Our long-term ambition is to build on the success of *Strictly* and have a successful prime-time Saturday night format in each quarter of the year. These are the shows that we want three generations of families to be watching and talking about – to be part of the national conversation. We will be building on the social media success of shows like *Strictly* with carefully thought out campaigns across Twitter, Snapchat and Facebook. We are developing a wide variety of other shows for early Saturday evenings, Friday nights and midweek on BBC One. Whilst *Pointless* performs well, we are working on finding the next big hit but with an ever greater focus on audiences who use us least. And we will continue to support our big charity events such as *Children In Need*, *Comic Relief* and *Sport Relief*, using the power of our creative and on-screen talent to raise money for good causes.

BBC Two is the home of intelligent comedy and quizzes as well as talked-about factual entertainment pieces. On weekdays, our quizzes *University Challenge*, *Mastermind* and *Only Connect* continue to do well, giving the channel a strong lead-in to other shows which showcase the full breadth of our public service offer. On Sunday nights *Robot Wars*, *Dragons' Den* and *Top Gear* are definitive, distinct propositions, appointments to view that attract younger and underserved audiences. We will be fostering a healthy pipeline of factual entertainment on

BBC Two to grow the next big hits for BBC One – as we did with *The Apprentice*. We are looking for boldness and bravery here as well as bringing very funny new talent to a BBC Two audience.

BBC Three is a place where we can innovate, grow talent and ideas – for example BAFTA-nominated *Murder in Successville*, which mixes scripted and non-scripted, fiction and fact in the most bizarre, brilliant hybrid of all. We will look for more opportunities to innovate and try new things on Three, including short-form commissions which give a voice to new and diverse talent. Building on BBC Three's scale on social media, we are collaborating to reach young and diverse audiences with engaging content from entertainment brands across the BBC.

We will continue to provide iPlayer add-ons and extras at key moments e.g. *Meet the Candidates* for *The Apprentice*, seeding content on social platforms to help engage younger audiences.

## Comedy

The BBC's creative mission in comedy is simple – we should make people laugh. But comedy from the BBC also helps define and reflect our diverse national character. It spots, nurtures and provides a platform for the UK's world-class comedic talent, from those taking their first performance steps to supporting the most established stars. Comedy builds from the talent up – and audiences connect deeply with the talent they adore.

The BBC is uniquely placed to be the home of British comedy. Comedy thrives on taking risks and we have the financial commitment and public service mandate to do that. As audiences now face a glut of US comedy imports on commercial channels and streaming services, it is vital that we champion British authorship, talent and portrayal.

Original British comedy does not fare well in the commercial marketplace owing to its high-cost, high-risk nature. We are increasingly in an on-demand world of instant hits and need to find the stars of tomorrow as well as offer up the biggest names in British comedy today.

On television, BBC One favourites return including *Peter Kay's Car Share*, *Not Going Out*, *Still Game*, *Tracey Ullman's Show* and *Still Open All Hours* alongside *Mrs Brown's Boys* specials and new series *Hold The Sunset*, *Porridge 2017* and *Home From Home*. This year, BBC Two will be showing new series of *WIA*, *Inside Number 9*, *Two Doors Down*, *Mum and Upstart Crow*, and new series *Motherland*, *Quacks* and *White Gold*. Satire has become a high priority with the launch of Frankie Boyle's *New World Order*, *Cunk on Britain* and the return of *Charlie Brooker's 2017 Wipe*. On BBC Four, Miriam Margolyes starred in *Bucket*, and *The Detectorists* returns.

In a world where it is rare to get big name talent beyond a second or third series, we need to bring through talented faces and voices for the mainstream and have committed to pipelines such as BBC One's Comedy Playhouse and BBC Two's New On Two.

Online, BBC Three provides essential space to nurture fresh new talent – *Fleabag* and *People Just Do Nothing* demonstrate the acclaim that results from taking risks and is applying this opportunity and ethos to other distinctive voices and talents. As well as new comedies *Man Like Mobeen*, *Brief History of Tim* and *Young Offenders*, returning series will include *Witless*, *People Just Do Nothing*, *This Country* and *Josh*.

*Comedy Feeds* is the online lab for new long-form comedy and we are launching a mid-form version to provide another avenue to fresh comedy talent. Alongside this, online short-form comedy is providing vital nursery slopes for the freshest of talent and pathways towards longer-form. This year sees short-form content from *Just A Couple*, *Climaxed* and the wonderfully surreal *Big Field*.

Television will also work closely with radio to develop new ideas, in recognition of the rich legacy of radio to TV transfers, for example *Miranda Hart's Joke Shop*, *Little Britain*, *The Mighty Boosh* and *Alan Partridge*.

On Radio 4, the mix of comedy remains as eclectic and wide ranging as ever. Greatly loved shows such as *Just a Minute* and *The News Quiz* rub shoulders with new comedy from rising stars Tez Ilyas, Mae Martin and YouTube sensation Damien Slash. There is late-night satire from Nish Kumar and *Lobbyland*, a new narrative comedy set in the harsh new world of political vlogging. *I'm Sorry I Haven't a Clue* and Fred MacAulay's *Comedy*

*from the Stand* are among the many shows that take our comedy out of London. *Mark Steel's In Town* visited Gibraltar during the last series and is planning to visit a European ex-pat community this summer. Radio 4's New Comedy Awards will continue in 2017 with heats open to all around the UK (broadcast on Radio 4 Extra) and a grand final during the Edinburgh Festival.

New comedy developed late night has been moving to the high-profile early evening slot – *The Pin*, *Small Scenes* and Alexei Sayle's *Imaginary Sandwich Bar* have all played well at 18:30 appealing to our larger core audiences, as well as attracting new replenisher audiences. At 11:30 our range of comedy dramas, including John Finnemore's *Double Acts* and Michael Frayn's *Matchbox Theatre*, have proved popular. New digital plans have included pieces made for the Radio 4 website by David Schneider and Jake Yapp, and our Comedy of the Week podcast and the recent Comedy Election have topped the iTunes chart.

## Sport

The BBC's aim in sport is to bring audiences the big sporting moments that unite the nation and to give audiences up-to-the minute news and opinion from across the world of sport. The BBC's sport offer is at the forefront of the BBC's digital transition, bringing extra action and news to audiences by supplementing our linear offer with increasingly personalised content across the BBC's digital platforms and beyond.

Despite the exceptional competition in the sports broadcasting market, the BBC remains the nation's favourite sports broadcaster. We run the most popular TV, radio and online sport services in the UK. Whilst we account for around 2% of the sport broadcast on TV every year and less than one-tenth of the total rights spend, we deliver more than 40% of total TV viewing. Some sports, football in particular, play an important role in maintaining a relationship with younger and more diverse audiences.

On radio, 5live and 5live sports extra offer a wider range of sports than any other UK broadcaster and the Sport website's mix of sports journalism and event coverage generates around 20 million unique UK browsers each week, allied with almost 30 million social media followers globally. No other UK provider comes close to matching the BBC's reach or breadth of cross-platform offer – essential assets for maintaining our relevance with audiences and a prominent role in sport. This year we will continue to explore ways to broaden the range of sports coverage broadcast on 5live sports extra including a range of podcast content.

2017/18 may not be a Summer Olympics or World Cup year, but there is still an exciting range of major sporting events for audiences to enjoy from the BBC. These include:

- Wimbledon Tennis Championship – the longest-running partnership in sports broadcasting celebrates its 80th anniversary of BBC TV coverage and 90th anniversary of BBC Radio coverage in 2017
- FA Cup – the most famous domestic cup competition in world football is given unprecedented coverage on all broadcast platforms with complementary programming across the BBC's TV, radio and digital portfolio
- World Athletics Championship – one of the biggest sporting events of 2017 takes place at the Olympic Stadium in London this summer. The BBC has extensive live coverage across all broadcast platforms
- Six Nations Rugby Union Championship 2018 – no other sporting event brings together the Nations of the UK in such friendly but fiercely competitive rivalry. The BBC has shared live coverage on TV and full live coverage on BBC Radio
- The Winter Olympics in South Korea in February 2018 – the first of our new seven-year partnership with Discovery.

Plus, we will continue to offer our best-loved programmes like *Match of the Day*, supported by our weekly football service, *Football Focus* and *Final Score*. Nearly 60% of those watching any Premier League only see it on BBC TV. We will also provide live radio commentaries of 144 Premier League matches this season, more than any other radio broadcaster in the UK, part of BBC Radio 5live's unparalleled commitment to the nation's favourite sport.

*Test Match Special* will cover every England cricket match of the summer, complemented by a new digital clips service on the BBC Sport website. We cover the London Marathon, The World Snooker Championship, The Boat Races and Open Golf Championship with extensive cross-platform offers. In Rugby League, we will bring audiences coverage of the World Cup in Oceania, the Challenge Cup and the Super League.

We will also be streaming a greater choice of sports online, developing our sport participation initiative, *Get Inspired*, and landing a series of high-impact sports journalism initiatives such as *The Price of Football*. We will aim to include some more third-party content on BBC Online, giving a broader range of sports and national leagues the ability to live-stream their sporting events, and building on the potential opportunity for niche interest sports to reach a wider audience. We will assess if this change is material.

2017 will culminate in the 64th BBC Sports Personality of the Year broadcast live from a major UK arena.

## Music

Music has been at the heart of the BBC's mission since its foundation. It is our largest genre by output, with more than 40,000 hours of BBC content every year across TV and radio. It is at the core of many of the BBC's most popular and most impactful services, inspiring and entertaining audiences with a distinctive range and breadth of programming, from classical performance and full-length opera on Radio 3 to urban freestyle on iXtra or Glastonbury coverage across TV, radio and online.

As the largest and most diverse music broadcaster in the UK, the BBC uses its scale in unique ways, whether as the largest employer of orchestral musicians in the UK, the most significant commissioner of new classical music in the world, or as the pre-eminent supporter of new or unsigned UK artists through platforms such as BBC Introducing or Radio 1. We are proud that the Proms, the world's largest classical music festival, celebrates its 123<sup>rd</sup> season in 2017.

For new artists and musicians, it is harder than ever to break through to mainstream audiences. In this respect, the BBC's role in music is more important today than ever before, a unique stage for the greatest musical talent to reach an audience of millions. The UK music industry tells us that we remain crucial to its success in the UK and around the world. Our core breakfast and daytime programming brings new British music to millions of listeners. As part of this mission, we will explore the feasibility of creating live distinctiveness monitoring of BBC music radio output in comparison with the market.

Our strategic focus in music will be on refreshing music radio and supporting Radio 1; creating greater impact on BBC One through landmark music moments; and developing new digital outlets for the BBC's music content through greater personalisation within iPlayer Radio.

Radio 1 is the home of new music on the BBC for young audiences. In 2017/18, it will continue to be a focal point for live music and exclusive coverage of live events. Whether from Ibiza, V Festival or Reading/Leeds, Radio 1 will cover the major moments from the summer festival season. Radio 1 will also present its own live showcases with Radio 1's *Big Weekend* live from Hull in May, *Live Lounge Month* in September and the *Teen Awards* in October. September 2017 will also mark the 50<sup>th</sup> birthday of Radio 1, and the station will mark this moment with special output. It will continue to evolve with the changing needs and expectations of its audience, including a continuation of its *Summer Mixes* and specialist mixes, available online via iPlayer Radio, and *Live Lounge* content on the Radio 1 iPlayer and YouTube channels. In 2017, Radio 1 will launch a new *Brit List* initiative to provide long-term support for emerging British artists. This is in addition to greater support for UK and new music within the daytime output of the station.

This year, iXtra will celebrate its 15<sup>th</sup> birthday with special iXtra Live, Carnivals coverage from London, Nottingham and Leeds, and another season from Jamaica with Rodigan and Seani B guiding the audience. BBC Asian Network will continue its strategy of refocusing on a younger audience and developing its role as a source of new talent with new shows for Emily Lloyd-Saini and Guz Khan.

Radio 2 remains the most popular service in UK radio. It will continue to bring specialist music to mainstream audiences with a mix of jazz, country, blues and folk programming and events including the *Radio 2 Folk Awards* and outside broadcasts from the Cheltenham Jazz Festival. Radio 2 is the showcase for Glastonbury on BBC

Radio, and the station will bring audiences the full festival experience. 2017/18 will see another *Radio 2 in Hyde Park* event, and more live music with another season of *In Concert*. Radio 2 will continue to experiment and try harder to reach younger and more diverse audiences. It will build on the new Saturday night *Soul Zone* with a *Black History* month in autumn 2017. It will continue the use of overnight genre playlists which have replaced scheduled presenter-led programming.

6 Music will continue to provide the soundtrack to the lives of specialist and alternative music fans. The station remains a champion of alternative and independent music, and this is reflected in its coverage of *Record Store Day* and events such as *The Great Escape* and *Latitude*. The station will continue to grow its reputation as a significant tastemaker through the *6 Music Recommends* strand, and the station will continue to add important context to important moments in music, this year with a major retrospective to mark the 50<sup>th</sup> anniversary of The Velvet Underground.

Radio 3 remains the home of classical, world and jazz music on the BBC. The station continues to provide a comprehensive range of Classical music programming with definitive seasons to accompany landmark moments, from the celebration of 450 years since Monteverdi's birth to *Music of the Reformation* and *New Music Biennial* from Hull. Radio 3 will provide context to wider BBC TV seasons on opera with full-length performances of seven operas to accompany wider TV documentaries. It will also provide definitive live moments from around the UK, whether from the London Jazz Festival, WOMAD and the BBC Proms, or a season of concerts from Sir Simon Rattle at the Barbican.

The 2017 season of the BBC Proms covers over eight weeks of events and more than 90 concerts with the perennial aim of bringing the best classical music to the widest audience. This year, the festival marks major composer anniversaries, including Monteverdi at 450, Handel's Water Music at 300 and John Williams at 85. The birthdays of two pioneers of American minimalism are also celebrated – John Adams and Philip Glass. Following its launch last year, *The Proms At...* series returns, matching music to five different venues and for the first time in recent history travels outside London to Stage@TheDock in Hull, the UK's 2017 City of Culture, for a concert inspired by the 300th anniversary of the first performance of Handel's Water Music. As well as eight Proms Chamber Music concerts at Cadogan Hall, the series presents choral music at Southwark Cathedral, music theatre at Wilton's Music Hall and new and experimental music at the Tanks at Tate Modern. It returns to Bold Tendencies Multi-Storey Car Park in Peckham for a wide-reaching programme featuring The Multi-Storey Orchestra and Youth Choir.

On television, BBC One will showcase landmark events such as *Last Night of the Proms*, the *New Year's Eve Concert* and another instalment of the popular '*...At the BBC*' live artist showcase. BBC Two will remain the home of iconic authored documentaries but with an increasingly younger focus – 2017 will include a definitive biography and authored histories on modern artists. The *Music and Power* series will focus on the role of music at key moments in history. The channel is the television home of *Glastonbury*, and the award-winning *Later...* will return for its 51<sup>st</sup> season.

BBC Four is the musicians' and fans' channel, and the home of the BBC Proms on television. Friday nights will continue to be the home for documentaries and archive content, but with a younger twist – including retrospectives on House planned for 2017. The channel will become the home for regular live events content, including visualised radio content from *In Concert*, *Live Lounge* and festival headliners as well as broader coverage from the *Eurovision Song Contest*. Alongside this, it will continue to take risks and be the place for the unexpected with further *Lost Weekend* artist-curated programming.

Online, we will progress with our plans to offer greater personalisation within iPlayer Radio as part of wider plans to offer an audio product that can meet changing audience expectations. Over time this could include a richer digital music offer, which would be subject to a materiality assessment.

### 3.4. Purpose 4: Reflecting, representing and serving the diverse communities of all of the United Kingdom's nations and regions

As an organisation, we endeavour to represent everyone – all the cultures and diverse voices that make the UK what it is. Our business is storytelling and we must make sure we tell stories that people all across the country will recognise, will understand and will relate to. That is why the BBC, as a truly creative organisation, must embrace as many voices and views as possible, as well as giving opportunities to people from all backgrounds. We are setting ourselves on- and off-air targets that are as challenging as any in the UK media industry. Put simply, with the range and breadth of programming we make, audiences will be able to see and hear diverse voices in everything we do.

It is the BBC's commitment to reflecting the diversity of the country – across all its constituent Nations and regions – that has brought some of the best content to our screens. From *Hinterland* to *Mrs Brown's Boys*, from *The Fall* and *Peaky Blinders* to *Shetland* and *Poldark*, audiences love the stories that we tell from across the UK.

However, we know there is a growing need to see the full diversity of the UK's cultures and communities better reflected on screen and on air. Across the Nations and regions of the UK, we know that the public wants us to do more to represent and portray, as accurately as possible, the full diversity of life across the UK throughout our programmes and services. Our programmes need to be made across the UK's Nations and regions. Our local and Nations services need to be relevant to audiences in each place. But as well as showing what makes us different, we must also celebrate what brings us together for shared experiences and the national conversation.

The UK is changing and it is not straightforward to represent or portray every aspect of British life across all of our services. However, the BBC has a major role to play here, and in this Charter we will evolve our programmes and services to meet these changing audience expectations. An important step has been the creation of a single Nations and Regions division inside the BBC, with the appointment of a new Director leading the whole division and sitting on the BBC Board.

#### Diversity

The BBC already has one of the most diverse workforces in the UK. By 2020, we intend to have:

- A workforce at least as diverse, if not more so, than any other in the industry
- Met stretching new portrayal targets that cover a much wider range of diversity than any other broadcaster, with a bigger impact for audiences across a wider range of programmes
- Made diversity something that everyone at the BBC, and all those who make programmes for the BBC, support.

#### Our people

We want to be the first-choice employer for people with creative ideas regardless of their background or the school they went to. We want the best people working for us in an enabling environment where diverse talent thrives. That means we need to ensure that we have a sustainable diverse talent pool and that our workforce truly represents the modern UK. We also want to be the most access-friendly organisation in the world for employees and audiences. We will be looking to do more to attract, recruit, retain and progress disabled employees.

We support diversity at every level – not just for our entrants but for individuals in mid-career and at leadership level, too. We have set new, ambitious diversity objectives for the leadership and team manager populations so that there, too, we reflect our audiences.

This strategy is already beginning to have an impact with significant progress towards the BBC's stretching 2020 workforce targets, though we will be working hard to increase our proportion of BAME senior leaders.



Workforce	2020 target	2017 achievement
Women (all staff)	50%	48.2%
Women (leadership)	50%	42.1%
Disability (all staff)	8%	10.2%
Disability (leadership)	8%	9.6%
Black Asian and ethnic minorities (all staff)	15%	14.5%
Black Asian and ethnic minorities (leadership)	15%	10.3%
LGBT	8%	10.5%

To support this strategy, we will continue with our current suite of successful diversity employee development programmes, including the BBC/Clore Leadership Programme (which ensures that ethnic minority talent and those with disabilities get experience working with executive leaders and receive training); the Creative Access Intern Programme (which helps young people from diverse backgrounds into the industry); and the award-winning Extend programme (which provides work experience placements for people with disabilities across the BBC).

#### *Portraying a diverse nation*

Our ambition is to reflect and represent today's UK in all our content and services. We will aim to ensure that our programmes and services appeal to new young diverse audiences as well as to existing loyal ones. Diversity will be an integral part of the creative process – from start to finish – and will run throughout our commissioning decisions.

We have set ourselves hard commitments to make this ambition a reality, to be achieved by 2020:

- 50% women on screen, on air and in lead roles across all genres from drama to news
- 8% disabled people, on screen and on air including some lead roles by 2020
- 8% LGBT on-screen portrayal including some lead roles by 2020
- 15% black, Asian and ethnic minorities on screen, on air and in lead roles across all genres by 2020.

We will make sure this happens through three major initiatives. We have developed industry-leading Diversity Commissioning Guidelines to ensure that all content commissioned by the BBC meets BBC diversity objectives – in production and on air and on screen.

The guidelines will ensure that diversity is more than a tick-box part of the creative process. We will ask all production companies to ensure that on every production there is a diverse range of talent behind the scenes and on air.

We will continue to invest in and develop new talent through our programme of internal development to embed diversity at the heart of our channels and genres. These initiatives include:

- The assistant commissioner development programme, which aims to have a diverse range of commissioners bringing new and different thinking about the content the BBC makes and acquires for our audiences. The programme has already had a significant impact on screen, from the *Black and British* season to *Muslims Like Us*; from *World Hip Hop News* to the *Instant Gardener*
- We have launched a Diversity Creative Talent Fund to ensure diversity runs through all our programmes. To kick-start new diversity initiatives, the £2.1 million fund supports emerging writers, talent and producers, from in-house and independent production companies to develop ideas across all areas of TV from black, Asian and ethnic minorities. The success of the Diversity Creative Talent

Fund will now be built on over the next year with a greater focus on disability, as well as continuing to improve portrayal of ethnic minorities

- We will create a centre of excellence for diverse programmes and programme-makers, based in Birmingham, bringing control and support for the BBC's diverse programming together, in one place. Already home to the BBC Academy, and one of the UK's most diverse populations, Birmingham will become a base for the commissioning and development of new programmes and programme-makers, as well as providing strong links with our digital innovation and new talent teams based in the city.

Working with our industry partners, we will deliver Project Diamond, which will measure our progress against our diversity objectives in an open and transparent way.

## Nations and regions

This year will see the BBC start to implement the recommendations of our review of programming and services in Scotland, Wales, Northern Ireland and England, ensuring we better reflect and represent the whole of the UK. This will be supported by increased investment in Scotland, Wales and Northern Ireland across the next three years which will deliver output across a wide range of genres. We are committed to telling the story of the whole of the UK and our refreshed strategy will help us achieve that ambition.

We will ensure that programmes better reflect the diversity of the UK, including through new on-screen portrayal objectives for all TV commissioners, and BBC Writersrooms and drama commissioning editors for each Nation.

Our current strategy for supplying network television from across the Nations is to develop centres of excellence – such as by focusing on high-impact, high-value output like drama and comedy in Wales, which delivers strong portrayal and representation which resonates in the Nations, and helps build sustainable production bases. We remain committed to developing sustainable production bases in the Nations and will continue to invest in their creative economies. The conditions imposed by Ofcom in the final Operating Licence set new quotas for both spend and hours in the Nations and English Regions and we will need to keep these quotas under careful review to avoid unintended consequences.

### *Scotland*

We have recently announced ground-breaking plans for the BBC in Scotland, through the biggest single investment in broadcast content in Scotland in over 20 years. From autumn 2018, the BBC proposes to broadcast a new TV channel. We will invest £19m in the channel and in digital developments. We propose it would:

- Broadcast from 7pm
- Provide a full mix of content to inform, educate and entertain – including its own integrated hour-long news programme at 9pm (at least 15 minutes on Saturdays and Sundays), edited and presented from Scotland (this will lead to the creation of 80 new journalist posts)
- Work in close partnership with the creative sector, other national institutions and other broadcasters to produce and acquire content
- Work in collaboration with other BBC television channels to offer additional content
- Have its own Electronic Programme Guide slot, as prominent as possible, on broadcast TV platforms in Scotland
- Be available online and on iPlayer in HD in Scotland and across the UK
- Support the delivery of weekend news in Gaelic for BBC Alba
- Together with existing funding, the channel will have an initial budget of over £30 million

- The new channel is currently subject to a Public Interest Test by the BBC Board, conducted in line with its published policy. If the Board is satisfied that the public value justifies any adverse impact on competition, it will publish the proposal and send a copy to Ofcom. It will be for Ofcom to make an appropriate assessment of the BBC's process as well as reaching its own view on the balance between the public value of the proposal and any adverse impact on fair and effective competition.

We are also investing a further £1.2 million into BBC Alba – which takes the total new commitment to services for Scotland – in Scotland – to £20 million.

Alongside this, we are making major investments in Scottish programming across the BBC's network TV output, with a particular focus on the commissioning of drama and factual programmes. Compared with 2015/16, this means we will be spending around £20m extra, per year, over the three years to March 2019. This will support the delivery of our network production targets and put a greater emphasis on portraying the Nation.

On the journey to the new channel's proposed launch, we will refresh our on-screen offer, with distinctive new drama, comedy and factual titles and a commitment to bringing Scottish culture and sport to a wide audience.

Weekly soap *River City* continues to be a staple and a highly appreciated part of BBC One Scotland's schedule, featuring characters with which audiences can identify and reflecting social issues that resonate strongly with them. Our plans to increase its impact and appeal to younger audiences include introducing a wider range of younger characters, developing more storylines about young people's issues that have cross-generational appeal and driving engagement through greater use of social media.

BBC Scotland will also deliver powerful dramas, filmed and set in Scotland, for network broadcast – boosting portrayal of Scotland across the UK. The fourth series of acclaimed drama *Shetland* for BBC One will return while new titles include *Trust Me*, a gripping story about a woman's attempt to start a new life, set and filmed in and around Edinburgh and Glasgow.

Comedy is one of BBC Scotland's most popular and best performing genres. Iconic and popular series *Still Game* will return for another series, going straight to BBC One network for the first time. For Scottish audiences, 2017/18 will also see the return of *Two Doors Down* as well as *Breaking the News* on radio and the Comedy Shorts for online, which provides a platform for young and emerging talent.

Factual content in 2017/18 includes the return of popular long-running strands, *The Beechgrove Garden*, *Landward* and *Grand Tours*, alongside a follow-up to the well-received *Scotland's Superhospital* and a new landmark title, *Scotland From the Sky*. A new nations-to-network slot for factual programming will be introduced at 19:30, with *Teenage Cancer*, *Govan's Next Top Model* and *Orkney: Cruise Ship Capital* already commissioned by BBC Scotland.

Scotland has a distinctive cultural voice, which will be strongly reflected on the BBC throughout 2017/18. Music will include the return of *Proms in the Park*, *Celtic Connections* and *World Pipe Band Championships*, and the *TRNSMT Festival* from Glasgow (as *T in the Park* takes a break in 2017), and a number of new *Quay Sessions* recorded for TV before a live audience in Pacific Quay. Arts programming includes a documentary examining the work of Alexander "Greek" Thomson, and a celebration of Billy Connolly's 75<sup>th</sup> birthday that sees the unveiling of three murals created by prominent Scottish artists in his honour.

Coverage of Scottish sports is important to our audiences. Subject to rights, BBC Scotland will continue to showcase a variety of sporting events and competitions, with live and highlights packages covering football, rugby, shinty, bowls and a range of other sports. In 2017/18 we will increase our efforts to reach younger audiences, focusing on using social media where 66% of users engaging with the BBC Sport Scotland Facebook page last year and 64% of BBC Sport Scotland's Twitter followers are aged under 35.

We will also sustain our commitment to *The Social*, a digital content stream created by and for 18-34 year olds in Scotland and now one of the biggest Scottish online youth brands.

## Wales

We have just announced the biggest single investment in programming for Wales in the past 20 years. An additional £8.5m p.a. of funding by 2019 (a cumulative £17m over the next three years) will deliver a step-change in output and address the historic decline in English language programming made for Wales.

We have assessed the materiality of these changes, by reference to the key test of whether they will have a significant adverse impact on fair and effective competition, and have judged they are not significant in their market context.

In all, we are proposing to increase our investment in English-language programming for Wales by 50% by 2019 – delivering a step-change in programming for Wales across a wide range of genres, including comedy, entertainment, drama, factual and culture. Together with existing funding, our English language content service will have a budget of £30 million by 2019. This additional investment will also enable BBC Wales to reach out to younger audiences and develop its online and mobile news services.

Under the plans, we will:

- Deliver at least 130 hours of additional output each year for BBC One, BBC Two and BBC iPlayer, focused on comedy, drama and landmark factual
- Deliver the biggest-ever slate of Welsh drama – 2018 will see three major drama series set in Wales broadcast on BBC television
- Aim to ensure at least 50% of the additional hours produced are broadcast across the UK on the BBC's network channels
- Work in close partnership with the creative sector, other national institutions and other broadcasters to produce and acquire content
- Provide a full BBC Wales iPlayer channel in HD – a home for all our long-form and short-form content.

Alongside this, we are continuing to make major investments in Welsh programming across the BBC's network TV output, with a particular focus on the commissioning of drama, factual and music programmes. In order to boost portrayal of Wales across the UK, we have recently appointed a network drama commissioner for Wales and established a BBC Writersroom base in Cardiff to support the development of new writing talent and to build on the success of *Doctor Who*, *Casualty*, *Hinterland* and *Sherlock*. We expect investment in network programming from Wales to continue to exceed the 5% population target over the coming years.

The other major goal over the Charter period ahead is to increase the reach and impact of Welsh news by enhancing the quality, range and specialism of existing BBC Wales news and current affairs services. We aim to increase the number of special correspondents, strengthen our television news service and invest in reaching younger audiences with Welsh news content online. We will also launch a new monthly audience debate programme on BBC One in the autumn.

Our radio services will also be strengthened by the BBC's new Charter commitments. Radio Wales will benefit from seeing its FM signal boosted, making it available to an additional 175,000 households. In tandem, Radio Cymru will offer a new breakfast show on DAB and digital platforms as a complementary offering to its main service.

We will continue to support and promote Wales' shared culture. Sport remains vital to a sense of Welsh identity, with a passionate audience. Alongside live TV coverage of home matches from the Six Nations, the Pro12 and the autumn rugby internationals, our radio commentaries of the British and Irish Lions tour games will be essential to many rugby followers in Wales who do not have access to pay TV. Live coverage of the Cardiff Half Marathon will again be a core part of our sports offer in 2017/18.

Developing new comedy titles is a creative priority for BBC Wales. *Rhod Gilbert's Work Experience* on BBC One Wales (and subsequently across the network) will see the comedian try out a new range of jobs across Wales. On radio, Tudur Owen remains central to the comedy output on Radio Cymru.

Arts and music highlights this year include the return of BBC *Cardiff Singer of the World* in June 2017 which saw the city of Cardiff, and the BBC's airwaves, filled with the sounds of 20 of the world's finest young singers.

We will also ensure that the BBC Wales takes a leading role in providing learning for all. We will increase investment in *Bitesize* to reflect an increasingly devolved curriculum whilst we will start developing detailed plans with the National Library of Wales to open up our broadcast archive in one of the UK's biggest public archive projects. Working with our key partners, we will provide apprenticeships and traineeships so that the BBC does genuinely reflect its audiences whilst also having the necessary creative skills base.

For S4C, *Pobol y Cwm* remains the cornerstone of the channel's output, which includes 520 hours of annual programming from the BBC across news, sport, rugby and coverage of the National Eisteddfod. Introducing S4C as a channel on iPlayer has hugely increased the number of requests to watch Welsh language television programmes online. We will also use emerging personalisation capabilities to ensure that S4C and Radio Cymru content reach new audiences.

### Northern Ireland

The BBC has recently proposed the biggest new investment in BBC Northern Ireland in 20 years – more than £11m additional funding into services in BBC Northern Ireland over the next three years to benefit local audiences. We want to do even more to reflect Northern Ireland on screen and this investment will enable BBC Northern Ireland to transform its digital output across news, sport and other areas, produce more ambitious drama, factual and comedy content on BBC One Northern Ireland and help boost its service to younger audiences. We are assessing the materiality of these proposals.

Over the next three years, this additional £11m investment will facilitate:

- An enhanced digital service from BBC News NI, including enhanced news coverage at weekends
- Greater coverage of local sport online, including live streaming of events across a range of sports
- A 50% increase in commissioning spend on local television content, with more drama, comedy and factual programmes and events on BBC One Northern Ireland
- New digital content for younger audiences and new digital investment in radio
- New content to mark major historical anniversaries in Northern Ireland.

2017/18 will get off to a strong start with two powerful new dramas for network TV, both filmed in Northern Ireland. *The Woman in White* is a five-part adaptation of Wilkie Collins' psychological thriller for BBC One, starring Ben Hardy and Jessie Buckley and filming around Belfast. Olivier-award winning actress Denise Gough and Tom Hughes starred in *Paula*, BBC Two's three-part revenge thriller by playwright and filmmaker Conor McPherson. The drama is the latest to benefit from the partnership between the BBC and Northern Ireland Screen that has already delivered projects like *Line of Duty*, now in its fourth series and commissioned for two more series.

Factual programming in Northern Ireland will continue to provide programmes that help the audience better understand the past. Meanwhile, the BBC's commitment to reflecting contemporary life in Northern Ireland will include an eighth series of the *True North* strand and the rural affairs series *Home Ground* and on Radio Ulster the documentary series *Stories in Sound*. Comedy will be reflected in a new series of *The Blame Game* and a return of *Give My Head Peace*, and we will be showcasing new talent on Radio Ulster and digital. Our archive initiative, *Project Rewind*, will continue and we will work towards making the BBC's local archive as accessible as possible working with local partners.

At a time of fast-moving political developments, both locally and elsewhere, our commitment to delivering high-quality, impartial news is as strong as ever. *BBC Newsline*, Radio Ulster and Radio Foyle and BBC News NI Online are all key outlets in supporting this. Strengthening our online news service is an investment priority for 2017/18.

Sport also continues to play a key role in delivering value to the Northern Ireland audience and the BBC was recently able to announce a new agreement with the GAA for continued coverage of Gaelic Games over the next five seasons. *Ulster Rugby Live* continues on BBC Two Northern Ireland, and motorcycle road racing will feature with coverage of key races and television highlights of the North West 200 also being shown on BBC Two network.

We will also continue to reflect and explore different aspects of Northern Ireland's cultural diversity and to provide a showcase for talent and a forum for audience engagement and debate about the many issues affecting the lives of local communities.

### *English regions*

Our refreshed strategy for BBC local services in England will prioritise improving our digital proposition. This year we will begin to shift resource to digital specialist teams, and produce stories in formats that are attractive and engaging on both BBC and social media platforms. To make our content more available when they want it, we will develop an improved local digital news service aimed at weekday breakfast commuters to complement the current news bulletin coverage on TV and radio. And as part of our strategy to improve the discovery of digital local content, we will make it easier to find stories as the news website allows users to search by town and city, and over time this will be supported by location-based personalisation technology. We will also pilot a local news bulletin service for the new generation of voice-activated platforms.

On TV, we have already extended and improved our programmes after the 22:00 UK-wide evening news and we will continue to invest further in this output. This year, we will also continue to improve how we represent the regions on television. In a partnership with BBC Learning, we will broadcast a half-hour special in each region about future and past inventors as part of the BBC's focus on science in 2017. The 11 *Inside Out* current affairs teams across the English regions will continue to work together on editorial themes to maximise impact. In the autumn they will launch an investigation into working life in modern England as flexible contract conditions, the internet and robotics transform the working environment.

BBC Local Radio celebrates its 50th birthday this year. As more listeners begin to use digital platforms for local information, there is an opportunity for us to develop new and engaging radio formats and programmes that bind communities together. Our local radio faith teams will continue to work together on campaigns. In a partnership with Radio 2, we intend to examine the role of neighbours in building communities. We have an extra team in Hull to reflect the way the City of Culture year is interacting with the local communities. As well as weekly output on local platforms, they will also provide a series of one-off programmes for broadcast to a UK-wide audience on the News Channel.

To promote arts around the country better we will enter into more partnerships with local cultural institutions and events. Each local radio station will partner with at least one local music festival as part of a BBC Music project to showcase the range of music festivals across the UK. Work is also under way to develop a new partnership with local museums to coincide with *Civilisations*.

In response to increasing devolution, this year we will renew our focus on local politics across all platforms. We will develop new editorial formats, programmes and treatments to bring alive the decisions of mayors and authorities with enhanced powers and budgets. For example, we will broadcast a series of regional programmes on BBC One, plus associated digital output, to scrutinise the performance of the new city mayors. A new radio format to follow the work of the mayoral regions will also be tested.

These local politics programmes will also draw on the journalism provided by the 150 local democracy reporters funded by the licence fee but employed by other local news organisations as part of our local partnership work. Most of the contracts will be awarded in the coming year with the reporters providing a wires service on the work of top-tier local authorities.

Our strategy for the English regions goes far beyond local and regional services. We want to ensure that people across the country can see their lives, the landscapes and people of their region, and the things that matter to them, authentically portrayed on screen. Following the launch in 2017 of BBC Studios as a commercial subsidiary, we will be able to harness BBC Studios' production bases and expertise in Salford,

Birmingham and Bristol, as well as commissioning from independent production companies from across the English regions, as we continue to invest significant expenditure on content made outside London.

We continue to reconfigure our footprint to ensure our resources are spread throughout the country. Following the move last year of 300 posts to Birmingham and an additional 250 posts to Salford, 53% of our public service staff are now based out of London. 2018 will see BBC Three move to Birmingham, putting the city at the forefront of BBC innovation for 16-34s nationwide.

On screen, we have some exciting upcoming productions from across England, such as a new BBC One six-part drama series *Love, Lies and Records*, which follows the daily dramas of births, marriages and deaths of a Registrar in Leeds. There will be a new series of Cumbria-set *The A Word* and a new peak-time strand on BBC One – *Our Lives* – that will be a showcase for stories from the English regions (and the Nations), with ideas chosen by commissioners in those areas.

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

#### **Our ambition**

The internet is shrinking the globe and the impact of the rest of the world on the UK is growing. Things happening elsewhere in the world are now happening everywhere in the world. From the healthcare industry to the energy market, religious extremism to cybercrime, global developments are making a bigger and bigger impact on the UK.

In many parts of the world the media is less free than it was ten years ago, most obviously in Russia, but also in places such as Turkey or Thailand. There has also been the growth of big state-sponsored news organisations and from news aggregated by digital platforms. Al Jazeera, China Central Television (CCTV) and Russia Today can command vast resources. The service offered by these organisations can be of high quality, but can reflect a particular world-view and the agenda of its backers.

As the UK's stake in what happens elsewhere in the world increases, and with the possibility of state services from less free countries dominating global debate and news provision, the value to democracy and liberty of the BBC's global reach is higher than ever. We continue to aim to reach the target of 500m weekly reach by 2022.

We will fulfil this purpose through three main outlets:

- The BBC World Service, which is one of the UK's most important cultural exports. It inspires and illuminates the lives of millions around the world, helping them make sense of the world they live in
- Our commercial news services: our online news on [bbc.com](http://bbc.com) and the television service BBC World News. These provide access for advertisers to a global audience; and a product for consumers that brings them news from one of the most trusted and reliable news providers in the world – ranging from the strongest reporting of world affairs to accessible analysis of business and the economy to new forums for opinions and ideas
- BBC Worldwide – the biggest commercial subsidiary of the BBC – invests in, commercialises and showcases content from the BBC around the world, to build the reach and reputation of the BBC brand overseas, champion British creativity and at the same time deliver commercial returns to the BBC to invest in public service content.

#### **Our creative plans**

2017/18 will be a landmark year in the history of the BBC World Service as we embark on its biggest single expansion since the 1940s. Supported by additional Government investment, we will launch 12 new language services – in Amharic, Afaan Oromo, Tigrinya, Pidgin, Yoruba, Igbo, Korean, Telugu, Gujarati, Marathi, Punjabi and Serbian – making the BBC a truly global provider and delivering trusted news to more areas of the world

where access to free and impartial news is more limited. Having bureaux on the ground in 72 cities across the globe means that the BBC can provide a unique perspective for UK audiences, too.

The new investment will support existing news coverage with an increased volume of stories from and about rarely reported parts of the globe. It is expected that the big news stories from the last year will continue to shape our world in 2017: the Trump presidency; Brexit and the future shape of Europe; the role of China in global relations; the on-going crisis in the Middle East; and the fate of refugees. But the World Service will also focus on generating extensive investigative strands from Africa, the Middle East, Russia and Asia. This will unearth underreported issues and stories from these regions which resonate with local audiences but are also of global relevance.

The investment programme will not only result in new services, it will also support a wide-ranging programme of digital transformation to safeguard the World Service for a new generation of audiences.

The World Service will also deliver a richer mix of content. For example, the schedule for World Service English will evolve to deliver more original journalism, debate, arts, culture and science programming. *In the Studio* is a new approach to culture programming that takes audiences direct to a wide variety of creative people, from painters and composers to garden designers and Virtual Reality developers, as they create their work. In the opening episode, Ai Weiwei, the most famous Chinese artist working today, invited Tim Marlow, Artistic Director of The Royal Academy, into the underground warren that is his Berlin studio.

New forms of content will help us reach more women and younger audiences. Specific content will focus on the interests and involvement of millennial audiences, including short-form news, debate and cultural output as well as audio-visual content aimed at audiences on social media.

Across the year, the World Service will showcase some of its best and most creative journalism through big thematic seasons. These will include seasons on *Corruption* and the *Reformation of Islam* across English and Languages output. The *100 Women* series, with a focus on women's lives around the world, will continue to drive more female voices and stories on the BBC's domestic, global and digital outlets. This output will be accompanied by additional programming focused on long-term trends, together with a new documentary strand focusing on Saudi Arabia past and present. 2017 is also a year of several important anniversaries: the Russian Revolution, the partition of India, and Biafra. The World Service will dedicate its programmes to explore the significance and consequences of these events.

The World Service will continue to organise a series of global debate programmes in which key politicians, experts, scientists and thinkers come face-to-face with the public and respond to their questions. The programmes are designed to inspire open dialogue about key or fractious issues and promote greater accountability especially in countries where there is little. In 2017 *World Questions* will be coming from key global locations such as Hong Kong, Johannesburg and Beirut.

The World Service will continue to showcase the best of the BBC to global audiences – highlighting the BBC Proms, BBC Music content and relevant Radio 4 documentaries on World Service English. Partnerships will include the Edinburgh Festival, Oxford Literary Festival and the Science Museum and we'll once again be part of the BBC Women's Footballer of the Year and the African Footballer of the Year awards.

### **3.6. Measuring the performance of the BBC**

The public value of the BBC is created when audiences engage with its content and services, and we have a duty to reach all audiences with impartial, high-quality and distinctive output and services which inform, educate and entertain.

To measure our performance against this ambition, we have developed a framework that builds on the underlying elements that drive the personal and public value that the BBC delivers. The core of the model is audiences' experienced value of the BBC – 'time well spent' with our programmes and services – which drives people's perceived value of the BBC's output, their views about the BBC as an institution and its value to society, and which underpins their view of the value for money of the BBC.



These metrics will help us to understand how effective the BBC is in delivering its purposes. The shift to a new cross-media measurement system through 2017 will add new accuracy to these measures and allow better measurement of the under-16 audience. However, the metrics below may change over the next few years as audience behaviour and the market shift. So this year we will explore in depth whether these metrics continue to be relevant for young audiences and their order of priority.

	Experienced value	Perceived value	Views about the BBC
<b>Purpose 1: Impartial news &amp; information</b>	BBC News reach to the adult population  Average weekly usage	Impartiality, trust and accuracy scores	Perception of BBC News by platform  Individual / household survey assessing delivery of this purpose
<b>Purpose 2: Learning &amp; Children's</b>	BBC reach and usage by children  Reach and usage for formal learning initiatives and products	Quality scores for output for children  Quality perceptions for learning initiatives and products	BBC perceptions among children  Survey assessing delivery of this purpose
<b>Purpose 3: Creativity, quality and distinctiveness</b>	Reach and time spent by adults with non-news genres	Quality perceptions for TV channels, radio stations and major products  Fresh and new perceptions for television  Key characteristics of radio stations (metric TBC)  Key characteristics of online products (metric TBC)	Survey assessing delivery of this purpose
<b>Purpose 4: Nations &amp; Regions and diversity</b>	Reach and time spent by different diverse groups or parts of the UK	Quality scores / characteristics by different diverse groups or parts of the UK	Perceptions of the BBC by different diverse groups or parts of the UK, including portrayal  Survey assessing delivery of this purpose
<b>Purpose 5: Reflect the UK to the world<sup>1</sup></b>	Global weekly reach to the BBC		Global perceptions of BBC News
<b>Pan-BBC performance measures</b>	Reach to the adult population and under 16s  Average weekly time spent	'BBC makes high quality programmes and services' (/10)	General impression of the BBC  Value for money of the BBC  Survey assessing citizen value of the BBC and its mission

<sup>1</sup> Additional performance measures for this purpose may be in the separate licence agreed between the BBC and the Foreign & Commonwealth Office

This assessment by public purposes is a new way of looking at the performance of the BBC and will require new surveys and updated methodologies. We are also reviewing the way we measure quality. Our ambition in this transitional year is to hold performance broadly steady within our market context. Next year's Annual Plan will set broad audience objectives against the baselines we develop this year.

However, at a pan-BBC level these metrics are well-established and we are able to set provisional objectives against them this year. We are improving the way we measure some of these metrics, to enhance both accuracy and efficiency, which introduces some uncertainty into this first year of objective-setting.

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

- Achievement of them does not just depend on the BBC, but on what other providers do and how successful they are, against a background of fast-moving audience and market changes
- Some of the metrics, particularly around quality, are in development, to reflect both the requirements of the Charter and changing audience behaviour
- The ranges below have been updated from the interim Annual Plan to reflect new survey methodologies implemented across 2017.

	Experienced value	Perceived value	Overall views
<b>Pan-BBC performance measures</b>	Weekly reach: 92% - 95% Average weekly time spent: 18:15 – 19:45	'BBC makes high quality programmes and services': 6 – 7 / 10	General impression of the BBC: 6 – 7 / 10 Value for money of the BBC: 5 – 6 / 10


## 4. BBC SERVICES' CONTRIBUTION TO DISTINCTIVENESS

This chapter outlines how each BBC UK Public Service will contribute to the delivery of distinctive output and services.


In our Interim Annual Plan we set out the BBC's strategic and editorial commitments for 2017/18 that, alongside the terms of Ofcom's then draft Operating Licence, demonstrated how each UK Public Service could contribute to the delivery of distinctive output and services. Ofcom has now published a final Operating Licence which clarifies the conditions with which the BBC must comply from next year (2018 for some conditions and 2018/19 for others which apply to financial years).

Under the terms of the BBC's new Charter, that means that the final version of this 2017/18 Annual Plan must comply with the pre-existing service licences already in place for each BBC service. We have therefore updated this chapter from the Interim Annual Plan by re-stating "Ofcom conditions" as "transitional service licence conditions". From the 2018/19 Annual Plan onwards we will map our strategic and editorial commitments against the conditions in Ofcom's Operating Licence.


### 4.1. Television services

	<p>BBC One is the channel that reaches more people than any other regardless of age, socio-economic group, or Nation or region. In the UK, it has an unparalleled range of programming, with extensive specific programming in the Nations and regions, and a huge variety of genres with arts, science, current affairs, religion and history regularly in peak time.</p> <p>Its distinctive mix of high-quality programmes informs, educates, entertains, surprises and inspires audiences, tackling universal subjects through the stories that people care about most. BBC One also offers British talent from every genre the biggest stage in Britain to showcase their very best work.</p> <p>BBC One's role is more important than ever before in reaching out to audiences who consume BBC content and services the least. It will continue to connect with young and diverse audiences, opening up more space in the schedule for programming that appeals to them and with talent that reflects them.</p> <p>It will also increase its focus on the needs of audiences across the Nations and regions of the UK, via network programmes and through an enhanced range of national opt-outs across a range of genres.</p> <p>We will aim to maintain BBC One as the nation's favourite daytime television service and increase its quality, distinctiveness and range. In mornings, the onus is on factual formats and documentary series that can actively engage audiences – we will be prioritising new ideas in current affairs, consumer, religion, crime, history or other areas that can offer a distinctive alternative to commercial channels.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments for 2017/18</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• News programmes at intervals throughout the day</li> <li>• 1,380 hours of news per calendar year and 275 hours in peak</li> <li>• 40 hours of current affairs in peak</li> <li>• 40 hours of arts and music</li> <li>• 4,300 hours of Nations and regions news throughout the day, with 2,200 in peak</li> <li>• Together with BBC Two, broadcast 365 hours of current affairs, of which 105 in</li> </ul>	<ul style="list-style-type: none"> <li>• BBC One will continue to broadcast a demonstrably broader range of genres in peak time than any comparable channel</li> <li>• BBC One will continue to broadcast arts and music in peak this year, including <i>The Big Painting Challenge</i>, <i>Fake or Fortune</i> and <i>The Proms</i></li> <li>• BBC One will continue to broadcast more news in peak time than any other comparable channel</li> </ul>


	<p>peak</p> <ul style="list-style-type: none"> <li>• Together with BBC Two, broadcast 110 hours of religious programmes</li> <li>• Together with BBC Two, 6,270 hours of national or regional interest, including: <ul style="list-style-type: none"> <li>o A suitable range of programmes</li> <li>o Not less than 95% made in relevant nation or region</li> <li>o 655 of non-news in peak</li> <li>o 280 of non-news just before or after peak</li> </ul> </li> <li>• On BBC One Scotland, broadcast 265 hours of news and current affairs, and 140 hours of non-news</li> <li>• On BBC One Wales, broadcast 250 hours of news and current affairs, and 60 hours of non-news</li> <li>• On BBC One Northern Ireland, broadcast 280 hours of news and current affairs, and 80 hours of non-news</li> </ul>	
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 70% original production and 90% original production in peak</li> </ul>	
<i>Risk-taking, innovation and creative ambition</i>		<ul style="list-style-type: none"> <li>• As part of a programme of creative renewal, BBC One will continue to launch new titles in daytime, re-commissioning those which are successful</li> <li>• BBC One will broadcast a new Nations strand at 7.30pm called <i>Our Lives</i> which will reflect diverse voices from across the country</li> <li>• BBC One will refresh its mix of new and returning dramas, including a substantial number of new drama titles in peak time</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• BBC One will aim to be the channel that reaches the most 16-34 year olds</li> <li>• BBC One will aim to reach more than half of BAME audiences each week</li> </ul>


	<p>BBC Two is a channel that stretches the mind and takes audiences to new places and subjects. BBC Two is lean-in, not lean-back, television. It is the home of informed and independent voices, experts and respected academics. It is a place for talent to do their most distinctive signature work where they can experiment with form and subject matter.</p> <p>Factual remains at the heart of BBC Two – the channel will embrace all the specialisms from science, history and religion to current affairs, natural history, documentaries, music and the arts, including programming with a strong international flavour. But BBC Two also offers a full, distinctive mix of genres, including comedy, drama, entertainment, news and sport.</p> <p>While BBC Two continues to be the third largest channel for adults, its success is defined by the distinctiveness and memorability of its offer. Risk-taking, innovation and originality apply to its output. BBC Two will expand its commitment to authorship, diversity of voice and innovation in form across every genre. This means more singular perspectives in drama and in documentaries, the return of the writer or director's voice. In entertainment, too, we are distinctive in bringing insight, knowledge and life skills in a light-touch way through a playful format, from quizzes to factual entertainment like <i>Dragons' Den</i>. In comedy, we back new and established talent to push the boundaries of the channel's great tradition in that genre.</p>
---	---

<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• Broadcast 150 hours of music and arts, with some in peak</li> <li>• Together with BBC One, broadcast 365 hours of current affairs, of which 105 in peak</li> <li>• Together with BBC One, broadcast 110 hours of religious programmes</li> <li>• Together with BBC One, 6,270 hours of national or regional interest, including: <ul style="list-style-type: none"> <li>o A suitable range of programmes</li> <li>o Not less than 95% made in relevant nation or region</li> <li>o 655 of non-news in peak</li> <li>o 280 of non-news just before or after peak</li> </ul> </li> <li>• On BBC Two Scotland, 190 hours of non-news programming, including Gaelic</li> <li>• On BBC Two Wales, 160 hours of non-news programming</li> <li>• On BBC Two Northern Ireland, 55 hours of non-news programming, including in Irish and Ulster Scots</li> </ul>	<ul style="list-style-type: none"> <li>• BBC Two will broadcast at least 50 hours of arts and music in peak time</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 75% original production and 90% original production in peak</li> <li>• 2,200 hours of first-run UK originations</li> </ul>	
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• BBC Two will innovate across genres, with six major series bringing new factual entertainment formats, new factual forms and innovative scripted pieces</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• As the third-largest broadcast channel in the UK for adults, BBC Two will reach broad audiences with its distinctive mix of programming</li> </ul>

	<p>In the 12 months since its launch as an online brand, BBC Three has been a true pathfinder for the BBC, experimenting with new and unique ways of telling stories across different content forms and formats and with the means of distributing this content to our audiences. The quality of much of the content has been recognised by audiences and by the industry, winning prestigious awards such as RTS Channel Of The Year.</p> <p>It is our ambition through BBC Three to be braver, more provocative and more 'of the moment' than any other part of the BBC in an effort to engage and build our relationship with younger audiences. We want to provide the BBC's most experimental and innovative service, making content for young people, by young people, wherever they are, available via multiple platforms.</p> <p>BBC Three will remain committed to nurturing new and diverse talent, as it has done since its birth, through modern factual content that speaks to a young audience in a way that stimulates strong emotion and provokes a reaction, and new comedy from emerging UK talent, bristling with experimental ambition and creative confidence.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different</i>	<ul style="list-style-type: none"> <li>• 70% long-form content</li> </ul>	<ul style="list-style-type: none"> <li>• At least 25% of BBC Three's new long-</li> </ul>


<i>genres and output</i>		<p>form hours will be factual content (including current affairs)</p> <ul style="list-style-type: none"> <li>• BBC Three will commission substantial scripted content – including aiming to commission at least five long-form comedies, subject to delivery timing</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 25% factual long-form</li> <li>• 70% original production and 70% original production in peak</li> </ul>	<ul style="list-style-type: none"> <li>• More than 90% of long-form commissions will be UK originations</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• BBC Three will commission at least five Comedy Feeds (pilots for breaking new comedy talent and made available on BBC iPlayer)</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• BBC Three will aim to reach 5-10% of 16-34s a week (using a four-weekly average)</li> </ul>


	<p>BBC Four is the home of ideas and culture, both British and global, on TV. Offering a highly distinctive mix of specialist content, the channel is experimental and innovative, introducing UK audiences to new talent and content from both the UK and around the world. It acts as a cultural catalyst, providing a stage for innovative partnerships and collaborations.</p> <p>Its core terrain is our shared cultural heritage, explored with distinctive specialist factual programmes, but also through live music, documentaries, comedy, entertainment and drama. It also offers a global scope, showcasing some of the very best of international documentary and drama. It will continue to be a valuable pipeline for the development of new talent and ideas that can then transfer to BBC One or BBC Two.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• Broadcast 175 hours of music and arts</li> </ul>	<ul style="list-style-type: none"> <li>• BBC Four will broadcast at least 60 hours of originated factual programmes this year</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 70% original production and 50% original production in peak</li> </ul>	
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• BBC Four will bring some of the very best of the world's creativity to UK audiences with at least three foreign acquisitions alongside the <i>Storyville</i> strand</li> <li>• BBC Four will also explore different shapes of programming – including super long-form and multi-episode short-form formats</li> </ul>

	<p>CBBC and CBeebies are the public service advertising-free alternative to the increasing number of non-UK channels and online media for children. They are unique for their commitment to UK content and commission the vast majority of all first-run UK-originated children's programming. As quotas on others have been removed, the BBC stands as the last major commissioner of original British output. Online, we provide a safe environment for children to make the most of digital content while helping them to navigate the online world.</p>	
<b>Distinctiveness criterion (CBBC)</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 85 hours of news a year</li> <li>• 655 hours of drama a year</li> <li>• 550 hours of factual a year</li> </ul>	<ul style="list-style-type: none"> <li>• CBBC will broadcast a broader range of genres than other children's channels, including drama, news, factual and factual entertainment programming</li> <li>• CBBC will increasingly deliver our public service content and interactive experiences on digital platforms to reflect</li> </ul>


		the way children and young people are consuming media.
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 70% original production</li> </ul>	
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• See section 3.2</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Increase our content offer for UK teenagers, while retaining our core focus on younger children</li> <li>• Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen</li> </ul>

<b>Distinctiveness criterion (CBeebies)</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>		<ul style="list-style-type: none"> <li>• Offer a unique multigenre mix of content for pre-school age children, including drama and factual entertainment programming</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 70% original production</li> </ul>	
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• See section 3.2</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen</li> </ul>


	The BBC News Channel plays a central role for the BBC on major breaking news, with constant access to the BBC's unique local, regional, Nations, national and global newsgathering team and with the BBC's distinctive news values at its heart.	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• More international and local/regional news than other main continuous news channels</li> <li>• Sports news through the day and 100 hours of sports news</li> </ul>	<ul style="list-style-type: none"> <li>• We will continue our commitment to daily in-depth sports news</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 90% original production</li> </ul>	
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• The News channel will continue output that expands the range of channel, like <i>Victoria Derbyshire</i> and <i>Business Live</i></li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• It will be the UK news channel with the biggest reach</li> </ul>

	BBC Parliament is the only UK TV channel dedicated to politics. It shows debate and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg. It aims to expand its coverage from parliamentary chambers and committees across the UK.	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 70 hours coverage a week of Westminster Parliament including 10 from committees</li> <li>• 260 hours of coverage of the Scottish</li> </ul>	<ul style="list-style-type: none"> <li>• We will continue our commitment to cover European Parliamentary institutions</li> </ul>

	Parliament, Wales Assembly and Northern Ireland Assembly	
	<ul style="list-style-type: none"> <li>• 100 hours from Brussels and Strasbourg</li> </ul>	
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 90% original production</li> </ul>	


	BBC ALBA is the only TV channel in the world that reflects and supports Gaelic culture, identity and heritage. It offers a distinctive range of programming including daily news, programmes for children, factual, music, arts and drama content. The channel is operated in partnership with MG ALBA and is strategically aligned with the Gaelic language radio service BBC Radio Nan Gàidheal and the partnership learning website LearnGaelic.scot.	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 5 weekly hours of origination, excluding news</li> <li>• 2 hours a week of programmes for Gaelic learners</li> <li>• Live news every weekday; news review at weekends</li> </ul>	<ul style="list-style-type: none"> <li>• Young audiences will be a focus for BBC ALBA in 2017/18</li> <li>• A new live-action pre-school series will be created and scheduled</li> <li>• A new comedy format will be piloted</li> <li>• Short-form content will be commissioned and scheduled within the linear channel as well as on social media</li> <li>• A weekend news format will be developed for launch in autumn 2018</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 75% original production</li> </ul>	<ul style="list-style-type: none"> <li>• 100 additional hours' commitment through co-commissioning and collaboration</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• BBC ALBA seeks to offer a credible and relevant service to Gaelic speakers, those learning the language and those interested in the language and culture</li> <li>• BBC ALBA also seeks to create impact with mainstream audiences in Scotland and the UK through factual, music and sports genres</li> </ul>

## 4.2. Radio services


	Radio 1 aims to entertain and engage a broad range of young listeners with a distinctive mix of music and speech. It employs a team of leading DJs and presenters, acknowledged experts in their fields, who constantly strive to discover the best new music and most exciting new artists. It creates hits, not just plays them; and acts as a champion for UK artists in an increasingly global marketplace.  Key to Radio 1's success is the way it carefully blends newer and more challenging sounds with more established material, with its daytime playlist showcasing a wide range of artists yet to enjoy significant success. This helps ensure there is a clear pathway for new talent to develop across the schedule in partnership with the wider music industry.  Radio 1 also offers a thought-provoking range of speech content, including news and current affairs, documentaries and social action campaigns, addressing areas of interest and concern for young people growing up in the UK today. And it has led BBC Radio in experimenting with digital media, offering audiences visual and social content designed to enhance linear programming.	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 1 hour of news programmes daily, including two extended bulletins</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 1 will play a more distinctive mix of music than comparable providers, with a</li> </ul>





	<ul style="list-style-type: none"> <li>• News programmes at regular intervals throughout the daytime at weekends</li> <li>• 40 new documentaries a year</li> <li>• 60 hours a week of specialist music programmes</li> </ul>	<p>daytime playlist that features a greater range of songs</p> <ul style="list-style-type: none"> <li>• We will measure the overlap of the Top 100 most played tracks on Radio 1 against a range of key commercial radio competitors on a monthly basis; and ensure that on average at least half of these tracks are distinct from the most played tracks on each relevant competitor</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 40% of daytime music from UK acts</li> <li>• 10 live events and festivals</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 1 will support the discovery and development of new and emerging UK artists, including through BBC Introducing and new initiatives such as <i>The Brit List</i></li> </ul>
<i>Creative ambition</i>	<ul style="list-style-type: none"> <li>• 45% of music in daytime is new music</li> <li>• 160 new sessions annually</li> <li>• 2 major social action campaigns</li> </ul>	<ul style="list-style-type: none"> <li>• We will report on the range and depth of support for new music on Radio 1 through analysis of its published Playlist; and compare performance against the Playlists of key commercial stations</li> <li>• Radio 1 will undertake 2 major social action campaigns including a year-long campaign focused on mental health issues</li> <li>• The Radio 1 Teen Awards will celebrate the achievements of some of the UK's most inspiring young people</li> <li>• There will be coverage from a diverse mix of live events including Creamfields, V Fest and Glastonbury</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Radio 1 will maintain an editorial focus on its key audience of listeners aged 15-29</li> </ul>

	<p>1Xtra will continue to play a valued role as the principal platform for urban music in the UK. The past year has marked a key breakthrough for Grime artists such as Stormzy and Skepta, and the station has championed these artists right from the earliest stages of their careers with live music including Fire in the Booth, 1Xtra Live and MC Month. As the station enters its 15<sup>th</sup> year and beyond, it will continue to offer live and event music and festival coverage from across the UK, represent and reflect its young and diverse audience through debate and documentaries, and partner with Radio 1 in news output, social action campaigns and in showcasing the best of urban talent.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 1 hour of news programmes every weekday in daytime, including two extended bulletins</li> <li>• News bulletins at regular intervals in daytime and weekends</li> <li>• 40 documentaries a year</li> </ul>	<ul style="list-style-type: none"> <li>• 1Xtra has commissioned a special selection of documentaries for its 15<sup>th</sup> birthday</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 60% of music in daytime is new music</li> <li>• 35% of music in daytime from UK acts</li> </ul>	<ul style="list-style-type: none"> <li>• 1Xtra will continue its commitment to supporting UK artists in daytime with a minimum level of 35%</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• 1Xtra will continue its commitment to new music in daytime, retaining its position as the home of new urban music. The current depth of UK urban music talent allows us to commit to ensuring at least half of the UK music played in daytime will</li> </ul>


		be 'new' over the next 12 months.
Range of audiences		<ul style="list-style-type: none"> <li>• IExtra will focus editorially on young and BAME audiences</li> </ul>


	<p>Radio 2 uses its scale and popularity to showcase a range of music and content that is not catered for elsewhere within the BBC, nor in the wider UK radio market. It plays a key role in supporting new music from heritage artists and has a track record in introducing new artists from specialist genres to mainstream audiences. The station supports a wide variety of specialist music, including jazz, folk, blues and country music.</p> <p>The station is a key supporter of information, education and learning across its output, creating significant cultural impact whether through daily debate and discussion of current affairs on the Jeremy Vine show, the weekly Radio 2 Arts Show or through the annual 500 Words competition as part of <i>The Chris Evans Breakfast Show</i>.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 16 hours a week of news and current affairs</li> <li>• 100 hours a year of arts programming</li> <li>• 130 hours a year of documentaries</li> <li>• 170 hours a year of religious output</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 2 will play a more distinctive mix of music than comparable providers, with a daytime playlist which features a greater range of songs</li> <li>• We will measure the overlap of the Top 100 most played tracks on Radio 2 against a range of key commercial radio competitors on a monthly basis; and ensure that on average at least half of these tracks are distinct from the most played tracks on each relevant competitor</li> <li>• Radio 2 will broadcast a broad mix of genres and programming, including the Arts Show, 500 Words as well as specialist music output from jazz, folk, blues and soul to the popular <i>Sounds of the 80s</i> on the Red Button</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 40% of music from UK acts in daytime</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 2 will act as a showcase for new and heritage UK artists as well as BBC Introducing artists</li> </ul>
<i>Creative ambition</i>	<ul style="list-style-type: none"> <li>• 20% new music in daytime</li> <li>• 260 hours a year of live music</li> <li>• 1,100 hours of specialist music programmes</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 2 will continue to be a champion of new and heritage artists, with a variety of live events coverage such as Radio 2 in Hyde Park, Glastonbury, Radio 2 Folk Awards and the Edinburgh Festival. It will stage a special concert from Hull as part of the City of Culture celebrations. It will introduce more live music into daytime with the <i>Piano Room</i> as part of the Ken Bruce Show</li> <li>• We will report on the range and depth of support for new music on Radio 2 through analysis of its published Playlist; and compare performance against the Playlists of key commercial stations</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Radio 2 will maintain its editorial focus on listeners aged over 35</li> </ul>

	<p>Radio 3 is unique in the UK. With a diverse mix of music and speech content, the output of Radio 3 is different in almost every respect to commercial radio. It plays a unique breadth and variety of music, from core classical to new and avant-garde, world and jazz.</p> <p>Live and specially recorded music sits at the heart of the Radio 3 offer, with more than any other UK radio station, including daily lunchtime concerts and full-length operas. Radio 3 is also the most significant commissioner of new classical works anywhere in the world and provides a key platform for new talent with schemes like New Generation Artists and BBC Introducing Classical. Radio 3 is committed to an innovative mix of speech programming exploring arts, culture and ideas in great depth, including a rich and challenging range of drama output. It helps support the BBC's five orchestras and the BBC Singers.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 30 documentaries on arts and culture</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 3 will maintain its role in unique and challenging drama – the only place on UK radio where audiences can consume full-length stage plays of over 2 hours' duration, and will broadcast at least 25 new productions this year</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 20 new musical commissions</li> <li>• 20 new drama productions</li> <li>• 40% spend outside the M25</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 3 will continue to promote new talent – whether through New Generation Artists, New Generation Thinkers, BBC Introducing for classical musicians and conductors or <i>Ten Pieces III</i></li> </ul>
<i>Creative ambition</i>	<ul style="list-style-type: none"> <li>• 40% live or specially recorded music</li> <li>• 400 live or specially recorded performances a year</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 3 will broadcast definitive seasons to accompany landmark moments from the celebration of 450 years since Monteverdi's birth to Music of the Reformation and New Music Biennial from Hull. It will also work in partnership with Wellcome and 6 Music on a Music and Memory season</li> <li>• The 2017 Proms will include pioneering new approaches to live classical music with a special performance from Stage@TheDock in Hull, the UK's 2017 City of Culture. The season will also include the first ever Relaxed Prom from Cardiff in collaboration with the BBC National Orchestra of Wales</li> </ul>


	<p>Radio 4 is unique for the breadth and quality of its content. Every day, Radio 4 has more original content than any other radio broadcaster in the world.</p> <p>Radio 4 informs, educates and entertains in order to serve its intelligent, curious audience. At Radio 4's heart is authoritative news and current affairs as well as an unparalleled range and depth of programmes including science, cultural life, history, ideas, drama and comedy, through regular strands, documentaries and special commissions.</p> <p>It is supported by Radio 4 Extra, the BBC's digital service for its archive of speech entertainment.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 2500 hours a year of news and current affairs</li> <li>• 600 hours of drama and 180 hours of comedy on Radio 4</li> <li>• 55 hours of comedy and 55 hours of drama each week on Radio 4 Extra</li> <li>• Daily reports of Parliamentary proceedings</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 4 will sustain its commitment to broadcast more than 600 hours of original drama and readings and 180 hours of original comedy, and will look to innovate in format and focus with new digital drama such as <i>Quake</i> and <i>Tracks</i>. It will celebrate milestones such as 50 years of <i>Just a Minute</i></li> </ul>

	<ul style="list-style-type: none"> <li>• 350 hours a year of documentaries</li> <li>• 200 hours a year of original religious output</li> </ul>	<ul style="list-style-type: none"> <li>• Radio 4 Extra will continue its commitment to at least 55 hours of both drama and comedy each week as well as archive. It will evolve its drama and comedy offer with a focus on younger and changing audiences, from a new Podzone for podcast content to an extension of <i>Newsjack</i> and the <i>New Comedy Awards</i></li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• Radio 4 will continue to produce significant landmark content to mark significant events and anniversaries such as the Russian Revolution and the partition of India</li> </ul>

	<p>BBC Radio 5live is a unique combination of news and sport. 75% of the station's output is news with a distinctive range of news and current affairs that covers more stories in more categories than commercial radio, including expanded business and science output, investigative journalism and new digital innovations. Its sports output has never been broader. Together with 5live sports extra, it represents over 50 different sports from men's and women's football to cycling.</p>	
<b>Distinctiveness criterion</b>	<b>Transitional service licence conditions</b>	<b>Additional BBC commitments</b>
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 75% of output to be news and current affairs</li> </ul>	<ul style="list-style-type: none"> <li>• 5live and Sports Extra will broadcast a broader range of sport than any comparable service, including a huge variety of sport in 2018 from events such as the Winter Olympics and Paralympics, Commonwealth Games and World Cup to regular season coverage of mainstream and specialist sports. We will report on the sporting breadth of both stations.</li> <li>• 5live will showcase a range of seasons on news and current affairs, such as <i>Brexit – One Year On</i>, <i>Trump – The First 6 Months</i></li> </ul>
<i>UK original output</i>		<ul style="list-style-type: none"> <li>• 5live will continue to be a showcase for voices from across the UK through daily debate and regular outside broadcasts such as the <i>Marginal Mystery Tour</i> for the UK elections</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• It will have regular seasons across the schedule on issues such as mental health and cyber security</li> <li>• It will continue to innovate in its content mix with a range of new podcasts on specialist sport as well as new news titles such as <i>Eye of The Storm</i> and <i>I Was There</i></li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• 5live and Sports Extra will continue to review their schedules, talent and on-air contributors to reflect the diversity of the UK</li> </ul>


	<p>BBC 6 Music brings together the cutting-edge music of today, the iconic and groundbreaking music of the past 40 years, and unlimited access to the BBC's wonderful music archive. It is a station for true music fans, and programming is presented by an eclectic mix of experts who add context and opinion to the music. The station is a key provider of live sessions and events for alternative and specialist music, whether in its regular live sessions from the 6 Music Live Room, the annual 6 Music Live and 6 Music Festival events.</p>
---	--


Distinctiveness criterion	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 6 hours a week of news</li> <li>• 10 hours a week on average of features and documentaries</li> <li>• 400 hours of archive concert</li> <li>• 6500 concert tracks</li> </ul>	<ul style="list-style-type: none"> <li>• 6 Music will continue to provide a mix of specialist music programmes and documentaries, including a season on <i>Gay Britannia</i></li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• Less than 30% new music</li> <li>• 300 new sessions</li> </ul>	<ul style="list-style-type: none"> <li>• 6 Music remains committed to championing new and alternative music, and (subject to how Ofcom decides how to define new music) 6Music will broadcast a minimum of 30% new music across daytime</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• 6 Music will showcase a range of landmarks and events, including celebrations of Radiohead and events such as Carnival, WOMAD, The Proms and SXSW</li> </ul>


	<p>BBC Asian Network is the home of the British Asian sound, and the station continues to innovate to remain loved and relevant to British Asian audiences. The past 12 months have been a period of change for the station as it looks to refocus on a younger audience. The station will sharpen its focus on news and documentary output that provides a forum for audience discussion and debate as well as providing a key platform for new comedy talent.</p>	
Distinctiveness criterion	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 50:50 speech : music</li> <li>• 24 hours a week of news and current affairs</li> </ul>	<ul style="list-style-type: none"> <li>• Asian Network remains committed to a balance of speech and music across daytime that reflects and represents the views and interests of its audience</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 30% UK music</li> <li>• 10% music from South Asia</li> <li>• 10 live events</li> <li>• 20 hours of language programming</li> </ul>	<ul style="list-style-type: none"> <li>• Asian Network will continue to act as a showcase for the British Asian sound and a platform for the best new music and artists, with at least 30% of daytime music from UK artists and 30% of daytime music being new.</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• Asian Network will be a key platform for creative talent and events, from new comedy voices to landmark events such as Ramadan and the London Mela. The station will broadcast a special <i>Asian Underground</i> season for 2017/18</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• The station will evolve to remain relevant and engaged with a younger British Asian audience with blend of new talent, new UK and South Asian music</li> </ul>




There are no stations like the BBC radio networks in the Nations. They uniquely serve the audiences in each of Scotland, Wales and Northern Ireland, covering national stories and reflecting national culture. This includes stations that broadcast in local languages. Each of the stations delivers in-depth news, politics and speech output that reflect issues of national importance and stimulate debate and interaction with the audience. The BBC's Nations radio stations also showcase a rich diversity of arts and drama, music and sports coverage that is important to audiences and cultural life in the Nations.


	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 43 hours a week of news and current affairs</li> <li>• 200 hours of arts</li> </ul>	<ul style="list-style-type: none"> <li>• BBC Radio Scotland will maintain a distinctive mix of speech programming in daytime covering a broad range of genres</li> <li>• The station's music offer will include specialist music programmes in the evening and support for new talent, with enhanced coverage of live music and sessions. This will include new live events in conjunction with the BBC Scottish Symphony Orchestra</li> </ul>
<i>UK original output</i>		<ul style="list-style-type: none"> <li>• The station will offer weekday localised news bulletins from Aberdeen, Inverness, Selkirk and Dumfries</li> <li>• News and community programmes will be offered as opt-outs in Orkney and Shetland</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• New comedy strands including quiz format <i>Stop the Press</i></li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• The station will aim to maintain its appeal to a broad range of audiences in Scotland</li> </ul>

	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>		<ul style="list-style-type: none"> <li>• Speech programming on BBC Radio Nan Gàidheal will include a wide range of genres</li> <li>• Music programming will offer an eclectic mix of genres with a particular focus on traditional Gaelic and Celtic music and including coverage of a range of events</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• Both daily speech programming and output for children and teenagers will provide a platform for new contributors and new presenting talent</li> <li>• The station will work with BBC Alba to support learners of Gaelic online</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• The station will aim to appeal to all Gaelic-speaking audiences, including children and young people through programming specifically for them</li> </ul>

 BBC   radio wales	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 24 hours a week of news and current affairs</li> </ul>	<ul style="list-style-type: none"> <li>• Radio Wales news programmes will offer greater analysis and scrutiny of devolved policy issues following new investment in specialist journalism</li> </ul>
<i>UK original output</i>		<ul style="list-style-type: none"> <li>• Radio Wales will continue to provide a national stage for the best creative artists in Wales, working with partners including Arts Council Wales, BBC National Orchestra of Wales and Creative UK</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• The station will champion Welsh comedy and become a platform that nurtures both new home-grown talent alongside more established Welsh comedy names</li> <li>• As part of its 40<sup>th</sup> anniversary, the station will launch a national debate about the condition of Wales looking at the nation's history and future</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Overall, the strategic aim is to build reach by the end of 2018 (Radio Wales' 40<sup>th</sup> anniversary year)</li> <li>• We aim to strengthen the performance and appreciation of Radio Wales with a refreshed tone and sound to daytime and a continued focus on relaunched evening and weekend programmes</li> <li>• This will be supported by a commitment that Radio Wales will be more widely available on FM to ensure every part of Wales gets value from the station</li> </ul>

 BBC   radio cymru	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> <li>• 16 hours a week of news and current affairs</li> </ul>	<ul style="list-style-type: none"> <li>• Radio Cymru news and current affairs programmes will provide high-quality coverage of key public policy issues, including the changing UK, a commitment underpinned by new investment in specialist journalism to provide Welsh-speaking audiences with news which is as relevant as it is authoritative</li> </ul>
<i>UK original output</i>		<ul style="list-style-type: none"> <li>• Radio Cymru will work with the creative sector in Wales to help develop new voices and talents, including with key partners such as National Eisteddfod, BBC National Orchestra of Wales and Arts Council Wales (including the Gorwelion/Horizons music partnership)</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• Radio Cymru will continue to focus on digital innovation</li> <li>• There will be coverage from a number of existing and new live music events</li> <li>• Radio Cymru will develop its <i>Sgript Slam</i> initiative using new comedy writers to nurture comedy formats in Welsh</li> </ul>

Range of audiences		<ul style="list-style-type: none"> <li>Radio Cymru will aim to strengthen performance and appreciation with a focus on maintaining reach and developing potential new routes to younger audiences, including a new entertainment-oriented breakfast show on digital platforms to complement the news programme on the main Radio Cymru service</li> </ul>
--------------------	--	---

	Transitional service licence conditions	Additional BBC commitments
A mix of different genres and output	<ul style="list-style-type: none"> <li>27 hours a week of news and current affairs (Radio Ulster), 8 hours a week (Radio Foyle)</li> </ul>	<ul style="list-style-type: none"> <li>In addition to extensive news and current affairs programming, the station will continue to deliver a varied multigenre mix in its speech programming as well as a range of music from specialist to local</li> </ul>
UK original output	<ul style="list-style-type: none"> <li>20 hours of new comedy</li> </ul>	<ul style="list-style-type: none"> <li>Radio Foyle will feature multiplatform coverage of potential implications of Brexit in the border region</li> <li>There will be new documentary and feature content reflecting the rich diversity of Northern Ireland, e.g. <i>Stories in Sound</i></li> </ul>
Creative ambition		<ul style="list-style-type: none"> <li>The station will feature cross-platform country music and rural culture seasons</li> <li>Diversity will be celebrated across programmes, in particular focusing on female contributors and people with disabilities</li> <li>The station will participate in local and pan-BBC multiplatform arts initiatives, including <i>Get Creative</i> and <i>Two Minute Masterpiece</i></li> </ul>
Range of audiences	<ul style="list-style-type: none"> <li>220 hours of indigenous minority language programming</li> </ul>	<ul style="list-style-type: none"> <li>In addition to continuing Irish language and Ulster Scots strands, there will be further cultural and language content, e.g. <i>Summer of Songs</i></li> <li>The station will aim to engage a broad audience via a wide range of music genres e.g. Irish country music and classical music outside broadcasts, including the Ulster Orchestra</li> <li>Proms in the Park will come from rural County Fermanagh for the first time</li> </ul>



<b>BBC</b> <b>LOCAL RADIO</b>	BBC Local Radio is our network of 40 stations across England. It has a distinctive county-based model. It has a unique mix of speech and music with a strong spine of local news, information and debate – over 70% of week-day daytime is speech output. BBC Local Radio celebrates its 50th birthday this year. As it has always done, local radio will continue to cover the stories that matter to local audiences, from debates around the future of public services to severe weather events. And as more of our listeners find their basic local information online, we will concentrate on the radio formats and programmes that bind communities together.	
<i>A mix of different genres and output</i>	<b>Transitional service licence conditions</b> <ul style="list-style-type: none"> <li>• 60% speech in core hours, 100% at breakfast</li> </ul>	<b>Additional BBC commitments</b> <ul style="list-style-type: none"> <li>• Local radio will continue to offer a broad mix of content genres relevant to local audiences across speech and music, including BBC Introducing</li> <li>• Local radio will enter into more partnerships to promote local arts and events, and each station will partner with at least one local music festival as part of a BBC Music project</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• 85 hours a week of locally made programming, with some exceptions</li> </ul>	<ul style="list-style-type: none"> <li>• An impact fund will finance investigative journalism at local stations and allow stations to join up on editorial projects to create more audience impact</li> <li>• Output will also draw on original journalism provided by 150 local democracy reporters recruited by local news providers in partnership with the BBC</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• Local radio will continue to reach audiences with locally relevant content across the whole of England</li> </ul>

### 4.3. Online products



BBC Online is the gateway to the BBC on the web. It is the third-biggest BBC service, providing public service content to half of UK adults each week. It is the third-biggest service for time spent with younger audiences. It is, however, a small part of the internet, where audiences have access to content and services from across the globe – BBC Online represents around 5% of UK time spent online<sup>2</sup> (though the data is not completely comparable) and BBC News' online share is considerably lower than that on TV or radio. BBC Online is highly rated

for quality and distinctiveness, and plays a vital role in delivering the BBC's mission to inform, educate and entertain.

Last summer we outlined our plans to make BBC Online more personal and relevant. By personalising the BBC and understanding more about what our audiences like, we can make our content more relevant and deliver it to audiences more effectively. Once signed in to the BBC, we know that people spend more time watching, listening and reading content on the BBC's websites and apps compared with people who were not signed in. We will continue to keep tailoring our services to our audiences' interests to ensure they get the best from the BBC.

<sup>2</sup> comScore MMX Multi-Platform, UK, Total Minutes, [P] BBC Sites, May 2017

BBC Online's flagship products together demonstrate the overall distinctiveness of the BBC, online:

- BBC News Online enables the BBC to do what it has always done – provide impartial, high-quality, distinctive journalism – but in better, more convenient, more immersive ways. For young audiences in particular, BBC News Online is essential to delivering the BBC's first public purpose. Users are able to personalise the myNews section on the BBC News app so that they receive news tailored to their interests
- The BBC's sport offer is at the forefront of the BBC's digital transition, bringing extra action and news to audiences by supplementing our linear offer with increasingly personalised content across the BBC's digital platforms and beyond. We have also set ourselves the challenge of delivering more sport to more people, with the focus on an enhanced online live events offer that uses the reach of our digital platforms and the potential of personalisation
- BBC iPlayer kick-started the online TV boom in the UK. It is the most distinctive video-on-demand service in the world – no one else provides such a breadth of programming online, from documentaries to drama and comedy, to current affairs to live sporting and music events. It innovates to keep up with market changes, including live restart and autoplay, while continuing to offer the broadest range of British content anywhere. Signed-in users of iPlayer are now able to start watching a programme on one device and pick up where they left off on another device as well as receiving personalised recommendations
- Like TV iPlayer, iPlayer Radio offers the full range of uniquely distinctive BBC Radio content in one place. The next generation of the product will aim to surface more of that content in a personalised way to young audiences
- Our children's products provide a crucial way to reach our youngest audience with public service content in a safe, trusted and commercial-free space at a time when linear television viewing is in decline across the industry. Our plans for developing our children's and formal learning offers are set out above in section 3.2.

Distinctiveness criterion	Transitional service licence conditions	Additional BBC commitments
<i>A mix of different genres and output</i>		<ul style="list-style-type: none"> <li>• We will commit to maintain a broad range of output on BBC Online, covering all BBC video and audio output, children's, news and sport</li> <li>• We will continue to serve the whole of the UK, with dedicated sites in the Nations and which support local indigenous languages</li> </ul>
<i>UK original output</i>	<ul style="list-style-type: none"> <li>• Increase volume of click throughs</li> </ul>	<ul style="list-style-type: none"> <li>• We will open up to BBC audiences the broader web and UK content in particular, by highlighting content from other providers and driving click-throughs to other websites</li> </ul>
<i>Creative ambition</i>		<ul style="list-style-type: none"> <li>• We will continue to refresh all our major products so that they keep pace with market changes and audience expectations</li> </ul>
<i>Range of audiences</i>		<ul style="list-style-type: none"> <li>• We will aim to increase the reach of BBC Online, and the frequency of usage</li> </ul>

## 5. THE BBC'S THREE-YEAR STRATEGY & WORKPLAN FOR 2017/18

This section sets out the BBC's three-year strategy and the headline budget that will support them during 2017/18. We have not updated this section from the interim Annual Plan to reflect budget changes, the passage of time or schedule changes.

### 5.1. The BBC's five strategic objectives

We have set ourselves an over-arching aim **to reinvent the BBC for a new generation**. In service of this aim, five strategic objectives will help us focus our efforts.

#### Making sure everyone gets value from the BBC

Our analysis shows that, although the BBC's reach is very high, there is a significant and growing disparity between audiences who consume BBC content and services the most and those who consume the least. Over the next three years, we aim to redress this imbalance and stem the trend ensuring, despite increased competition, we lose no more time with the 30% of adult audiences who consume us the least. In the main, this means appealing more effectively to the young, BAME audiences and audiences across the Nations and regions of the UK.

We will also set ourselves specific and stretching objectives for the relationship with our youngest audiences, those under 16. This is a challenge for the whole BBC, not just covering programmes and services specifically for children and young people, but also our mainstream offer to audiences, including programmes with family appeal.

The BBC's distribution strategy is key to meeting this objective. We want the widest range of audiences to be able to easily find and enjoy our content, and we want to maximise the value of that consumption by maintaining a direct relationship with audiences. This includes the ability to draw audiences to lesser-known programmes and public service gems, which is critical to our public service mission and one of the underpinnings of distinctiveness. It includes attribution so that audiences appreciate the role of the BBC in the broader goals of public service broadcasting and the importance of the licence fee in sustaining the delivery of public service content. Our distribution strategy is also vital to our ability to innovate, for instance by delivering valued functionality alongside content (e.g. live restart, personalisation features). Crucial to this strategy is access to data, to deliver a better service to audiences as well as value for money.

The distribution policy that we will consult on later this year will explain these objectives in more detail, and the framework and principles that the BBC will use to deliver them.

#### Providing world-class programmes and services

The BBC operates in a global media market. UK audiences compare what we do to the best that the world can provide. We, along with other UK-based media companies, compete with multinational media giants to secure the best writers, actors, directors, musicians, DJs, technologists and producers.

The BBC brand also stands for **British** content. That is our overwhelming focus at a time when there are multiple risks to the traditional strength of the British creative economy. BBC Studios is a vital part of our response: it is about keeping the BBC a creative powerhouse. The BBC's excellence as a programme-maker is founded on the writers, directors, actors, researchers, producers, camera operators, set dressers, costume designers, technicians and many more that pass through our buildings around the country every day. BBC

Studios provides a vital pipeline of talent, expertise and dedication to all forms of television programming, right across the UK, for the whole industry.

## **Extending the global reach of the BBC**

The BBC has been an international broadcaster and media company for most of its life. The BBC World Service is widely recognised as one of the UK's most important cultural exports. It inspires and illuminates the lives of millions around the world, helping them make sense of the world they live in through trusted, independent news and analysis. In addition, BBC Worldwide is the biggest distributor of TV programmes in the world outside the US studios. BBC Worldwide has also built a successful global channels portfolio, generating profits to invest in UK programmes and extending the BBC brand globally in a complementary way to the World Service.

With the new funding for the World Service agreed with the Government, the BBC will aim to extend its reach to 500m users by 2022 providing 12 new languages to add to its existing portfolio of services. This is a huge opportunity for the BBC to contribute to informed citizenship across the world, providing independent news and analysis for people in the countries and regions of greatest need.

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

A creative organisation like the BBC relies on the talents, skills and motivation of its people. Through an extensive staff engagement programme, we have listened to what our staff have to say about working here. To build on this, we are doing four things. We are making our ways of working simpler, removing complexity and making it easier to understand what's going on. We are working together to act as one team and one BBC. We are taking the time to value and respect our diverse contributions and celebrate successes. And finally, managers and leaders are becoming more visible and involved, listening, sharing and inspiring so that all of us know what is expected of us.

Crucial to this strategy is ensuring that the BBC has a workforce that reflects the UK today. We have set new workforce targets for 2020 to ensure our employees and leadership teams are at least as diverse, if not more so, than any other in the industry and match the UK population.

## **Managing the BBC in a way that provides financial stability**

The five-year funding settlement agreed in 2015 provides the BBC with a clear set of financial parameters within which it will operate through to 2021/22. From 2017/18 through the five-year period, we will have to absorb inflation at 2% a year, reaching the equivalent of around £400m a year by 2021/22 – and this does not include the effect of super-inflation in areas such as sports rights, TV drama and entertainment. And we cannot stand still – our proposed new content and services will require additional investment.

These are difficult challenges. In some areas we are now reaching the limit of what is achievable through efficiency before affecting the scope of our offer. However, we will continue to drive the efficiency agenda hard, and we will aim to increase our commercial income as well. We know where we want to get to, with every major item of BBC spend subjected to the Compete or Compare approach and a long-term objective to maximise the amount of our income that we spend on content. And we know the main routes to get there – productive efficiency and schedule mix savings, reprioritisation and commercial income.

## **5.2. The BBC's 12 strategic priorities**

To achieve these objectives, the BBC Board has agreed 12 pan-BBC priorities that we believe are essential to our reinvention as we approach the 2020s.

### *Grow iPlayer and Live*

iPlayer is one of the BBC's biggest success stories. It led the market for years and transformed the way audiences watch TV. It reaches around six million adults each week (and one in five of 16-24 year olds). Our long-term goal is to be the number one online TV service in the face of fierce competition. To do this, we aim over the next few years to double iPlayer's reach and quadruple the time each person spends on the service. The hard work has already started but we will do more over the next 12 months to build towards this goal.

We also want to build on the success of our online coverage of live events – for instance from the Rio Olympics – to make sure that we continue to bring the nation together for the most important moments and in new ways. BBC Sport is number one for sport online in the UK, used by nearly 9 million adults each week. Over the coming year our focus will be on developing an increasingly personalised, mobile-first proposition featuring short-form journalism and visual storytelling (using video, graphics and data), alongside offering a broader range of live event coverage and participatory experiences. These changes will help engage all audiences, but in particular will deepen the relationship with younger audiences.

### *Reach 20m members*

One of our major strategic focuses for 2017/18 is personalisation. We believe we can provide our audiences with a better service if we know who they are and what they might be interested in. Personalised services and experiences have become part of audiences' expectations for online platforms and services. This is particularly true for organisations like the BBC that have a rich variety of content to offer.

To be fit for the future and to meet these audience expectations, we want to create personalised experiences across all our online services. We want simple, frictionless discovery of BBC content across all BBC services, powered by sophisticated, intelligent search. We want to enable participation and activity beyond consumption. This will encourage people to choose the BBC more often and spend longer with us, and thereby increase the value audiences get from the BBC.

To do this, we will continue to grow our active signed-in user base. We will continue to improve our data collection, analysis and application in order to grow our understanding of audiences across the whole BBC and in all BBC services. We will use data to make people's experiences online and offline more relevant to them and to improve our online products and signed-in experiences. We will encourage audiences to rate, share and comment. We will deepen and connect the data that describes our content across the whole BBC to enable search, discovery and onward journeys – critical on our own services and for other providers' platforms.

### *Review of brands*

We will review our online brand portfolio to support the discovery of great content, and focus our marketing campaigns to tell different audiences about the full breadth and range of what the BBC has to offer them.

### *Younger audiences*

We need to focus on our younger audiences (0-34) – and provide content that they want to watch, listen to and interact with and ensure that they can find it and consume it in ways that suit their lives. We need to do this across all our genres, services and platforms, not just via the services specifically for the young. Our plans in this area are highlighted throughout this section and in previous chapters of this Plan.

### *Reinvent and grow audio*

Today, we have the best speech and music radio in the world. And we have an extraordinary wealth of audio riches at our disposal. With our world-class content, we need to do for audio over this Charter what iPlayer did for video-on-demand in the last.

Our long-term ambition is for iPlayer Radio to be the best audio experience in the world and over the next 12 months we will begin to reinvent it. We will move it from being a predominantly catch-up and broadcast-focused experience to a fully personalised experience with the user at its heart. It will connect users with a broader range of BBC content from programmes and services that were previously unfamiliar and use data to evolve our offer over time. We will offer greater flexibility of format – more short form and podcasts to sit alongside the long-form live and on-demand offer. Subject to rights, over time iPlayer Radio could include a richer digital music offer.

#### *Newstream and slow news*

For many of our audience, the smartphone is their strongest link to the news. That means we need to get them the information they trust through a fast, personalised service in the palm of their hand.

Today, BBC News Online is the UK's number one online news provider. Over 14 million adults use the BBC News app or website each week. Our aim is to provide trusted news for all, and over the next year we will continue to deliver high-quality breaking news, live updates and analysis (including coverage of national events such as the General Election) across mobile and desktop platforms. We are particularly focused on reaching audiences previously less well served by the BBC, including younger audiences, women and particular socio-economic groups. We will build on the success of BBC Stories, offering more mobile and social-focused content aimed at different audience groups; roll out more of our innovative in-app vertical video; and improve our live news experience, allowing users to follow live updates from journalists anywhere in the world. We will also make sure that our focus on 'slow news' helps people understand the 'why' as well as the 'what'. We will also re-launch the BBC Weather service (the number one digital weather service in the UK) and continue to build on the more than 150,000 contributors who are now part of BBC Weather Watchers to make it a genuinely participative weather experience.

#### *Revitalise our education mission*

Education is at the heart of the BBC's mission and one of our core public purposes. Over the next three years, we will revitalise our offer to audiences, building on what we already do well but placing personalisation, participation and partnership at the core of a new strategy to make us more distinctive and ensure everyone gets something of value. We will transform BBC Bitesize through personalisation, providing every child in the UK with a tailored, structured learning experience to maximise individual attainment, regardless of where they live. We already deliver major campaigns to support formal education, such as the *BBC micro:bit* and *Terrific Scientific*, and will continue to support schools and teachers through our campaigns, Live Lessons and online resources. We will also now identify and lead large-scale campaigns aimed at countering defined UK societal and/or educational deficits in partnership with external organisations, ensuring that we focus our efforts on multi-year initiatives to tackle specific UK needs identified by research, better co-ordinating our campaigns across the BBC to enhance impact.

We will also continue to educate as well as inform, entertain and inspire children across the UK through our children's TV channels, which remain the most popular in the UK. Across the next three years, we will invest more in our children's output and services, helping maintain the quality and breadth of UK-produced children's TV content across all genres but also allowing us to invest in new content and interactivity for children online – ensuring we continue to reach children with public service content in the face of growing competition for their time and attention.

#### *Reflect the diversity of the UK*

In an increasingly devolving UK, it is our commitment to reflect the diversity of the country across all its constituent Nations and regions.

By 2020, we intend to have:

- A workforce at least as diverse, if not more so, than any other in the industry
- Met stretching new portrayal targets that cover a much wider range of diversity than any other broadcaster, with a bigger impact for audiences across a wider range of programmes
- Made diversity something that everyone at the BBC, and all those who make programmes for the BBC, support.

A crucial part of our strategy is our commitment to non-graduate Apprentices and graduate-level Trainees, and we have set a target for them to make up 2.3% of the BBC's workforce. We aim to achieve this figure of 400+ Apprentices and Trainees by the end of 2018, with at least 10% of each year's annual intake made up of people with a disability. In 2017/18, we will have 311 Apprentices and Trainees in the BBC, rising to 433 by the end of 2018. We hire our Apprentices and Trainees right across the UK – on local radio stations and in BBC departments in London, Bristol, Birmingham, Salford, Glasgow and Cardiff. This means that many can remain living at home, rather than moving to other locations. In addition to Apprenticeship opportunities for new entrants, we plan to broaden our delivery by offering higher-level Apprenticeships to existing staff, right up to Masters level.

Our renewed commitment to the Nations of the UK will see a strong focus this year. We are expecting to exceed our individual television production targets for Scotland, Wales and Northern Ireland, spending proportionately more than each Nation's percentage of the population. We plan to focus this spend on high-impact, high-value output like drama and comedy because a smaller number of hours in these genres brings hugely disproportionate value in terms of portrayal and representation of each Nation. We propose to increase the number of series telling the stories of the Nations to audiences across the UK so that the BBC is better able to represent and portray all parts of the country back to itself.

#### *Britain's creative partner*

We want to open the BBC to be a catalyst for this country's incredible creative talent. We want to put our technology and digital capabilities at the service of our partners – bringing us closer together for the good of the country – to deliver the very best to audiences. Our *Tomorrow's World / Terrific Scientific* partnership and our work with Hull as UK City of Culture 2017 shows the positive impact that the BBC can have.

#### *Grow BBC Studios*

We have launched BBC Studios as a commercial subsidiary; a landmark moment in the way we produce and supply content for the BBC. It represents an opportunity to bring in revenue for the BBC Group whilst supporting the BBC's public service mission by sharing our creative ideas with new audiences around the world. 2017 will see us take significant steps in developing the BBC Studios brand and building new relationships with other broadcasters, while continuing to craft world-class content for BBC audiences.

#### *Grow BBC Worldwide*

BBC Worldwide's vitality and health will be a critical ingredient in the BBC's success over the course of the Charter period. With a lower financial settlement and increased responsibilities to fund, maximising our commercial revenue is imperative. BBC Worldwide's challenge is to provide £1.2bn of returns over the first five years of the Charter. This represents more than a 15% uplift on the previous five years.

It is our aim to ensure a proper strategic alignment between Studios and Worldwide, and we will be working on this through this year. A proper partnership between the two will help to maximise investment in British content and ensure the licence fee payer gets most value from the content commissioned using the licence fee.

## Grow the World Service

We are seeing significant investment in the World Service to parts of the world where there is a democratic deficit in impartial news. This is about upholding Britain's place in the world and the promotion of British values. This vote of confidence in us and our journalism will enable us to bring our trusted and impartial news to more of the world.

So in summary, the BBC's three-years strategy is as follows.



Our creative plans will make sure everything we do supports these objectives. We also need 12 pan-BBC priorities:



### 5.3. 2017/18 outline budget

The unique way in which the BBC is funded places responsibilities on us to:

- Maximise licence fee income through its efficient and effective collection
- Optimise funding from other sources in a way that is consistent with our purposes, the terms of the BBC Charter and other obligations
- Provide value for money by concentrating expenditure on the services and content that fulfil our mission and that the licence fee payer most wants from the BBC
- Ensure that this output is then delivered as cost-efficiently as possible.

The licence fee settlement sets the financial parameters for the BBC from 2017/18 to 2021/22. *British Bold Creative* – our proposals for this new Charter in September 2015 – set out the BBC's vision and its offer to the public. Our budget supports this vision while remaining flexible as investment needs set out in *British Bold Creative* are revised, re-scaled or re-phased.

#### Group summary budget

We set out below an indicative income and expenditure table for the BBC Group (including BBC Worldwide), noting that commercial revenue, costs and therefore profits are uncertain, and therefore these estimates are provided primarily for context. The licence fee remains the single largest source of income for the BBC.

We manage the BBC's finances over multiple years with expected variations year to year. In 2017/18 at a Group level we forecast a deficit of £60m, driven primarily by the timing on pension deficit payments.



BBC Group (£m)	2017/18 budget
Licence fee income	3,826
Other income	1,318
<b>Total income</b>	<b>5,144</b>
Operating costs	(5,103)
Restructuring costs	(43)
<b>Group operating surplus / (deficit)</b>	<b>(2)</b>
Share of results of associates and joint ventures	32
Net financing costs	(59)
<b>Surplus / (deficit) before taxation</b>	<b>(29)</b>
Taxation	(31)
<b>Surplus / (deficit) for the year</b>	<b>(60)</b>

The 2017/18 budget is projected to operate well within borrowing limits for both the public service and the commercial subsidiaries of the BBC.

### Licence fee and other income

The 2017/18 budget is based on an increase in the licence fee by Consumer Price Index (CPI) inflation from April 2017. This year that means the face value of a TV licence increases to £147. The budget continues to include DWP funding for free TV licences for the over 75s as the obligation for the BBC to take over that funding is phased in from April 2018. Together with projections for household growth, licence fee modernisation, TV penetration and evasion rates, we project licence fee income for the year at c£3.8bn.

The BBC will generate the majority of other income from its trading and commercial operations, which include BBC Worldwide, BBC Studios, Global News Limited and BBC Studioworks. In addition, the BBC World Service will receive additional grant funding from the Foreign & Commonwealth Office to support the expansion of the service, and the Group also receives income from royalties and rights which makes up the remainder of this.

### Public Services: financial plan

PSB content spend is projected at £2,713m, a small decrease from 2016/17. This is due mainly to the timing of major sporting events.

As content plans have evolved, our investment picture has been refined. Other new investments (e.g. Nations, Digital) have come forward and some have been amended. This revised mix of investment priorities supports the five strategic objectives and 12 pan-BBC priorities outlined in this section of the Annual Plan:

- We are prioritising younger audiences through investment in children's output; growing iPlayer and Live; reinventing audio through a refreshed radio product; Newstream and slow news; revitalising our education mission through *Bitesize* and the Ideas pilots; better reflecting the diversity of the UK through substantial new investment in the Nations
- We are allocating extra resource to enhance capabilities in personalisation and content discovery.

The balance of new investment is focused towards digital – both in direct audience-facing digital activity and in underlying technology and digital capabilities, in line with our overall aim to reinvent the BBC for a new generation. The level of investment will be kept under review to ensure it is affordable and sufficient to meet the BBC's objectives over the coming years.

Through the budget process, divisions have made good progress in identifying plans to deliver savings. The £150m savings targets announced in July 2015 are substantially delivered and all divisions have plans to meet an annual 1.5% efficiency target for 2017/18. We are confident that c£250m of annual recurring savings will be made in 2017/18, a substantial contribution to the five-year target of £800m (including anticipated inflation in key content areas). However, as plans are developed further, there are likely to be impacts on the BBC's output, which may require changes to some services.

## Content and service spend

In 2017/18 we are planning to spend £2,306m on UK Public Services funded from the licence fee, as well as £307m on the World Service from the licence fee and from grant funding.

Content spend (£m)	2017/18 budget
Service spend:	
Television	1,611
Network radio	291
Nations and local radio	189
Online and digital services	215
<b>Total service spend</b>	<b>2,306</b>
Other content spend	
World Service <sup>3</sup>	307
S4C	25
Orchestras and Proms	26
Development spent	50
<b>Total other content spend</b>	<b>407</b>
<b>Total content spend</b>	<b>2,713</b>

This content spend is projected to split by service as follows.

Television service spend (£m)	2017/18 budget
BBC One	1,028
BBC Two	386
BBC Three	In BBC Online
BBC Four	38
BBC Alba	7
CBBC	66
CBeebies	29
BBC News and Parliament	50
Centrally held investment	7
<b>Total service spend</b>	<b>1,611</b>

<sup>3</sup> This £307m of content spend includes both current spend on the World Service and some new investment. We are committed to spending £254m within the World Service Operating Licence, which includes all I&E spend and which remains on track

Radio service spend (£m)	2017/18 budget
Radio 1	37
1Xtra	6
Radio 2	52
Radio 3	39
Radio 4	90
4 Extra	3
Radio 5live	44
5live sports extra	3
BBC 6 Music	11
BBC Asian Network	7
BBC Local Radio in England	117
BBC Nations radio	71
<b>Total service spend</b>	<b>480</b>

### Centrally managed costs

These costs primarily comprise costs in support of programme-making and licence fee obligations. Pure support costs represented only 5.2% of total spend in 2016/17 and we budget for a similar level in 2017/18. The focus continues to be on cost reduction in this area.

Centrally managed costs (£m)	2017/18 budget
Distribution	237
Property	181
Technology	182
Marketing	47
Licence fee collection costs	59
Licence fee modernisation	19
Other (e.g. legal, audit, insurance, etc.)	163
Depreciation and amortisation	140
Centrally held investment spend	35
S4C	75
Apprentice levy	12
Broadband and local TV obligations	80
<b>Centrally managed costs</b>	<b>1,230</b>

In the table above, the Charter-required grant to S4C is £75m. Broadband and local TV obligations reduce to £80m as agreed through the licence fee settlement.

## 6. GOVERNANCE AND GENERAL DUTIES

### 6.1. Governing and managing the BBC

The new Charter provides a new form of governance and regulation for the BBC. For the first time in its history, the Corporation will be overseen by a single Board with clear responsibility for the BBC. Accountability for all of the BBC's activities now sits with the new Board. As of June 2017, the Board consists of:

- David Clementi                      Chairman
- Tony Hall                              Director-General
- Anne Bulford                        Deputy Director-General
- Simon Burke                         Senior independent director
- Tim Davie                             Chief Executive Officer, BBC Worldwide
- Elan Closs Stephens                Non-executive director; member for Wales
- Tanni Grey-Thompson              Non-executive director
- Ian Hargreaves                      Non-executive director
- Tom Ilube                             Non-executive director
- Ken MacQuarrie                     Director, Nations and Regions
- Steve Morrison                      Non-executive director; member for Scotland
- Nicholas Serota                     Non-executive director
- Ashley Steel                         Non-executive director; member for England

There is currently one vacancy on the Board – the non-executive member for Northern Ireland.

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

The Board will demonstrate this through the publication of two key governance documents. The first is this Annual Plan, which will usually be published in advance of the year that it covers. This Plan sets out the BBC's planned activities for the year and how each of the BBC's services will contribute to delivery of the public purposes. If necessary, the Board will publish amendments to the Plan during the year. The Plan is the forward-looking document and is provided so that audiences, stakeholders and other organisations have a clear understanding of the BBC's intentions and future priorities for the financial year. The second document will be the Annual Report and Accounts, which will report on the extent to which the commitments made in the Annual Plan (as well as regulatory and other commitments) have been met.

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

Alongside the change in governance arrangements, the BBC now has a single regulator. Ofcom began full regulatory responsibilities for the BBC on 3 April 2017, at the same time as the new Board took over the governance from the BBC Trust.

To support the work of the full Board, a number of committees have been established. These are:

- The Audit and Risk Committee, chaired by Simon Burke
- The Remuneration Committee, chaired by Steve Morrison

- The Nominations Committee, chaired by David Clementi
- The Fair Trading Committee, chaired by Tom Ilube
- The Editorial Guidelines and Standards Committee, chaired by Ian Hargreaves.

The Board also plans to establish Nations Committees to assess delivery of the BBC's services across the UK. These will be: the Scotland Committee; the Wales Committee; the Northern Ireland Committee; and the England Committee of the Board. These committees will comprise Ken MacQuarrie, the Nations and Regions Director who will act as chair, the Nations Member for Scotland, Wales and England in respect of the relevant committee, as well as other non-executive and executive directors. The Nations Member for Northern Ireland will join the relevant committee on appointment to the Board.

We will review the remit and structure of all committees throughout the year, and will report on the activities of the committees each year in the Annual Report and Accounts.

## 6.2. General Duties

The Charter sets out a number of General Duties that apply to the BBC. The remainder of this chapter sets out how the BBC plans to comply with these ten duties:

1. Acting in the public interest
2. Engagement with the public
3. Market impact
4. Openness, transparency and accountability
5. Partnership
6. Diversity
7. Technology
8. Stewardship of public money
9. Guidance and best practice
10. General duties in relation to commercial activities.

The Charter requires the BBC to publish annually in advance in this Annual Plan how it will comply with these duties and to use 'measurable criteria' to assess compliance. Although many of the General Duties capture activities in which we already engage, this change formalises their status. Because of the overlapping nature of the duties, some actions serve more than one duty.

## 6.3. Acting in the public interest

### Description

The BBC must act in the public interest, aiming to serve its audiences not just as consumers, but as members of a wider society, with programmes and services which, while seeking to inform, educate and entertain audiences, also serve wider public purposes. As a result, the BBC must ensure that the benefits (whether direct or indirect) of decisions relating to the mission or purposes outweigh the costs (whether direct or indirect); and have regard to economic, social and cultural benefits and costs.

### Our plans to fulfil this duty

- The BBC will publish an Annual Plan ahead of each financial year setting out its intentions, including the creative remit and workplan for that year and how it proposes to comply with its General Duties.

After each financial year, the BBC will publish an Annual Report assessing progress, including how it delivered the creative remit and work plan and how it complied with each of its General Duties and its regulatory obligations

- Material changes to the UK Public Services and non-service activities will be subject by the Board to a Public Interest Test in line with our published policy. Public Interest Tests will require the BBC to ensure that the public value of proposed changes justifies any adverse impact on fair and effective competition
- Material changes to commercial activities will be subject by the Board to a Commercial Test in line with our published policy
- The BBC World Service will comply with the requirements in its Licence
- The BBC will publish data to demonstrate fulfilment of the mission and public purposes, and compliance with the other General Duties as outlined below
- The BBC will comply with its new framework for handling complaints, published in October.

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

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

## **6.4. Engagement with the public**

### **Description**

The BBC must assess the views and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom. The BBC must make arrangements to ensure that the diverse perspectives and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom are taken into account in its decision-making.

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

- We will continue to use extensive audience data from our and industry measurement systems and tracking surveys to analyse and assess the views and interests of UK audiences. This data and insight is distributed to commissioners and decision-makers at all levels of the organisation
- The Board and Executive Committee will engage face-to-face with panels of audience members across the country on specific topics. We plan to hold around six events each year with bespoke panels of audience members to develop our thinking around key issues of future strategy and pan-BBC ideas
- We will use audience research on proposed material changes to the BBC's public service activities as part of Public Interest Tests
- We will explore using personalisation technology to engage with a large number of licence fee payers over key questions about the future of the BBC. Over time, this will provide a unique opportunity for audiences to engage with the BBC as citizens as well as consumers.

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

- We will publish annually data on audiences' views about the BBC as part of the Annual Report

- We will ensure around six face-to-face events are held every year and report on the findings in the BBC's Annual Report.

## 6.5. Market impact

### Description

The BBC plays a crucial role in the UK media and broadcasting market. In addition to serving audiences directly by providing content and services, it can contribute to the market more broadly, for example by promoting competition, supporting supply chains and encouraging sector-wide innovation. Whilst the BBC recognises that there are risks that it may be viewed as stifling commercial activity or harming competition, it is possible equally that the BBC's activities can be seen as promoting commercial activity by increasing people's interest in and familiarity with new technology, helping to stimulate demand for services that competition can then also provide.

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

### Our plans to fulfil this duty

- We will publish and adhere to a Policy on how we will consider proposed material changes to the UK Public Services and non-service activities. This will explain: (a) How we will assess whether a proposed change to these activities is likely to be material i.e. may have a significant impact on fair and effective competition and (b) What we will do to ensure the public value of the proposed change justifies any adverse impacts on fair and effective competition, as part of a Public Interest Test
- The Board has established a Fair Trading Committee, chaired by Non-Executive Board Director Tom Illube. The core responsibilities of the Fair Trading Committee are to keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission an annual independent audit; review, consider and approve the BBC's transfer pricing methodologies; report progress in the BBC's Annual Report; and review the ongoing compliance of the commercial activities with the Four Commercial Criteria set out in the Agreement. The Committee is supported by a central team in BBC Policy that provides Fair Trading advice and guidance to and for BBC Public Service divisions and commercial subsidiaries
- In addition, each year we train key staff on compliance with the Fair Trading rules, while under our complaint handling guidelines any third party complaints will be handed by the BBC's Complaints Unit
- The BBC's work to comply with the technology and partnership General Duties will promote opportunities for positive engagement with and positive impacts on the market
- The BBC will make arrangements for the training of its staff and to do so in a way that contributes to a highly skilled media workforce across the audio-visual industry and to the competitiveness and productivity of the industry as a whole.

### How we will measure our activity

- We will meet the publication commitments made above
- We will publish annually the number of competition complaints upheld and actions taken in response
- The BBC will publish the outcomes of any Public Interest Tests.

## 6.6. Openness, transparency and accountability

### Description

The BBC must observe high standards of openness and seek to maximise transparency and accountability. It must publish Board minutes, important decisions concerning changes to remit/services, and minutes of Committee meetings. The Board also needs to have regard to the benefits of consultation with interested persons.

### Our plans to fulfil this duty

- We will publish an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services
- We will publish the following as soon as possible after the relevant event:
  - Minutes of the meetings of the Board
  - Important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities, and commercial activities
  - Minutes of the meetings of committees of the Board
- We will publish the new disclosures required under the Charter relating to pay over £150k
- We will, from 2017/18 onwards, publish data showing how the promotion of any output of a UK Public Service or any such service in the UK Public Services focuses on output contributing substantially to the fulfilment of the Mission and promotion of the Public Purposes
- We have consulted on our complaints framework and will consult on our distribution policy. We will follow best practice in the delivery of these consultations
- We will publish transfer pricing methodologies for all commercial subsidiaries by the end of 2017.

### How we will measure our activity

- We will meet the commitments above.

## 6.7. Partnership

### Description

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

### Our plans to fulfil this duty

- A pan-BBC Partnerships Committee will meet quarterly. It will be responsible for encouraging a cohesive approach to partnerships across the BBC, reporting on performance of the various obligations under the duty and co-ordinating and advising on partnership activity
- We will also create a new partnerships framework that will aid the BBC and its partners in developing new collaborations.

### How we will measure our activity

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



## 6.8. Diversity

### Description

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

### Our plans to fulfil this duty

- The BBC has a Diversity and Inclusion Strategy that includes on-screen, on-air and workforce targets for women, LGBT, disability and BAME to be met by 2020 (see section 3)
- We have targets for production activity in the Nations and regions of the UK
- We have a long-standing and continuing commitment to the indigenous languages of the UK on radio, TV and online.

### How we will measure our activity

- We will continue to publish diversity and inclusion data in the Annual Report and Equality Information Report plus through updates to the Diversity and Inclusion Strategy on the BBC website
- We will publish performance measurement data collected as described above on the fulfilment of the fourth public purpose which relates to this duty, including production targets and the performance of indigenous language services.

## 6.9. Technology

### Description

The BBC must promote technological innovation, and maintain a leading role in research and development. To do this, it needs to seek to work in partnership with other organisations and share, as far as is reasonable, its research and development knowledge and technologies.

### Our plans to fulfil this duty

- We will continue to support the BBC's Research and Development (R&D) department
- We will use the R&D website to publish both news of recent research and to be a repository of past outputs (including a formal body of white papers). The BBC R&D Twitter feed is our social media means of drawing attention to our research
- We will complete an Innovation Review this year to improve and focus the technology-led innovation capacity and performance across the BBC.

### How we will measure our activity

- Our Innovation Review will inform future measurement of our performance in this area.

## 6.10. Stewardship of public money

### Description

**The BBC exercises rigorous stewardship of public money in accordance with the following principles:**

- Regularity – Management of all of the BBC's resources must accord with the provisions of the Charter, Framework Agreement and other agreements the BBC enters into with Government Ministers
- Propriety – Management of all of the BBC's resources must meet high standards of public conduct, robust governance and duly consider the expectations of Parliament (including those of the Public Accounts Committee), which have been formally communicated to the BBC
- Value for money – Procurement, projects and processes must be systematically evaluated and assessed to provide confidence about suitability, effectiveness, prudence, quality, value and avoidance of error and other waste, taking into account the wider public interest, not just that of the BBC itself
- Feasibility – Proposals using public funds should be implemented accurately, sustainably and to the intended timetable.

### Our plans to fulfil this duty

- We will have a clear financial delegation and approvals framework, approved by the BBC Board, so that investment cases receive appropriate scrutiny at the right level of the organisation. These delegated authorities are set out in approval frameworks and enforced by the finance system and internal controls
- Oversight is exercised through a reporting process requiring monthly and quarterly financial reports to the Board, with monitoring of performances against approved budgets as a key performance measure
- Independent assurance is sought from internal and external reviews including statutory audit opinions, Internal Audit reviews and National Audit Office (NAO) Value for Money reviews and other commissioned third-party reviews
- The BBC Programme Management Office (PMO) provides direct and independent assessment of project performance and delivery confidence to ensure action is taken to mitigate the risk of project failure and optimise for success across our critical projects. It reports to the Deputy Director-General, with an independent line to the non-executive Chair of the Executive Audit Committee
- We prepare our Annual Report and Accounts in line with International Financial Reporting Standards (IFRS) and subject to a full statutory audit by independent auditors (the NAO for the year 2017/18).

### How we will measure our activity

- True and Fair statutory accounts prepared in line with IFRS, based on unqualified audit opinion from the BBC's independent external auditors
- An Unqualified Regularity opinion from the BBC's independent external auditors to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes intended and conform to the relevant framework of authorities that govern them
- An Unqualified Propriety opinion from the BBC's independent external auditors to ensure that the management of the BBC's resources has met high standards of public conduct
- Compliance with funding conditions as part of separate funding agreement, e.g. grant funding for the BBC World Service
- Our response to Value for Money reviews conducted by the NAO or other commissioned parties.

## 6.11. Guidance and best practice

### Description

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

### Our plans to fulfil this duty

- We will audit our compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible
- Our Annual Report will set out the BBC's performance against the Code; areas where the Code does not apply to the BBC; areas where the Charter overrides the Code; and areas where the BBC does not comply
- We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty
- An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.

### How we will measure our activity

- We will meet the commitments above.

## 6.12. General duties in relation to commercial activities

### Description

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

### Our plans to fulfil this duty

- We have published a policy on material changes to Commercial Activities
- Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements
- We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality
- We will publish annual reports and transfer pricing methodologies concerning our commercial subsidiaries as required under Ofcom's Operating Framework
- By the end of October 2017 we will publish our principles and methodologies for transfer pricing for BBC Studios and by the end of 2017 we will publish the detailed methodologies for the other commercial subsidiaries
- By the end of October 2017, we will provide Ofcom with our first quarterly financial reports on the commercial activities. At the same time as our Annual Report we will publish annual financial results of the commercial activities, by line of business.

### How we will measure our activity

- We will meet the commitments above
- We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints

- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework.

## 7. CONCLUSION

This first BBC Annual Plan of the new Charter has laid out the BBC's creative plan for the year and shown how it will promote the five public purposes. It has explained the BBC's three-year strategy and outline budget, and provides clear measures to test performance. It demonstrates how the Board's responsibilities and those of Ofcom work together.

Above all, it outlines a year of creative ambition that aims to meet the needs and expectations of BBC audiences today, while preparing to renew the BBC for a very different world of tomorrow.