



BBC ANNUAL PLAN 2019/20

March 2019

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1. FOREWORD

The BBC is approaching the third full year of its new Charter. This document – our third Annual Plan – is an essential part of our accountability to licence fee payers, Ofcom, partners and other stakeholders. It updates our three-year strategy and sets out our work plan for the year, including the 2019/20 high-level budget. It outlines our 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 distinctiveness, through the conditions and quotas in the BBC’s Operating Licence and the BBC’s own additional commitments. And it updates the BBC Board’s approach to its duties and obligations.

In an era of propaganda, disinformation and false claims, the BBC’s public service mission is as important today as it has ever been, if not more so. It is crucial for the BBC to remain the country’s most trusted voice, providing accurate news and information and making sure all views are heard in the public debate. The BBC is vital as the cornerstone of the UK’s creative and cultural strength, investing in British talent and creativity from all across the country. It is more important than ever to strengthen the BBC’s unique global voice, as Britain seeks to reshape its relationship with the world.

But in order to sustain these ambitions into the future, this must also be a year of change and choices. In the coming months the BBC Board expects to make a decision about TV licence concessions for older age groups. We have conducted a full and thorough consultation with the public and we expect to publish our decision this summer. As we set out in that consultation, this is a decision that could have major implications for the programmes and services that the BBC offers in future.

The other key area of decision-making, for us and for Ofcom, is around our on-demand services. We have completed a consultation with the industry about our plans for iPlayer and announced our plans for a commercial video-on-demand partnership with ITV and others, BritBox. In audio, we will continue to work with the whole audio sector to grow it and serve our audiences in a fast-changing market.

The Board is clear that every month that goes by without a response to the seismic shifts in the media market inhibits the BBC’s ability to serve younger and digital audiences properly as audiences and markets continue to change, and undermines both public service broadcasting and the UK’s creative economy. We will need swift and imaginative thinking from everyone in the industry. In turn, the BBC will also need to be clear and transparent in its dealings with the sector. We are setting out more clearly than ever in this document how we expect our services to evolve in the coming years, and we anticipate continuing to do so throughout the year as our plans evolve.

The environment around the BBC – competitive, financial, technological – has never been tougher. The BBC will do everything in its powers to respond. We call on our partners and regulators to support us in our endeavours. Never has it been more important to work together to secure the future of public service broadcasting.

A handwritten signature in black ink that reads "David Clementi". The signature is written in a cursive, slightly slanted style.

Sir David Clementi, Chairman

2. THE BBC'S STRATEGIC PRIORITIES

2.1. Reinventing the BBC

It is now two years since the BBC set itself the challenge of reinventing public service broadcasting for a new generation. Since then, that challenge has increased both in importance and in urgency.

It is more important because the democratic ideals that the BBC represents have grown increasingly important to the country: pursuing the truth without fear or favour; giving a voice to the voiceless; ensuring that the joys of culture and learning are available to everybody, irrespective of income or background. They are ideals that have always been highly prized. Today, they are priceless.

In a democracy, everyone must be able to benefit from the most trusted news and the finest programmes and services. Everyone should have the right to share in the cultural wealth that defines us as a country and helps bind us together. This, uniquely, is the role of the BBC.

It is our duty to provide trusted, impartial news and information about the UK and the world. This has never been more needed than in an era defined by the proliferation of false information and the search for trusted, accurate facts and deeper understanding.

It is our duty to make programmes and services about British people and British culture. This is a role that has become critical in a global media environment that is more and more dominated by a small number of US-based global giants. UK audiences enjoy the quality and breadth of choice these huge global players bring. But they also love and value the local content that speaks to them directly about their day-to-day lives. Yet this is at risk of being squeezed out in today's global marketplace.

We must not underestimate the importance of distinctively British content. At a time when the country feels divided and fragmented, our responsibility to reflect and represent every part of the UK and make sure all voices are heard has never been more crucial. Audiences rely on the BBC to be the place that brings the country together and helps it understand itself; that keeps reminding us of everything we have in common as well as celebrating what makes our diverse communities different.

As well as becoming more important, the reinvention of the BBC has become more urgent, too. The profound changes we have seen in the global media landscape in recent years are accelerating. Media technology continues to advance rapidly. Audience behaviour is changing in response to these drivers at an ever-faster rate, particularly among younger audiences.

2.2. A rapidly changing media world

Content is now being consumed anywhere, anytime, on any device

Today, it has never been easier to consume what you want, when you want, where you want. Changes in technology mean content can be consumed anywhere, anytime, on any device.

More than half of us now watch TV or films while in bed, for example, with nearly a fifth watching while commuting. Among those using their smartphone for news, 61% read the news while in bed, 45% while commuting, and 35% while in the bathroom.

These are trends that would have been unheard of a decade ago. But the last ten years have seen a huge boom in new devices that allow us to consume content almost anywhere. They have seen cheaper and faster broadband and data plans, making it cheaper and easier for us to stream content. And they have seen new online streaming services that allow us to make the most of new technologies.

The changes have been profound. So, too, has been the way audiences have responded – by rushing to embrace online services alongside traditional broadcast channels.

Online video services like Netflix and Amazon Prime have grown rapidly. Netflix is now in more than a third of all UK households, and we estimate that more households in the UK have an online video subscription than a Sky subscription. The rise of music streaming is a major part of the reason that listening to live radio among young adults is down by around 20% in the last ten years across the whole of the industry. And it is a sign of how quickly habits of consumption are changing that the number of adults who say they have a smart speaker in their home has doubled in the last 12 months, to around 20%.

The uptake of new services has been particularly marked among younger audiences. Estimates suggest that 16-34s now spend roughly as much time with Netflix each week as with the BBC's TV services: around 2 hours 30 minutes. It is a similar story in audio, where 15-34s now spend around as much time each week with Spotify as with BBC Radio (both around four and a quarter hours).

The pace of change among this age group is remarkable. 16-34 year olds spend more than half of their screen time each day watching non-broadcast TV. Music streaming has grown by 40% in a year. And when it comes to news, the internet is the primary source. But we are now also seeing these ways of using media being taken up at scale among older audience groups. Once someone is a habitual user of video-on-demand services their age can become less relevant in predicting their behaviour. So what we do to respond to these changes among younger audiences will benefit all audiences in time.

Today, the BBC enhances the lives of almost everyone in the UK. Around 40 million British people use us every day and more than 90% of the adult population every week.

The BBC is also one of the most important providers of media to young audiences, and one of the most widely consumed. Young audiences strongly believe in the BBC's mission – 76% of them support the BBC's mission to inform, educate and entertain and around 70% think we do it effectively. They give the BBC the same score out of ten as all adults and other demographic groups. That is because we reach more than 80% of under 16s and more than 80% of young adults every week. Around nine in ten young adults visit BBC Online every month. However, consumption habits are changing at an extraordinary pace, and young people are at the forefront of these trends.

The BBC's competitive environment has fundamentally changed

Shaping these trends is the BBC's competitive environment. This, too, has changed beyond all recognition.

Ten years ago, when the App Store first launched, none of the five major tech giants (Facebook, Amazon, Apple, Netflix and Google) was among the top 30 most valuable companies in the world. Fast forward ten years, and that group of five has increased in value by about 3 trillion dollars. All but one is now ranked in the global top 10, and it is no coincidence that each of these companies has significantly expanded their media services in recent years.

As Apple's focus shifts from hardware to services, it has recently revealed a revamped TV app and new subscription video-on-demand service, Apple TV+, set to launch this year with c\$1 billion invested in premium content. In addition to its Apple Music and podcast services, Apple will launch a subscription news and magazine service, News+, as well as Arcade, a new subscription gaming service.

Netflix continues its extraordinary growth, adding a record 8.8 million new subscribers in the last quarter of 2018. It will continue to dominate the SVoD market on the global stage with an annual content budget of more than \$10 billion, and a shifting focus from acquisitions to originals, with c\$1 billion committed to original production across Europe – 40 projects in the UK alone.

Amazon continues to invest heavily in original TV content across a wide range of genres, and has reportedly set aside \$1 billion for a five-series commitment to a franchise based on *The Lord of the Rings*. Having moved to acquire major tennis rights, it has also begun to break the broadcast stranglehold on live Premier League coverage in the UK, winning a streaming-only rights package starting next year. Alongside existing services News Feed and Instagram, Facebook launched ad-funded VoD platforms Facebook Watch and IGTV. Meanwhile, Google continues to invest in YouTube, adding a subscription music offer and original long-form TV programmes.

These global tech giants have created new definitions of market scale, and as a result we have seen some of the biggest media mergers in history as the traditional media giants look to consolidation to compete with the spending power of the tech giants.

Last year, the battle for Sky concluded with Comcast seeing off Disney with a £30 billion bid. Comcast-owned NBCUniversal is now preparing to launch a global ad-funded VoD service, which will be available for free to Sky customers in the UK.

Having lost out to Comcast, Disney completed its acquisition of 21st Century Fox's entertainment assets in a \$71 billion deal, paving the way for the launch of Disney+ in late 2019, a new streaming service bringing together a wealth of popular intellectual property from across the Disney, Star Wars, Pixar, Marvel and National Geographic brands. Now with 60% control, Disney is likely to roll out US streaming service Hulu internationally.

AT&T completed its \$109 billion acquisition of Time Warner, and has since announced a new WarnerMedia global streaming service launching later this year, with HBO content at its heart.

Spotify has led the shift in the global audio market, recently committing \$500 million to podcasting, with acquisitions of podcast heavyweights Gimlet, Anchor and Parcast already completed.

It seems only a few short years ago that the BBC and ITV were thought of as the titans of British media. But all of us in the UK's traditional media solar system are getting smaller and smaller in the Apple, Amazon and Netflix universe. Today, it is these companies with whom the BBC must compete with directly in the global media marketplace, and the competition is getting fiercer every day. We need to find new ways to adapt to the changing needs of our audiences, and we need to be able to do it in real time to keep pace with our global competitors.

2.3. Our priorities for 2019/20

Our fundamental mission – to inform, educate and entertain – is almost 100 years old. Today, our audience research shows that it continues to be highly important and relevant to the British public. They expect us to provide trusted, impartial news and information about the UK and the world. They value the role we play in making programmes and services about British people and British culture from all parts of the UK.

They also recognise that our history and the way we are funded means we have a special role to play to support UK society and the UK's creative economy. We aim to be a positive force for society and the cornerstone of our world-leading media industry. This role is defined in the public purposes that underpin everything we do.

It is not just audiences in general who strongly recognise the importance of our mission and our public purposes, it is also younger audiences. Research from Ofcom has shown that a substantial majority of young people support public service broadcasting. They, too, want a trusted and reliable source of news and information. They, too, want to see UK creativity thriving, and UK life and culture represented and portrayed on screen.

That is why delivering on our long-term strategic commitment to reinventing the BBC for a new generation is so vital. It is about more than making sure we can reach everyone with our universal mission today or tomorrow. It is because we are determined to safeguard the future of public service broadcasting for generations to come to ensure that they, too, can continue to appreciate its personal and societal value.

To deliver these aims we will focus on four core priorities for 2019/20: creativity; growing BBC iPlayer and BBC Sounds; trust and impartiality in news; and making the BBC the best place to work.

Creativity at the heart of the BBC

The BBC is here to make great programmes and services. It is why people love us. It is why they trust and value us. Continuing to make amazing programmes on TV, radio and online must always be our number one priority, and this year is no different. We will keep putting brilliant creativity right at the heart of the BBC.

In the past year we have been on top creative form. Our programming has captured the imagination of the nation. *Bodyguard* had the whole country talking, with an extraordinary 17 million people watching the finale. *Killing Eve* was an iPlayer sensation, with over 45 million requests-to-view.

Hit shows from *Peaky Blinders* to *A Very English Scandal*, *Peter Kay's Car Share* to *Murder in Successville*, *Dynasties* to *Strictly* and *The Greatest Dancer* showed the breadth of our creativity and demonstrated what only the BBC can do. Children's programming from *Apple Tree House* and *Go Jetters* to *The Dumping Ground* and *Operation Ouch!* showed how CBeebies and CBBC continue to lead the way.

On radio, our new line-up on Radio 2 is a great example of creative refreshment – with Zoe Ball at breakfast, Sara Cox at drive-time, Jo Whiley in a new evening solo slot and Trevor Nelson bringing his *Rhythm Nation* to late nights. The first few months of BBC Sounds have proven the impact that ambitious new podcasts can have, from Michelle Obama's *Becoming* series to *That Peter Crouch Podcast*.

And across all our services, from the Royal Wedding to our commemoration of Armistice Day, from the World Cup to the BBC Music Biggest Weekend, we brought together audiences in their millions to share in our biggest national moments and celebrations.

Our year of creative excellence has not just been recognised at home, with 15 awards across all genres of television programming at the RTS Awards as well as seven National Television Awards. It has also been recognised abroad with hugely successful BBC dramas picking up multiple Golden Globe awards. We are proud that BBC creativity sets the standard the world over. Nothing makes the case for the BBC better, or the case for British creativity as a whole.

At the heart of that creativity is diversity: of voices, opinions, stories, geographies and communities. We have set ourselves on- and off-air targets for diversity that are as challenging as any in the UK media industry, so that audiences will be able to see and hear diverse voices in everything we do.

The challenge we have set ourselves for the year ahead is to build on our recent creative success – in TV but in radio and online, too – and go further, faster. We are looking ahead to shows like *Killing Eve II* and *His Dark Materials* in drama, *Ghosts* and *Good Omens* in comedy, *The Greatest Dancer* and *Romesh: Ranganation* in entertainment, *Climate Change – The Facts* and *One Planet, Seven Worlds* in factual, Wimbledon and the Women's World Cup in sport, as well as landmark seasons like those exploring mental health and commemorating the start of World War II.

On radio, we are looking forward to creative highlights like Radio 1's Big Weekend in Middlesbrough, the return of BBC Music to Glastonbury in June, every note of the 2019 BBC Proms season broadcast on BBC Radio 3 during the summer, the celebration of BBC Music Day and the power of music to change

lives across all our output in the autumn, as well as a landmark series from Radio 4 on the symbiotic relationship between art and science. Across the BBC, we want to make sure all our output is marked by the confidence to do things others simply would not do.

This will mean working hard to take even more creative risks for our audiences, and especially for younger audiences. During 2019/20 and beyond we will refresh our content across all genres and all platforms to appeal to younger audiences. This will include: focusing on young-appeal programmes and genres on BBC One and BBC Two; increasing our investment in young-skewing programmes and their prominence on our services, in particular through a new BBC Three 'entertain me' pillar, a dedicated zone on BBC One at 10.35pm from March, and a BBC Three strip on the iPlayer homepage; and reinvigorating high-volume shows which provide everyday value to younger audiences, such as *EastEnders*, *The One Show*, *Masterchef*, *Holby* and *Casualty*.

Our overall plans for making the most creative, high-quality and distinctive output are set out in Section 3.3 of this Plan.

Essential to this will be going further and faster in our work outside London. Today, 50% of our organisation is based outside London. It is a great starting point – better than other major media businesses in the UK – but we believe we can do more. There are still too many creative talents who can feel locked out of an industry that remains stubbornly tilted towards London and the South East.

These are exciting times for the BBC across the UK. In Scotland, we have launched a brand new TV channel. In Northern Ireland, the filming of hit shows like season five of *Line of Duty* is part of an incredibly exciting creative story. Meanwhile, our relocation to a brand-new broadcast centre at Central Square in Cardiff is a sign of our commitment in Wales, where this year we will be delivering our biggest-ever slate of home-grown drama.

We believe this is brilliant for the BBC and brilliant for UK creativity. But we also think we can do even more. We know it will make us creatively richer. Our plans this year for reflecting, representing and serving the diverse communities of all of the United Kingdom's nations and regions are set out in Section 3.4.

BBC Studios will also have an essential role to play in helping us achieve our creative goals in the year ahead. Studios has made a bold and confident start. Programmes like *Luther* and *Les Misérables*, Jodie Whittaker's *Doctor Who* and *Inside No. 9*, *Strictly Come Dancing* and *Blue Planet II* – they set the creative standard and underline the sheer diversity of Studios' work.

We want to see BBC Studios powering forwards over the next 12 months: making its own unique mark in drama production on a global scale; winning a bigger slice of BBC commissions; and, more than anything else, making those programmes only the BBC can. For the BBC, growing our intellectual property is vital for our future. And when we own the rights to programmes we can return the full commercial value of them to licence fee payers, to invest in more British creativity and more new programmes.

We also commission content from a wide range of producers across the UK, including many new, smaller and specialist production companies, delivering both full-length TV programmes and short-form digital material. We will continue to invest significant resources – through development funding, commissioning effort and by working with industry partners – to help nurture creative businesses and support the UK creative industries as a whole. Growing the next generation of British production talent and supporting smaller, specialist independent producers is vitally important to the BBC and its audiences. It remains one of our core commitments as the content market continues to consolidate and change.

Growing BBC iPlayer and BBC Sounds

Our second major priority for this year is focusing on the growth of BBC iPlayer and BBC Sounds.

The vision we have for iPlayer is clear: where once it was a catch-up service, it needs to become a destination in its own right – one that brings together our very best creativity and tailors it uniquely to each and every user. iPlayer needs to be at the beating heart of the BBC, increasingly the primary way that some people will experience our video content and receive value for their licence fee.

We have already made good progress. Around 20 million people in the UK are now using their BBC accounts each month to get the most out of our online services. That data is helping us to transform the way we personalise what we offer.

We have seen real growth in recent months, fuelled by outstanding new content. But we are aware that most of this growth is coming from existing viewers watching more. This is great news, but we also need to attract more people to iPlayer. This year we need to get even more people signed into our service and, once signed in, we need to get them to use us more and more regularly. It is something we will be looking at carefully and reviewing, month-by-month.

New series of great shows like *Fleabag*, *Killing Eve*, *Peaky Blinders* and the return of Alan Partridge will undoubtedly play their part. We also want to commission more programmes with iPlayer specifically in mind. At the same time, we are challenging ourselves to look at what more we can offer in terms of live and current programming. This is an area of great strength for the BBC and it is something streaming-only services do not do.

All of this is designed to support our quest to transform iPlayer and ensure that it remains relevant to audiences as their media behaviours and expectations evolve. In particular, it will help us meet the needs of the younger audiences who are at the leading edge of media consumption trends – for instance, around a third of all CBBC viewing is on iPlayer.

We have already set out plans which include making programmes available on iPlayer for at least 12 months after they are first released, offering more complete series box sets, and making more content available from our extraordinary archive. Most recently, we have announced that – in partnership with ITV – we are in the final phase of talks to launch BritBox in the UK. It is the first time British public service broadcasters have come together to create a subscription video-on-demand service here, offering an unrivalled collection of British boxsets and original series, all in one place.

BritBox will offer viewers the chance to enjoy many of the best BBC programmes even after they are no longer on iPlayer. It represents a new model of public service and commercial partnership in the UK, and one that supports the whole PSB ecology.

If last year was about starting to deliver the big changes in our services needed to reinvent the BBC, nowhere was this more obvious than with the launch of BBC Sounds. Sounds brings together all of our music, radio and podcasts into one personalised app and website, making it easy for audiences to discover and enjoy our audio when and how they want.

For the future of radio, pushing ahead with BBC Sounds is vital. In its first few months we have seen around 1.8 million downloads of the app, and an average of more than a million listeners a week. This year our aim is firmly to establish Sounds as the best place to listen to all BBC audio – music, podcasts, and radio. We want to add new content, further improve the user experience, and grow reach and time spent with the service.

A major part of our focus is on new formats and podcasts that will bring us new users. We want to accelerate the development of new series, new voices and new formats that can really cut through – in particular with younger audiences.

There will be new investigative, storytelling and funny podcasts for the increasing numbers of people who choose to listen on demand. These will build on the success of podcasts such as *End of Days*, *The Ratline*, *Evil Genius*, *Fit and Fearless*, *No Country for Young Women*, *The Case of Charles Dexter Ward*, *The Receipts* on 1XtraChat, *Birthday Girls' House Party* and many others.

Following the brilliant *Strictly Come Dancing*, *EastEnders* and *The Greatest Dancer* podcasts, we will have more companions to television programmes. This year, there will also be new titles from the archives, and more exclusive music mixes curated by our DJs, and music teams will continue to blend favourite and new artists. We will explore combining human and algorithmic techniques to curate our content more effectively so that audiences discover more content they love.

BBC Sounds will continue to improve as we listen to audience feedback. We will keep adding more functionality – just as we have with features such as a sleep timer and the ability to share on social media – ahead of the closure of the iPlayer Radio app, as well as greater personalisation of the BBC Sounds app and website.

Our plans for BBC iPlayer and BBC Sounds are bold and ambitious. It is important that we are clear and transparent with the industry around our plans in these areas. We outline them in more detail in Section 5 of this Plan.

Trusted, impartial news at a critical time for the UK and the world

Our third major priority for 2019/20 is news. This is an historic year for the UK, and the BBC's role in providing news and information to help audiences understand and engage with key stories and events is more important than ever.

Today, the BBC provides an unrivalled level of local, regional, national and international news and current affairs. We remain the most popular sources of news in the UK. Audiences trust our journalism more than any other source.

But we need to do more to respond to a number of challenges. First among these is the need to stand up for impartiality. The BBC's commitment to impartial news and information is part of our enduring contract with audiences. We cannot take that for granted, especially when the events of recent years have widened generational, political and social differences.

Impartiality matters. And it matters even more at a moment when society feels so divided and divisive, so full of misinformation and aggression.

Making sure all sides of a debate are heard – all different views and voices – is fundamental to our mission. We must stand up for it and defend our role like never before. It is essential if we are to continue to be the place people know they can trust to get to grips with what is truly happening in the world, and to hear the broadest range of views.

Crossing Divides is a great example of what we are doing to bring together alternative perspectives and help people connect across the fractures that divide society. Originally a week-long project across our global news output last spring, it returns this year as a pan-BBC season. *Crossing Divides* tells stories and shares learnings of people brought together despite their different backgrounds or divided views, with programmes and reports running across BBC News, TV and radio and extending to Children's and the nations and regions.

It is the kind of initiative that demonstrates what only the BBC can do in bringing people together and promoting social cohesion. But we must never be complacent about the strength of our relationship with audiences. We regularly track people's perceptions of BBC impartiality, so we know that – like other organisations – they have weakened in recent years. We need to see what we can do to strengthen them, and focus on improving perceptions of impartiality in 2019/20.

Our new editorial guidelines – currently out for consultation – will offer us a good chance to focus on this challenge. We will also continue to build on what our news teams are doing to put analysis at the core of our coverage – not just the “what”, but also the “why” and the “what next”. Key to this will be ensuring we make the most of our unique network of experts. The BBC has specialists on all big issues facing the UK and in every part of the country and the world. We want to see more of them at front and centre of our output, using their judgement to help us make sense of a world in which so much is challenged.

Reality Check has become one of the most potent news resources we have developed in recent years. One of our goals is to make it work harder for audiences. We want them to be able to see even more of our fact-checking machinery at the heart of our daily news output. We do not just want it to be relevant, but also immediate, so we can effectively take on half-truths and misinformation head on, in real time.

This will all make a big difference to how audiences experience news on the BBC. But we also need to recognise that this is an issue that goes far wider. We will not be able to overcome the challenge of misinformation and bias single-handedly. That is why we are offering to join forces with those who share our values and our commitment to impartiality. This summer, we are inviting news organisations from across the world to join us at a special conference to explore how, together, we can tackle this issue.

Our global services are one of the UK’s great cultural gifts to the world; a gift based on telling truth to power, being independent of all, serving no one but the right of our global audiences to the truth. We were delighted when the Government recognised the importance of these services by accepting our case for the biggest increase in funding for the World Service since World War II. We are proud that the new services we have subsequently been able to launch are bringing light and insight to so many parts of the world in which truth can too often lie hidden. Our further plans this year for the World Service and Global News are set out in Section 3.5.

There are further challenges to face. BBC News must continue to deliver greater efficiency and savings as part of the 2015 licence fee settlement. And we must continue to respond to changes in the way that audiences consume news.

Ofcom data that shows that the internet is now the most-used platform for accessing news by young and ethnic minority audience groups. This mirrors the BBC’s experience and we will need to continue to adapt our offer in order to serve all audiences, especially those which the BBC finds it hardest to reach. Our aim is to keep BBC News reaching around 7 in 10 of young adults every week.

We have already laid the foundations for change. We are restructuring the division to emphasise storytelling and efficiency in a more digital age. We have made changes to broaden the appeal of our journalism, with initiatives such as *In Plain Sight*, BBC Young Reporter, our *Beyond Today* podcast, and new presenter line-ups for some of our key programmes such as *Question Time*. Our plans this year for BBC News are set out in Section 3.1.

Making the BBC the best place to work

Successfully reinventing the BBC for a new generation is not just about what we make and how we get it to our audiences. It is also about what we do behind the scenes to modernise our organisation and make the BBC one of the very best places to work.

This is our fourth major priority for 2019/20. Our goal is to do everything we can to ensure that everyone working for the BBC can fulfil their potential, and that we continue to deliver real progress in organisational modernisation and reform.

Last summer we published our latest gender pay gap report which showed that we had reduced our gap by nearly a fifth over the past year, bringing the median gap down from 9.3% to 7.6%. This represents

good progress, but closing the gender pay gap is a priority for the BBC and we are determined to lead the way for our industry and society as a whole.

Alongside that report, we also published a review, led by Donalda MacKinnon, Director of BBC Scotland, which looked at career progression and culture for gender equality at the BBC. It made a series of key recommendations that we have committed to take forward to help bring about a step-change in gender equality at the BBC.

Since then we have produced further reviews into career progression and culture focusing on what can be done to remove barriers to progress among disabled staff, staff from a black, Asian and minority ethnic (BAME) background, LGBTQ+ staff, and staff from diverse socio-economic backgrounds. Together these five reviews have provided an invaluable opportunity for colleagues to work together, share their views and ideas, and shape the action we are now taking to create a more inclusive BBC.

Just as important is our progress on air. We have set ourselves more ambitious goals than any other broadcaster: to reach 50:50 men and women on air at all levels; and 15% BAME similarly. Fast progress is being made, with major changes to our news line-up on BBC One and Radio 4, and in daytime on Radio 2, for instance. We are also leading the way with our 50:50 project to ensure that there is a 50:50 split of expert voices across our airwaves in news, current affairs and a range of topical programmes.

More information on our plans to drive diversity and inclusion can be found in Section 3.4. Our goal is fundamental change in the diversity of our workplace – at every level. We want an organisation that not only represents but also celebrates modern Britain. It is not only the right thing to do, but the best thing to do to create the best, most creative BBC.

We have set new goals to reflect these priorities and our longer-term goals

While our mission, public purposes and ambition to reinvent the BBC remain the same, we know that achieving them successfully means being agile and flexible enough to respond to the fast-changing media landscape. So we have set ourselves new goals that reflect the latest challenges we face.

Over the next three years we want to maintain our weekly reach and grow the use of our signed-in services. By 2021/22 we want the BBC to be used every week by 90% of the adult population. This is in line with where we are today (91%), but we also want 90% of all under-35s to sign in to one of our online products every week. That is a big increase from today, when around 90% of under-35s come once a month. Our goal is to turn a monthly habit into a weekly one. Key to this will be the reshaping of our online portfolio around eight major products and developing each to be best in class.

We have already grown the number of BBC accounts to 40 million, with 15 million of those set up by under-35s. Most under-35s now have an account with the BBC. However, having an account is only the first step. While iPlayer viewing and Sounds listening is now behind sign-in on all screens, sign-in for other products is still being rolled out. As a result, today only 3.9m under-35s visit BBC Online as signed-in users each week, and only 28% of browsers visiting are signed in. By 2021/22 we aim to encourage all BBC users to have an account and to use it whenever and wherever they use the BBC online. Alongside the personalised recommendations in iPlayer and Sounds, and personalised learning in Bitesize, we will provide personal feeds in Sport, News and Homepage.

This ambition will help us increase the time young audiences spend with the BBC. This is a very stretching ambition and to achieve it we will need to significantly increase the time younger audiences spend with our online services – iPlayer, Sounds, News Online, Sport Online, children’s and Bitesize. At the same time we will also need to limit falls in the amount of time younger audiences spend with our traditional broadcast services.

Making our broadcast and on-demand services more relevant to younger audiences will improve what young audiences think about the BBC. By 2021/22 we want more young audiences to rate the BBC

highly and more in line with where competitors like Netflix already are. We also want to improve perceptions of our value for money, and bring those of younger audiences closer to those of older audience groups. Finally, we want to continue to grow our global impact. By 2021/22 we want to increase the global reach of the BBC from around 376 million people to over 500 million every week.

We are already using these goals and targets to assess our performance during 2018/19. And the progress we have made against them so far has helped inform the major strategic priorities we have set ourselves for 2019/20. We will be reporting publicly our performance against these targets in our Annual Report and Accounts for 2019/20.

* * *

Of course, all our ambitions for the BBC and the role we want to play for the UK depend on our future funding. In last year's Annual Plan we were clear that the landscape around the BBC has never been tougher. We were open about the real-terms reduction in our funding and the real danger that these sharp reductions could continue.

In the past few years, the BBC has shrunk as the market has grown. Since 2010, when the licence fee was frozen and the BBC was required to take on responsibility for funding the World Service, subsidising rural broadband and supporting S4C and local television, the funding for our services for UK audiences has fallen in real terms by 18%. As funding from the licence fee has fallen, so has the amount flowing into the UK's creative industries, to independent producers, writers, artists and musicians.

Over this period, the income of other UK players like ITV and Sky have grown significantly in real terms. Meanwhile, the broader market around us has undergone a seismic transformation, so that it is increasingly dominated by a small number of US-based media giants with extraordinary creative and financial firepower. The last few years have seen high super-inflation in areas such as drama and comedy, and we are now seeing this effect moving into other key areas, such as factual programming.

It is within this context that recently we concluded a public consultation on the future of free TV licences for older age groups. Government funding for this concession is set to come to an end in 2020, and the BBC has an important decision to make about what, if anything, should replace it.

Over the next few months we will study the responses we have received. The BBC Board will then come to a decision that takes all relevant considerations into account – the implications for the BBC in delivering its public service mission, for the older members of our society, and for all our audiences, young and old. We will need to make the best and fairest decision for everyone.

* * *

We do not underestimate the challenges we face – competitive, financial, technological.

But above all, the public believes in public service broadcasting and a strong BBC. We know we can do more for Britain: investment in great content that supports the creative economy; accuracy and impartiality in news; world-class online services; more for children and young adults; more outside London; and more for this country around the world. We know that our mission and public service values offer us the chance to occupy a uniquely influential place in the global media marketplace.

Our goal is a strong BBC that will act as a powerful champion for the UK, at home and abroad, in decades to come. Our plan is that 2019/20 will see more of the transformation that will deliver it.



Tony Hall, Director-General

3. THE BBC'S CREATIVE REMIT

3.1. Purpose 1: Impartial news and information

2019/20 looks set to be another turbulent year around the world. In an increasingly polarised political climate, we will put audiences at the heart of our coverage, asking the questions they want answered and providing the impartial explanation they need to make sense of events.

The scale and range of the BBC's news services are of increasing importance as news via social media encounters limits around its credibility and local journalism struggles to adapt to new business models. The BBC's commitment to local, national and global news is a priceless asset.

All of our news services are built upon the foundation of impartiality and accuracy. We recognise that growing partisanship and fragmentation in politics and the media has changed the context in which our news teams operate, altering perceptions of impartiality and bias. We are responding by reasserting our belief in the core value of impartiality across all of our news output, where we constantly seek to strengthen our commitment to explaining what events mean and why they matter. We are determined to sustain the trust audiences express about the BBC.

Our coverage of Brexit illustrates the range of tools we bring to explanation: from jargon busters to long reads, from news specials to Reality Check. Our *Brexitcast* podcast provides on-demand insight, whilst documentaries like Norma Percy's *Inside Europe: 10 Years of Turmoil* dig deeper and think more broadly. In the coming year, we will continue to set out the context, as well as the facts, around the latest Brexit developments, and explore its effects, both in communities around the UK and further afield.

Our commitment to specialism will not falter. We have specialists on all the big issues facing the UK – across politics, science, health, education, technology and more – and our network of international correspondents will continue to report on the events shaping the world, including relations between the US and the rest of the world, climate change, and elections in India, Afghanistan and South Africa. The combined strength of BBC News and the BBC World Service is unique.

Our updated editorial guidelines will renew our commitment to impartiality, accuracy and other core values, and we will roll out new training resources to challenge subconscious bias and test how it might creep into anything from a presenter's tone to a programme's running order. We will be working with audiences and other stakeholders to explore what impartiality means to them in the era of social media.

We recognise that News Online is an increasingly important way for audiences to access news from the BBC. It is often where many come first for information they can trust and analysis they can rely upon. In the week of a key Brexit parliamentary vote in January, almost 43 million UK browsers came to the BBC News website and app. Audiences also came to News Online in their millions for very different stories: the tragic Leicester City helicopter crash, extreme weather and the birth of Prince Louis.

Reaching younger audiences is also a priority, with new formats that match the ways they are consuming news. We will continue to develop our news offer, including on-demand podcasts for younger listeners and our 'voice' offer for news on smart speakers, so that trusted impartial news remains a prominent choice for all audiences.

As our news offer evolves, we plan to update the look and feel of some of our existing key programmes.

We have already made important changes, including new presenter line-ups for *Question Time* and *Newsnight*. We are adjusting the junctions around the *News at Ten* to simplify the audience experience, providing a cleaner cross-over to *Newsnight* on BBC Two and a more consistent schedule for viewers who want to stay with BBC One. When we break this pattern, it will be for moments of national or regional significance.

Our project to capture stories outside the mainstream news agenda will continue. We will be looking at topics such as children with parents in prison and unregulated mental health care. And we will report from 'pop-up' bureaux around the UK, to ensure we reach all parts of the country, as we have done recently, for instance, from Bradford.

Crossing Divides will provide a season running across the year on TV, news, radio and online, bringing together people from conflicting sides of an argument despite their differences – whether these are social, ethnic, political, religious, geographical or generational. *Crossing Divides* will feature special reports and innovative events, designed to reach audiences of all ages and create opportunities for new conversations.

Investigations, involving the pursuit of some of the stories that are hardest to find and substantiate, are also essential to the BBC's journalistic mission, working to expose wrong-doing and hold power to account.

Panorama's undercover report from inside Brook House Immigration Centre, for example, exposed bullying, self-harm and attempted suicides, and launched at least four major enquiries. On radio, *File on 4's* investigation into how the Sovereign Wealth Fund of Angola was being run for the benefit of two rich individuals resulted in far-reaching change in one of the most challenged states in the world. This investigative mission is also pursued in Northern Ireland by *Spotlight*, by *Disclosure* in Scotland and in the output of *BBC Wales Investigates* and, across England, *Inside Out*. Among the themes BBC journalists will pursue will be: delivery of public services, the roll-out of Universal Credit and this autumn, *The Cameron Years* – a major documentary about David Cameron's premiership.

Internationally, we will explore the big geopolitical players, with major TV series on China and a radio four-part series on Russia. We will also scrutinise the Digital Barons – the men and women at the heart of companies that are changing our world.

Throughout the year, we will be judged by our audiences. Our job is to sustain their trust.

3.2. Purpose 2: Children's and formal learning¹

Children's creative plans

In an era of intense competition we are proud to be an essential part of children's media diet, investing more than anyone else in the UK to create memorable and imaginative content that reflects all of society.

Our speciality is in devising formats which inform and entertain in equal measure, with the aim of inspiring children to become confident, creative and compassionate citizens. Across all platforms, we continue to evolve as audience behaviours change – completing a suite of CBeebies apps, innovating new game formats, and pushing ahead with new content for audio, including Voice and BBC Sounds.

This year sees the continuing delivery of interactive and TV content underpinned by the extra three-year investment that began in 2017. *Go Explore* will be the latest app launch for CBeebies, and will complete our suite of apps (*Playtime Island*, *Storytime* and *Get Creative*) which are designed to serve all the needs of our under-6 audience in a way that is creative, safe and just for them. Last year we also launched our

¹ As in our earlier plans, we have focused our description of the second purpose on formal learning and output for children. On the basis 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.

first Voice skill for CBeebies, and we will provide further enhancements to this content, plus make developments around audio content for our older age range.

In 2018 we delivered the *Own It* website which brought together resources to help kids have a happy and healthy relationship with the internet by empowering them to 'own' their online life. This year we will launch the *Own It* app, designed to be used on a child's first smartphone and to help them maintain their online wellbeing by navigating them through wise choices.

CBBC enjoys a strong stable of popular shows for 6-12 year olds across all genres, and these hits will continue with new series of dramas such as *Jamie Johnson* and *The Dumping Ground*, factual programmes like *Operation Ouch!* and *The Dengineers*, and entertainment with *The Dog Ate My Homework* and *Class Dismissed*.

There are also a number of exciting new drama launches to be announced later this year on CBBC, along with other new series including musical comedy *Andy and the Oddsocks*, and *Craft Party* which features young people making a diverse range of creations.

Newsround will continue in its mission to help children make sense of a complex world, and will evolve further following the relaunch of its website last year. As another example of how our audience is changing, estimates indicate that as many children now consume *Newsround* via the website as on TV. We want to reinvigorate the *Newsround* digital offer to increase further the weekly audience of UK kids to our website with a greater focus on impactful journalism and expanding our editorial remit to cover more topics that kids love, like gaming and music.

As part of our most ambitious ever YouTube plans, we will experiment with growing a new stable of presenter-experts across a range of interests, all with their own BBC-owned and operated YouTube channels. The same experts will also feature on CBBC and *Newsround*.

CBeebies, too, will continue to serve the under-6s with its unique mix of British content from all programme categories, including drama with the return of *Molly and Mack* and *Apple Tree House*, factual with *Stargazing* and *Maddie's Do You Know?*, and entertainment with more series of *Swashbuckle* and *Go Jetters*. New shows *Let's Go For A Walk* and *Garden Tales* will seek to connect the audience with nature and their environment, and another significant drama commission is *Biff and Chip*, based on the Oxford Reading Series. And our commitment to the arts for young children carries on with the latest Northern Ballet collaboration *Puss in Boots*, the CBeebies Prom and the theatre-based *Christmas show*.

Finally, we will be providing via iPlayer a small number of titles for older children in our audience, responding to what they have said is important to them. This will include drama and comedy in the form of new series *Get Even* and *Lauren & Craig*, and factual output with *The Nine to Five* with Stacey Dooley and more journeys in the *Teen Taxi*.

Formal Learning creative plans

In an age when education is widely recognised to be the most significant element in determining life changes, we want to help 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.

Bitesize is the BBC's flagship education product and has supported students with their curriculum needs across all four nations for the past 20 years. It is used by 77% of secondary pupils and 38% of primary pupils. Students feel Bitesize helps them with their academic performance, with around 60% of GCSE users saying that it helped them to achieve better grades.

We are aiming to build on last year's relaunch of Bitesize by continuing to transform it over the year ahead to help individual students reach their maximum potential, as well as broadening our support for the 16-plus audience.

As part of this transformation, Bitesize will become a more personalised, user-centric service, better focused on the learner's individual needs. Improvements are being made on how we support practice and progression for our users (which are key to successful learning), and more topical and timely content is to be introduced.

Working closely with key partners such as the CBI, Education Endowment Foundation and Gatsby Foundation, new strands of non-curriculum content are being built to broaden the Bitesize offer and age range. Our focus for these strands is career inspiration, advice and guidance using case studies and peer-to-peer videos, along with life skills and support content intended to increase the overall value of Bitesize for our audience.

Our BBC Teach service supports teachers by gathering the best educational content from across the BBC and running it alongside specifically commissioned short films, audio clips and resources for teachers to use. BBC Teach will also run a teacher well-being campaign to help them cope with their increasingly stressful jobs. This forms part of the pan-BBC mental health season and is going to be produced in conjunction with a host of external partners.

Awareness and usage of BBC Teach doubled over the course of last year and we aim to maintain this progress in order to ensure that teachers get the greatest possible educational value from the BBC.

In 2019/20 a number of educational campaigns are set to be delivered, working in partnership with a variety of organisations to address societal challenges.

Our Super Movers partnership with the Premier League, designed to inspire primary school children to become more active, concludes by summer 2019. Primary schools across the UK have got involved in this exciting initiative, with almost 50,000 unique users online per week using our active brain booster videos and other active resources.

We are developing our next set of educational campaigns for 2019/20. They include a major focus on early years and key stage 1 music to excite and inspire our youngest audiences and share all the benefits that a good music education can bring to their learning. We will also run campaigns that support children when they move from primary to secondary school, and parents and children when they start school for the first time.

In addition, plans are being made to help address the language and communication gap among pre-school age children, where 20% of UK students start primary school below the expected level, increasing significantly in areas of social deprivation. The BBC is uniquely placed in terms of scope, scale and our relationship with the audience to deliver societal change and be a positive force across society. We are working in partnership with many organisations, including the National Literacy Trust and Public Health England, to develop and test this proposition in 2019.

3.3. Purpose 3: The most creative, high-quality and distinctive output

Factual Output

Factual programmes across the BBC continue to explore the huge range of issues that affect all our audiences' lives. From the threats to our natural world to the way that religion and belief are represented across society today, we are committed to examining important questions and their impact on society. Across the BBC on television, radio and online, we will be helping audiences understand the

world better with landmark seasons, world-class documentaries and the return of some of our most popular titles and presenters.

Natural History

Our Natural History programming continues not only to explore the infinite variety of our planet but also challenge audiences as to how their behaviour and actions can influence the natural environment.

The *Our Planet Matters* season explores the speed at which our planet is changing and the consequences of those changes. After the success of *Drowning in Plastic*, Liz Bonnin is back to explore the meat industry and its impact on the environment, *Population with Chris Packham* will explore the challenges facing a world of 10 billion people, while *The Watches* will conduct a Special Audit of UK Wildlife – looking at how our domestic wildlife is dealing with the challenges of the modern world.

We will be exploring planet Earth from new perspectives. *Earth From Space* and *Equator From The Air* show our world from a new point of view, while *Serengeti* tells the story of the great plains from the points of view of the animals themselves.

Meanwhile, *First Year on Earth* follows six baby animals for their first 12 months and there is a return for the ever-popular *Spy In The Wild*. Following the success of *Earth's Greatest Rivers* on BBC Two, there will be a new series, *Earth's Paradise Islands*, exploring some of the natural world's most precious locations.

Finally, there will be a new landmark series, *One Planet, Seven Worlds*, narrated by Sir David Attenborough, which will explore the seven continents. The series will reveal just how the particular characteristics of each continent – their shape, size, climate, ancient past and position on our planet – have given rise to and shaped the unique animal life found in each.

Science

This year sees a focus on space to coincide with the 50th anniversary of Apollo 11's successful moon landing. There will be a landmark BBC Two series on *The Planets* with Brian Cox, and specials around the Apollo anniversary which include a feature-length drama documentary, *8 Days*, and an Apollo Stargazing Special, presented by Brian Cox and Dara Ó Briain.

BBC One will see Vicky McClure explore how music therapy can help fight dementia in *Our Dementia Choir with Vicky McClure*, and there will be a return for BBC Two's *Surgeons: At the Edge of Life* – taking audiences beyond the theatre door and into the work of pioneering surgeons.

This autumn, Radio 4 broadcasts a landmark series which explores the symbiotic relationship between art and science.

History

History on the BBC this year sees us mark the 80th anniversary of the start of World War II. Robert Rinder will present a personal series on BBC One examining the impact of the Holocaust on his family, *My Family, Holocaust & Me*, while BBC Two will look at the events that made fascism possible in the *Rise of Nazis*.

We will also explore testimony in 20th-century history with *Scandal*, a new series about sexual abuse in the Church of England, and a five-part series on one of the UK's most important but divisive political figures in *Thatcher*.

More recent events will be examined in *A Tabloid Empire* (working title), a three-part series on the extraordinary reach of the Murdoch empire across the British press from 1997 to 2012.

Religion and Ethics

2019 marks the BBC's *Year of Beliefs*. At a time when society is more diverse and complex than ever, the *Year of Beliefs* aims to reflect and explore the multiple expressions of Britain's beliefs and values – both religious and non-religious – and the roles faith, spirituality and ethics play in shaping our everyday life and personal choices like food, health, parenting and politics.

Earth's Sacred Wonders on BBC One takes viewers on a journey to some of the greatest spiritual buildings and places of worship to celebrate the world's most remarkable religious sites. Each destination is observed through the story of individuals at key moments of belief as they worship, celebrate or arrive at these places.

A new two-part BBC Two series, *Inside the Vatican*, gains privileged access to the Vatican, the Pope and the people who live and work there at a crucial time in the history of the Catholic Church. *The Pilgrimage* returns to BBC Two, bringing together religious and spiritual debate and personal stories of self-discovery.

In *Male Circumcision* presenter and journalist Adnan Sarwar takes a personal journey through an important contemporary issue. *Too Gay for God?* on BBC One explores the place of the LGBTQ+ community within the Christian faith, and the Church of England in particular, through the perspective of Reverend Jide Macaulay, an openly gay member of the clergy.

We will be celebrating *Year of Beliefs* across BBC Radio. Highlights include: *Faith in the World Week* and *Pause for Thought* on Radio 2; *Al-Andalus* on Radio 3, a new series exploring the culture and music of medieval Muslim-run Spain; *Fatwa* on Radio 4, focusing on the forces that led to the 1989 fatwa against Salman Rushdie and its consequences today; and *From Sensuality to Puritanism*, also on Radio 4, in which Yasmin Alibhai-Brown studies Islamic past to help understand today's religious climate.

Arts

In 2019, the 300th anniversary of Robinson Crusoe and the birth of the British novel will be marked and celebrated across the BBC with a landmark season in the autumn, whilst the artistry of dance will be explored and profiled with *BBC Young Dancer 2019* in the spring. There will also be an inaugural *Dance Passion* festival.

In May, there will be a focus on arts and wellbeing around the return of *Get Creative*, the participatory arts movement in partnership with the arts sector. And in the autumn *Contains Strong Language*, the BBC's poetry festival, will also return.

Also new for 2019, the BBC will launch a major new talent partnership across the UK with the Arts Councils in England, Northern Ireland and Wales, Creative Scotland, NI Screen and Screen Scotland under the umbrella of *BBC Introducing Arts*. This will see the BBC offer established and emerging artists the chance to use the BBC's airwaves as a canvas for new work and innovation.

On BBC television there will be a focus on the arts documentary in 2019 with the return of *Arena* and a fresh take on film review and coverage. Regular formatted programme strands will return such as *Imagine...* and *Fake or Fortune?* on BBC One, along with a new take on *The Big Painting Challenge – The Celebrity Big Painting Challenge*.

On BBC Two, *Front Row Late* offers the best in topical arts discussion and new documentaries such as *TV's Black Renaissance: Reggie Yates on Hollywood*, *The Importance of Being Oscar* and *A Fresh Guide to Florence with Fab 5 Freddy* explore, from unique new perspectives, the television and cinema industry, an icon of literature and Renaissance art. BBC Four will continue to offer a wealth of innovative, in-depth

arts programming including a focus on Rembrandt and the Bauhaus movement. There will also be special digital programming around the anniversary of the internet.

Alongside BBC television, BBC radio will also offer a breadth of arts-dedicated content.

BBC Radio 2's *Book Club*, which has recently moved to Jo Whiley's evening show, is one of the most significant supporters of the book trade. Jo's new show – as well as featuring the very best live and new music – has a specific remit to cover the best in film, theatre, TV and art exhibitions from around the UK. BBC Radio 2 Breakfast Show's 500 Words returns on *The Zoe Ball Breakfast Show*. It is our annual short story writing competition for children aged 5-13, which over its eight-year history has grown to be the biggest competition of its kind in the UK.

In 2019, BBC Radio 3 will present two brand new seasons: a spring/summer season will be devoted to nature and its effect on artists; and in the autumn the station will explore the notion of twilight in literature and the arts. Both seasons will feature more sound art, slow radio, essays, poetry, arts discussion and music. The focus on the natural world follows the warmly-received *Forests* season in 2018 and is part of Radio 3's vision to provide a mindful experience – a place to get away from the hustle and bustle of everyday life through extraordinary music and culture.

BBC Radio 4 will reveal and examine culture across the globe – from Gemma Cairney's *Sound Odyssey* to a new international poetry series with Imtiaz Dharker. We take listeners *Behind the Scenes* with Es Devlin, Gurinda Chadha, Gus Casely-Hayford and Selina Thompson, follow young emerging artists, and explore how technology is changing visual culture in James Bridle's *New Ways of Seeing*.

The poet laureate Carol Ann Duffy will update Shelley's *Masque of Anarchy*. Roderick Williams provides *A Singer's Guide to Britain*. Natalie Haynes continues to *Stand up for the Classics*, and the power of music to move, restore and heal is celebrated in a further series of the ever-popular *Soul Music*.

The network also continues its commitment to topical arts with regular programmes such as *Front Row*, *Saturday Review*, *The Film Programme* and *Loose Ends*.

Popular Factual and Factual Entertainment

New to BBC One is *War on Plastic*, with Hugh Fearnley-Whittingstall and Anita Rani, which looks at the effect that plastic waste is having on our planet while continuing to challenge the most environmentally unfriendly businesses and exploring how we can all reduce our plastic consumption.

The Great NHS Experiment (working title) will follow a group of 18-23 year olds from all walks of life as they volunteer at Royal Derby Hospital. *The Murder of Jill Dando* will tell the full story of the immediate aftermath of one of Britain's most high-profile killings, as told by the people at the heart of the case.

New series on BBC Two include *Brain Games* (working title), which follows eight brilliant families from all walks of life as they come together in a real-world environment to face the ultimate test of intelligence. They also include *Design Masters* (working title), which will see ten fledgling designers tackle design challenges and compete to win a contract with a prestigious commercial client.

Following the success of *Travels in Trumpland* with Ed Balls, Ed will this year explore the changing face of Europe for BBC Two. There will also be a return for *The Misadventures of Romesh Ranganathan* as Romesh travels to some of the world's most unlikely destinations. And Bob Mortimer and Paul Whitehouse will be back on the river bank in another series of *Mortimer and Whitehouse: Gone Fishing*.

There will be a range of cookery programmes as BBC Two explores *Remarkable Places to Eat*, in which celebrated Maître d', Fred Sirieix, is accompanied by some of Britain's biggest-name chefs as they take him to their all-time favourite places to eat. Rick Stein introduces viewers to *Secret France*, the

Hairy Bikers travel down Route 66, Nadiya Hussain starts a new series – *Time To Eat with Nadiya* – and Tom Kerridge returns with a new series of *Tom Kerridge's Fresh Start*.

Monty Don will continue his exploration of gardens around the world with *Monty's American Gardens*. And back in the UK there will be tips and features on *Gardeners' World* while BBC Two will return to the Chelsea Flower Show.

Regular series *Antiques Roadshow*, *Countryfile*, *DIY SOS* and *Watchdog* will all return this year on BBC One, while BBC Three will be showcasing a number of new series for younger audiences.

21 Again is a new four-part series that will see five mothers aged 35-45 undergo a make-over, before attempting seamlessly to slot into 20s life today without being discovered. *Surgery on Show* explores the reality of cosmetic surgery, with prospective patients given the opportunity to witness procedures before deciding if they want to go ahead with their own operations. *The Rap Game* will see five aspiring British MCs move into a residential recording studio to compete to be the next rap superstar. And *Sex on the Couch* will see couples discuss their relationship issues with emotional therapists in a specially rigged clinic.

Documentaries

Documentaries on the BBC this year will continue to focus on contemporary issues and stories that illuminate the modern world.

Two series examining modern crime will be *Murder 24/7* – an observational documentary series filmed with Essex Police murder detectives. It will focus on investigations from immediate response through to conclusion, while *Forensics* on BBC Two has privileged access to the forensics team at Northumbria Police and will follow their criminal investigations in detail.

Breadline (working title) will follow people from across the country who are in work but financially struggling. We will follow the intimate detail of their financial lives over the course of a year. Further afield, BBC Two's new series *The Claim* sees seven British couples competing to inherit a remote, breathtaking home deep within the Alaskan wilderness.

Single films being shown this year include *David Harewood: Psychosis and Me* – a deeply personal film in which actor David Harewood explores his own past experience of psychosis as well as meeting people who are living with the condition today and the psychiatrists who treat them. Meanwhile, *Sally Challen* is an observational documentary examining coercive control. The film tells the story of Sally and Richard Challen and follows Sally's appeal against her murder conviction.

On BBC Three, *The Left Behind* from the team behind Bafta-winning factual dramas *Murdered For Being Different* and *Murdered By My Father* charts one young man's increasing attraction to anti-immigrant sentiment as a way of explaining the problems he faces in his own life. *Coal Town Cops* (working title) is the follow-up to the hugely successful *Valley Cops* and follows the work of Durham Constabulary, where the cops and criminals go back years and everybody knows everyone else's business.

In *H Town*, award-winning journalist Mobeen Azhar returns to his home town of Huddersfield to cover the trial linked to the death of Mohammed Yassar Yaqub. *The Final Chapter: Life After My Brother's Murder* is Chanell Wallace's first film after winning the BBC and Sheffield Doc Fest Northern Filmmakers Pitch 2018 with the idea.

Radio 4 continues to broadcast distinctive factual analysis and insight into what is happening in the UK and Britain's place in the world.

Judge, author and historian Jonathan Sumption presents this year's Reith Lectures on Radio 4 and BBC World Service on *Law and the Decline of Politics*. The five lectures will examine what the rule of law is,

the advance of law to fill the gap left by politics, the expanding concepts of human rights and its impact on democracy, and the limits of a written constitution. There will be in-depth exploration of the state of representative democracy and also the power of lobbying.

In 2019/20, 5live will continue to drive the podcast sector forward. There will be a new series from the winner of the Rachael Bland New Podcast Award, the return of the award-winning *You, Me and the Big C* and the BBC's first home-grown podcast for black British women, *The Sista Collective*, plus a new true crime investigative series.

Drama

The BBC continues to launch even more unmissable British drama in 2019, and is the place for audiences to find their next drama obsession.

BBC Drama had a standout year in 2018, which saw the first episode of original drama *Bodyguard* smash records to become the most requested ever episode on BBC iPlayer, whilst *A Very English Scandal* was also a global hit, with both shows garnering *Golden Globe* awards for their acting talent. BBC America's *Killing Eve* won critical and audience acclaim around the world, while *Doctor Who* introduced Jodie Whittaker as the Thirteenth Doctor, and *Informer* and *The Long Song* both introduced breakthrough rising stars.

This year there will once again be something for everyone across BBC channels and BBC iPlayer, whether to escape from the real world, learn about a part of history, explore contemporary social issues or experience a favourite novel adapted for screen. The year kicked off with Andrew Davies' adaptation of *Les Misérables* on BBC One, while Idris Elba made his long-awaited return in *Luther*, and *The Missing* writers brought to screens thrilling new drama, *Baptiste*. BBC One fan favourites *Call The Midwife*, *Silent Witness* and *Death in Paradise* also returned.

The hotly anticipated *Line of Duty* returns to our screens, *Peaky Blinders* makes its move to BBC One, there will be the fifth and final series of *Poldark*, and Suranne Jones will star as Anne Lister in *Gentleman Jack* – the remarkable Regency landowner who sets her sights on marrying Ann Walker.

Sarah Phelps, who has most recently reimagined the Agatha Christie novels, has penned *Dublin Murders*, and Emma Thompson leads a dynamic cast for new original drama from Russell T Davies, *Years and Years*.

BBC Two launches two brand new original series: *MotherFatherSon* from Tom Rob Smith and *Summer of Rockets* from Stephen Poliakoff. Further drama titles include an adaptation of critically acclaimed young adult novel, *Noughts and Crosses*, and *Trigonometry* – a love story about three people who are made for each other.

BBC Three drama continues to find writers with a distinct voice to speak directly to a younger audience and represent what it means to be a young person in Britain today. 2019 brings Sally Rooney to the channel, who will be adapting her novel *Normal People* for the digital platform, directed by Oscar-nominated Irish film director Lenny Abrahamson. The second series of Golden Globe-nominated *Killing Eve* will also return, following its debut on BBC One.

We will be working hard to make our soaps and continuing drama as relevant as possible, which is critical to reaching young and diverse audiences. Last year, *EastEnders* shone a spotlight on the issue of knife crime, *Casualty* tackled the subject of rape, and *Holby City* raised awareness of male mental health.

Radio 4 continues to commission ambitious classic and contemporary drama from new and established writers, both on air and on demand. Audiences can look forward to a powerful retelling of Proust's *In Search of Lost Time*, a fresh take on Thackeray's comic masterpiece, *Vanity Fair*, in which comedian Al

Murray – a direct descendant of Thackeray – will be the sharp but unreliable narrator. Meanwhile, five-part drama, *Moon*, will be a real-time account of the most historic journey in the history of humanity.

Radio 3 will be highlighting classic dramas in 2019 in the station's Drama on 3 slot. And for the second consecutive year, BBC Radio 3 with BBC Arts will commission and record new audio dramas at the Summerhall Arts Centre as part of the Edinburgh Fringe Festival.

Entertainment

Entertainment on the BBC brings the nation together, and 2019 brings a diverse range of appointment-to-view programmes across BBC channels.

2018 ended on a high with *Strictly Come Dancing* attracting nearly 13 million viewers for the grand finale. 2019 continues to lead the way with TV dance shows on Saturday nights. *Strictly* returns for its 17th series, and brand-new, real people dance series *The Greatest Dancer* launched – bringing outstanding performances and warmth and laughter for dance-loving viewers. It will return for a second series.

All Together Now is also back for its second series, with Rob Beckett as host and Geri Horner heading up the unique panel of 100 music experts and performers. BAFTA-award winning *Michael McIntyre's Big Show* and *The Graham Norton Show* will both continue to entertain the nation, and more candidates will compete to go into business with multi-millionaire Lord Sugar in *The Apprentice*.

Two brand new quiz shows come to BBC One, with Rochelle and Marvin Humes putting music knowledge to the test in *The Hit List*, and Paddy McGuinness hosting *Catchpoint* – a physical game show where contestants must get their hands on answers.

There is new entertainment coming to BBC Two, with Romesh Ranganathan hosting his own weekly show *Ranganation* that will take a funny look back over the week's biggest talking points. Nish Kumar's satirical news show *The Mash Report* returns, along with *Love in the Countryside* with matchmaking Sara Cox. Both brought younger viewers to the channel following their launches in 2018. Meanwhile, *Dragons' Den*, *University Challenge*, *Only Connect*, *Mock the Week* and *QI* will all continue to appeal to mass audiences. *Top Gear* arrives with a new look line-up of hosts – Paddy McGuinness and Freddie Flintoff join Chris Harris.

Meanwhile, entertainment on BBC Three continues to engage the young and inquisitive. The award-winning global hit, *RuPaul's Drag Race UK*, comes to the digital platform on a mission to crown one of the UK's top drag artists the 'Queen of Great Britain'. Satirist Blindboy Boatclub combines investigative journalism, undercover filming and jaw-dropping stunts in *Blindboy Undestroys the World*. *Junior Doctors* will also return.

Comedy

2018 saw *Hold The Sunset* become the most successful comedy launch on BBC One since 2014, and *Peter Kay's Car Share* finale reach 8.5 million. This year we are launching more brand new scripted comedy on BBC One, including North Yorkshire comedy series *Scarborough* from the award-winning Derren Litten, and larger-than-life working-class sitcom *King Gary* from the BAFTA award-winning team behind *Murder in Successville*.

Multi-character sitcom *Ghosts*, created by the *Horrible Histories* writer-performers, bridges horror and comedy, and *Mister Winner* introduces new comedy talent into the mainstream. And following their catastrophically triumphant 2017 special, *A Christmas Carol Goes Wrong*, the Olivier Award-winning

Mischief Theatre return with their own series: *The Goes Wrong Show*. Fan favourites *Mrs Brown's Boys* and *Still Open All Hours* also return.

BBC Two is the home of smart and popular comedy. This year brings: Holly Walsh's narrative comedy *The Other One*; Toby Jones' *Don't Forget The Driver* – a dark comedy set in sunny seaside Bognor Regis; *Defending the Guilty*, immersed in the world of barristers; and major new production *Good Omens*, based on the best-selling novel by Neil Gaiman and Terry Pratchett. The channel will also welcome back *Motherland*, *Mum*, *Philomena Cunk*, Frankie Boyle's *New World Order* and award-winning Scottish comedy *Two Doors Down*.

BBC Three will continue to introduce and grow exciting new comedy performers including *Back To Life* from Daisy Haggard and Laura Solon, and Tim Renkow's *Jerk*. There is a return for *Famalam*, and the award-winning *This Country*, *Man Like Mobeen* and *The Young Offenders*.

Radio 4 broadcasts an unrivalled mix of well-known comedians as well as new comedy talent from across the UK. The second series of *Stand Up Sunday* will include shows from Phil Wang and Sofie Hagen, and there will be new programmes from great comedy talent such as Rosie Jones, Twayna Mayne, Daliso Chaphonda, Joe Lycett and Ellie Taylor.

Radio 4 will feature a *Comedy Playhouse* with 12 exceptional scripts from a mix of both established and new writers, and the Radio 4 BBC New Comedy Award will again seek out the comedy stars of tomorrow.

Music

The BBC continues to bring world-class music performances to millions. We offer a unique platform for new music and talent through an unparalleled range of TV, radio and online services.

Radio 1 is a key supporter of *BBC Introducing*, and of new music in general, through initiatives such as *Brit List* and *BBC Sound Of*. In 2019/20, Radio 1 will maintain its support of new and home-grown music with 50% of music played during daytime hours being new, and 45% of daytime music played from the UK. It will continue to produce its world-class weekly specialist output and will be the home of memorable music moments, from *Live Lounge Month* to Ibiza.

1Xtra will continue to surface new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be new. Meanwhile, Asian Network will act as a showcase for The British Asian Sound, with a minimum 30% of the music in daytime coming from UK artists or producers.

BBC Radio 2 will shine a light on specialist music, with dedicated programming and events showcasing jazz, country, musical theatre, rock, blues and folk – including the Radio 2 Folk Awards in October, and coverage of the Country Music Association Awards in November.

We will host our weekend of live music in Hyde Park in September, and the annual Radio 2 In Concert season will launch in the autumn, featuring some of the world's best-loved pop musicians across radio, TV, online and the Red Button. Radio 2 will return to Ibiza in the summer, alongside new series on Hip-Hop and House music, and we will further showcase our dance and soul music credentials with another Radio 2's All Star Party in the autumn.

BBC Radio 3 will promote new talent – whether through New Generation Artists, New Generation Thinkers, BBC Introducing or special seasons and initiatives such as the forthcoming Young Artists Week. It will continue its commitment to bringing the very best classical and alternative music to audiences everywhere. It will broadcast dedicated performances and recordings from festivals and concerts halls around the UK – from the EFG London Jazz Festival to Huddersfield Contemporary Music Festival and from the Edinburgh International Festival to Aldeburgh.

In 2020, the station will join in the worldwide Beethoven 250th anniversary celebrations with year-round coverage in *Composer of the Week* and a range of national and international broadcast programming. Themes and seasons inspiring Radio 3 programming in 2019 will once again include nature's inspiration on composers and artists following the station's successful three-part *Into the Forest* season in 2018.

6 Music remains committed to championing new and alternative music from the UK and beyond. In 2019/20, at least 30% of music in daytime will be new and there will be more than 300 live music sessions, securing the role of the station as a key supporter of the UK independent and specialist labels and genres.

In spring, BBC One will broadcast a special programme featuring the legendary band, ABBA. BBC Music will return to Glastonbury in June, bringing the thrilling celebration of music across TV, radio, online and mobile from Worthy Farm, presenting an unrivalled weekend of coverage. BBC Music Day will return in September and will continue to bring communities and generations together, encouraging people from around the UK to celebrate the power of music to change lives.

Every year, through *BBC Music Introducing*, the BBC unearths some of the finest unsigned talent from across the UK. We have now expanded the *BBC Music Introducing* model to have a presence on every BBC music service and to showcase the finest contemporary and classical artists. Through it, the BBC receives around 1,500 unsigned tracks each week, and is responsible for unearthing some of the most successful artists of the past decade. In 2019/20, we will explore how to make *BBC Music Introducing* more accessible and interactive.

In 2019 the BBC will continue its commitment to *BBC Ten Pieces*, opening up the world of classical music to 7-14-year-olds, working alongside a network of UK partners to introduce young people to inspiring music and empower them to get creative with classical music.

This year we will be introducing a new set of ten exciting pieces, *Ten Pieces Trailblazers*. This will focus on composers and works that have changed the way we think of classical and orchestral music – how it can be made, what it can sound like and who can create it. *Ten Pieces Trailblazers* showcases works that have helped expand our musical horizons, pieces that have introduced new cultures and sound-worlds into the orchestra, and composers whose lives and works have made them pioneers. *BBC Ten Pieces* will also feature once again in BBC Music Day.

The biggest-ever classical music season across the BBC – *Our Classical Century* – continues in 2019 and is unique in its breadth and scale. Across BBC Four, BBC Two and BBC Radio 3, the season will be looking at more key repertoire in classical music, spanning the century from 1918-2018. The programming will come to a close on the first night of The BBC Proms in July with a brand new classical music commission, taking the story of classical music to the present day.

The 2019 BBC Proms season will be announced in April, and will once again engage with all audiences through a range of channels. In addition to every note of the festival being broadcast on BBC Radio 3, BBC One will broadcast the iconic *Last Night of the Proms*, and the season will be accompanied by the return of BBC Two's *Proms Extra* discussion programme.

The season will also see BBC Four display an unrivalled commitment to classical music on television through weekly curated Proms concerts. Catch-up, discussion and special programmes will be available on BBC iPlayer and BBC Sounds. In an effort to give family audiences more time to plan their Proms visits, it has already been announced that there will be two CBeebies Proms in the 2019 season.

2019 also marks the return of major operatic singing competition, *BBC Cardiff Singer of the World*, which will feature on BBC television, radio and online.

Sport

The BBC is the nation's favourite sports broadcaster: no-one is better placed to ensure sport in the UK reaches the widest possible audience.

Last year saw a raft of sporting spectacles including the Commonwealth Games, the World Cup and the European Championships. As a result, we accounted for around 40% of total sports viewing despite only broadcasting 2% of TV sports hours. The World Cup alone reached 44 million people on BBC TV, with a peak BBC One audience of 20 million and an iPlayer record live viewing of 3.9 million.

Throughout 2019/20 we look forward to playing host to some thrilling action in the FA Cup, Six Nations Rugby Championship and Wimbledon while bringing the Premier League to football fans across the country, with more people following on the BBC than anywhere else.

2019/20 will serve up a number of major sporting events which include a unique opportunity to showcase the best of women's sport:

- Live coverage of the 2019 FIFA Women's World Cup from France, following the fortunes of England and Scotland as they take on the world's best
- Live coverage of the 2019 Netball World Cup taking place in Liverpool
- Live coverage of the World Athletics Championships from Doha.

In 2019/20, 5live Sport has an enviable calendar of live commentaries including Premier League and Champions League football, the Six Nations, the Women's World Cup and Rugby World Cup, among many other events. There is also an unmissable summer of cricket on BBC Radio in 2019 with coverage of the Cricket World Cup, plus exclusive commentary of the 2019 Ashes in England.

5live Sport will continue to produce genre-defining podcasts including *That Peter Crouch Podcast*, *5live Football Daily*, *Tailenders* and *Fit & Fearless*.

Once again, BBC Sport will be at the heart of every major sporting story via our market-leading sport website and the BBC's domestic and global news outlets.

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

Diversity

Diversity and Inclusion is a creative imperative for the BBC. Even though we are already one of the most diverse workforces in the UK, it is our goal that by 2020 we will have:

- A workforce at least as diverse, if not more so, than any other in the industry
- Met portrayal and workforce 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

It is our ambition to reflect and represent the whole of modern UK in our workforce. We have made good progress in many areas. However, we are a long way from our leadership target for BAME representation, so there is still a lot more we need to do to increase the percentages of women and people from ethnic minority backgrounds at the highest levels of the BBC.

Workforce	December 2018	2020 target
Women (all staff)	47.9%	50%
Women (leadership)	44.3%	50%
Disability (all staff)	10.3%	8%
Disability (leadership)	9.1%	8%
BAME (all staff)	15.2%	15%
BAME (leadership)	11.1%	15%
LGBTQ+ (all staff)	10.8%	8%
LGBTQ+ (leadership)	11.7%	8%

We want to make the BBC an even better place to work. With this in mind, we set up a series of projects to look into culture and career progression at the BBC focusing on women, people from ethnic minority backgrounds, disabled employees, staff from the LGBTQ+ community and the socio-economic diversity of the workforce.

We engaged with over 2,000 employees and these projects resulted in seven main themes and over 120 recommendations across all project workstreams. The Executive Committee endorsed these recommendations in full.

Our current suite of successful diversity employee development programmes continue to drive forward progress. These include: the Creative Access Intern Programme, which helps young people from diverse backgrounds into the industry; the RISE, Elev8 and Sandy Chalmers schemes, which are development and mentoring programmes for BAME, disabled and female staff respectively; and the award-winning Extend programme, which provides work experience placements for people with disabilities across the BBC.

Over 90% of our team leaders have been on unconscious bias training. This year we made it mandatory for all staff and we will launch a new cultural awareness programme in April which will also be mandatory. A third mandatory programme to be launched in 2019/20 will be a disability awareness and confidence training programme.

Portraying a diverse nation

Our goal is to make more programmes which represent our audiences. We developed industry-leading Diversity Commissioning Guidelines, using our position in the industry to ensure that anyone who makes programmes for us shares our values and commitments. This was followed up with our BBC Diversity Commissioning Code of Practice. It is part of our commitment to increase diversity on and off air to reflect and represent today's UK.

The Code of Practice puts diversity at the heart of the BBC's commissioning processes and reporting framework across TV, radio, online and digital content, standardising the approach across all output for the first time:

- Continuing to introduce diversity into everyday discussions around all of its commissions at the beginning of the creative process
- Agreeing the detail of what each production will do to increase diversity, on-air and off-air, before the commission gets the go ahead
- Ensuring there is an on-going dialogue and support for producers to achieve agreed diversity commitments
- Checking back, when productions deliver, on whether diversity agreements were met.

We are introducing a new team, reporting into the Director of Content, to champion diversity in the creative community and to work with key industry stakeholders to deliver our on-screen diversity ambitions.

In line with our strategy, we will continue to invest in and develop new talent to embed diversity at the heart of our channels and genres. These initiatives include:

- The Assistant Commissioner Development Programme. From the last cohort, seven have so far been retained and have helped in creating a more diverse range of commissioners, bringing new and different thinking about our content
- The Diversity Creative Talent Fund has been in place since 2015 and continues to ensure diversity runs through all our programmes. 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 ethnic minorities
- We continue to support Project Diamond, which will measure our progress against our on-screen diversity objectives.

Nations and Regions

The past few years have seen us make big steps in transforming our nations and regions offer, implementing the recommendations of our review of programming and services in Scotland, Wales, Northern Ireland and England to ensure we reflect and represent the whole of the UK better. This work has been supported by increased investment in Scotland, Wales and Northern Ireland to deliver output across a wide range of genres.

We have made real progress, and this is a priority for 2019/20.

Scotland

Fresh and innovative programme content and formats, along with new and established on-screen talent, will continue to define the nation's newest television channel: BBC Scotland. Launched in February 2019, the channel will continue to offer a rich range of high-quality, distinctive content aimed at audiences across the country.

Documentaries will include a series of single documentaries examining today's Scotland (*Modern Lives*), a celebration of 50 years of Scottish Ballet, *Emeli Sandé's Street Symphony* and a uniquely personal look at Scotland through the eyes of rapper and social commentator, Darren McGarvey (Loki). *Children of the Devolution* will mark 20 years of the Scottish Parliament and day-to-day life at the Royal Aberdeen Children's Hospital will be put under the microscope in *The Children's Hospital*.

We will showcase new stand-up talent with *Comedy Underground* and introduce new formats with programmes such as *May Contain Nuts*, while the channel will welcome old favourites *Scot Squad*, *Landward*, *The Beechgrove Garden* and *River City*. BBC Scotland will also feature the first linear transmission of the second series of the student drama series, *Clique*.

In addition to the new nine o'clock news programme, *The Nine*, we will launch a number of other news and current affairs programmes. These will include *Debate Night*, providing a platform for audiences to question Scotland's decision-makers, and *Seven Days*, a weekly look back over the stories making the news. And we will turn the airwaves over to the people of Scotland to get their take on recent events in *The People's News*.

Other television programme highlights from Scotland will include: *The Victim*, a four-part legal thriller; *Guilt*, a drama co-commissioned with BBC Two; *Earth's Sacred Wonders*, a landmark documentary series for BBC One; the return of the ever-popular *Trust Me, I'm a Doctor*; and a new series of *This Farming Life*, following the working lives of Scotland's farming community.

BBC Radio Scotland will launch a range of podcasts. These will be in line with the editorial ambitions of the station but will be aimed at younger audiences. The station will extend the multi-platform offering of BBC Radio Scotland Young Traditional Musician of the Year brand onto the new BBC Scotland channel, and we will continue to refresh the schedule based on recent audience research.

BBC Radio nan Gaidheal will review its schedule with a view to refreshing the weekday daytime schedule and BBC ALBA will look to engage with younger audiences through digital media initiatives and comedy. BBC ALBA will also feature new, regular coverage of Scottish domestic and international football and rugby, and the Women's Football World Cup in the summer of 2019 promises to be a highlight in a year of women's sport.

Innovation on our digital platforms will focus on younger audiences and new talent. We will expand the reach and scope of the award-winning BBC The Social. We will build multiplatform brands including *Loop* (arts) and *Tune* (music) which also will be broadcast on linear channels. And, as a key platform for BBC Scotland, we will invest in iPlayer-only content across comedy, factual and arts.

We will also revise our online services, offering audiences the ability to personalise their BBC news and sport content in a way that best suits their own needs.

Wales

Major drama will remain at the forefront of our output in 2019/20 with four major network shows across BBC One, BBC Three and BBC Four. They include the return of the record-breaking *Keeping Faith*, the psychological thriller *Hidden*, and the portrayal of the far right in *The Left Behind*. This unprecedented slate of home-grown drama is the direct result of the biggest single investment in programming for Wales in the last 20 years – an additional £8.5 million per annum.

The new investment will also deliver the broadest and most ambitious range of programming for Wales in decades.

Michael Sheen will reveal the extraordinary natural history of Wales in a major landmark series, *Land of the Wild*, with music by Swansea composer Sir Karl Jenkins. In comedy, a new series of *Tourist Trap*, starring Sally Phillips will return in the autumn, along with a brand new series, *The Tuckers*, written by and starring Steve Speirs. In factual, we will be exploring the maritime history of Wales in a major 'living history' series set in an early-19th century fishing village. And, in the arts, the world's most prestigious singing competition – *BBC Cardiff Singer of the World* – returns to BBC Wales, Radio 3 and BBC Four.

In a turbulent world, our ambition is to ensure our news services reach the broadest possible audience.

We will begin tailoring the main BBC News homepage to better reflect the distinctive news agenda of Wales, enabling news editors based in Wales for the first time to determine the best mix of Welsh, UK and global issues for online users. We will also harness our new specialist correspondents – across Home Affairs, Social Affairs and Brexit – to get under the skin of a fast-changing Wales. *BBC Wales Live* and *BBC Wales Investigates* will continue provide a critical platform for in-depth reporting and investigations.

Sport in Wales this year will be dominated by our coverage of the Six Nations and the Rugby World Cup. We will reflect the extraordinary interest in these tournaments with extended live programming, documentaries and entertainment.

Wales will continue to play a major part in supporting the BBC network services, with the aim that 50% of programming commissioned in Wales with the new investment should also be shown on network channels. Requests for BBC Wales programming on BBC iPlayer more than trebled to more than 40 million in 2018 and we aim to build on this contribution by growing our slate of output for younger audiences, and harnessing our new social media service, BBC Sesh, to identify and nurture new voices and talents for the screen.

Alongside Radio Wales and Radio Cymru, BBC Sounds will be a real focus as we look to accelerate development of our podcast slate for younger audiences. Major new drama and factual commissions are already in production – and we plan to extend this provision across the year.

Finally, this year BBC Wales will relocate to a new broadcast centre at Central Square in Cardiff – the biggest upgrade to the BBC's estate in Wales for more than 50 years. The new centre will be a pioneer in European broadcasting, with one of the biggest ever deployments of Live IP technology. We will ensure this new centre is the most open and accessible media centre in the UK, bringing audiences closer than ever to the BBC.

Northern Ireland

BBC Northern Ireland will continue to reflect all aspects of life in Northern Ireland across its services in 2019/20, underpinned by our on-going programme of audience research and engagement.

Having increased the numbers of stories on BBC News NI online on weeknights, weekends and during holiday periods, we will further enhance our digital news offering for a younger generation with more original journalism, more video content, more human interest stories and greater impact on social media.

We will mark the 50th anniversary of the start of the Troubles in Northern Ireland with a range of landmark documentaries and content across television, radio, online. We will also bring our audiences a breadth of contemporary factual programming, with storytelling that captures the rich tapestry of life in Northern Ireland. And we will aim to deepen our audience's experience of arts and music with a range of events, documentaries and performances across our content to showcase new and established talent, support the wider creative community and further enhance our creative partnerships.

We will aim to ensure BBC Radio Ulster/Foyle remains the most listened to radio station in Northern Ireland by providing audiences of all ages with the best news, speech and specialist music programming and talent, and we will increase the number of locally produced podcasts across a range of genres for BBC Sounds. As BBC Radio Foyle celebrates its 40th year on air, we will mark the occasion with exciting events and broadcasts.

We will bring our audiences live coverage of a broad range of local sport across our services. We will cover all the action from the 148th Open at Royal Portrush and continue to bring cross-platform coverage of popular events, such as the North West 200.

Programmes made in Northern Ireland will also be shown to the UK. Following the critical success of *Come Home* and *Death and Nightingales*, AC-12 will return to BBC One for the fifth series of the nail-biting drama, *Line of Duty*. On BBC Two, UK viewers will see a feature-length documentary on the life and work of Seamus Heaney in what would have been his 80th birthday year and the new six-part series *Mountain Vets* will show Northern Ireland veterinarians in action. *Digging For Ireland* will also return to BBC Four.

Providing content and services for younger audiences – and finding and developing new on and off screen talent – will remain a priority. Through our partnership with Northern Ireland Screen we are continuing our Aim High trainee initiative and have created a new role for a young person to work in an executive position in BBC Northern Ireland to identify new ideas and talent in the genres of comedy and factual.

We will start to make our ground-breaking digital archive services more widely available to the public, giving licence fee payers access to thousands of BBC NI television reels they thought they would never see again. And we will continue to develop our successes in virtual and augmented reality.

Following major investment into our technology and property requirements, we will continue to make BBC Northern Ireland a centre of excellence in technology. We will move into the next phase of our plans to make BBC Broadcasting House a technologically advanced broadcast centre to serve future generations, while also retaining its long heritage in Broadcasting House on Ormeau Avenue, Belfast.

England

Now part of the BBC's Nations and Regions division, BBC England will transform its offer to audiences, grow the BBC's creative and economic impact in England and champion all audiences across the country.

Work is already underway to reinvent BBC Local Radio. All of our 39 Local Radio stations in England have introduced 15 hours of new local programming each week after the shared evening programme ended in October 2018. In total, we have launched more than 200 new shows on BBC Local Radio, with a diverse mix of presenters and themes, as part of our effort to build a new relationship with underserved audiences across England.

We are working to transform Local Radio so our stations better reflect the communities they serve, uncover and nurture exciting new talent, and engage younger, more diverse audiences. Local Radio will be the front door for new talent into the BBC and the place where local conversations are heard. We will also transform our digital services, ensuring we are providing content audiences want, where they want. The Social, an award-winning and pioneering online service from BBC Scotland, will be expanded into England. It will help us engage with a younger audience and provide an important pipeline for new talent.

We will strengthen our position as the guarantor of local news – especially our 6:30pm regional TV news bulletins, which are still, collectively, the most watched news service on UK TV. We will also innovate with a broader range of genres on TV and online, producing more varied content for audiences in England.

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

The newly expanded BBC World Service now offers news in more than 40 languages across the world, thanks to new investment designed to help increase the impact and reach of the BBC around the world.

In English, we will continue to develop our richer mix of news, current affairs, arts and sport. *World Questions* will take its unique platform for democratic debate around the world, to cities including Brussels, Addis Ababa, Tokyo, Buenos Aires and Houston.

We will broadcast specially commissioned series and programmes on subjects including China's role in the world, what the Cold War means now, Alzheimer's as a global disease, innovation in cities, and the new global media landscape. *My Perfect City* will follow the success of *My Perfect Country*.

We will continue to develop our offer with drama, music and comedy. Highlights include our nine-episode drama series *Fall of the Shah*, a New Year concert in partnership with Radio 3's Young Generation Artists scheme, *The Arts Hour on Tour*, a new regular weekend music programme and international comedy specials.

We will continue working with partners including the Edinburgh Festival, the Royal Academy of Engineering and Wellcome, as well as global partners such as Sundance, All India Radio and the ABC. And our Women's Footballer of the Year Award will celebrate its fifth anniversary, while a 100 Women project will look at the disparities of gender pay in sport.

We will expand our podcast strategy with landmark series such as *30 animals that made us smarter*, *13 minutes to the Moon* and *Parentland*. We will deepen our commitment to podcasting in India and start tailored podcasts for the emerging market in Africa.

We will sharpen our focus on young audiences with content for Instagram and YouTube as well as continuing to place BBC Minute with partner radio stations around the world. And we will continue to innovate by producing interactive content and news for smart speakers.

The BBC World Service will contribute to the BBC's *Year of Beliefs* with a number of Heart and Soul 'gatherings', bringing young people together in conversation and debate about religion and faith around the world. Our three new religion reporters will help to deepen audiences' understanding.

Our language services will make the most of the expertise of our local reporters around the world, giving new perspectives on Yemen and other Middle East conflicts, and the approaches to solving them. We will carry out extensive surveys into the changing face of the Arab world, tracking young people's approaches to societal and cultural issues today. Our teams will cover the 40th anniversary of the Iranian Revolution.

Our new ground-breaking investigative journalism strand, *Africa Eye*, will continue building up its teams and expanding the open source work which has given it such impact. We will also pursue other investigative journalism around the world.

We will continue our work on global media literacy, including developing children's news programmes and BBC Young Reporter. Our Beyond Fake News initiative will continue during the Indian elections, which will feature a daily Reality Check, events on university campuses, and other journalism explaining the electoral processes in the world's biggest democracy.

Our new specialist reporters will be covering a wider range of topics, including gender, identity and cyber security.

4. THE BBC'S FINANCIAL CONTEXT AND 2019/20 OUTLINE BUDGET

4.1. Financial context

In the past few years, the BBC's budget has reduced as the media market has grown.

Over the course of the last ten years, the BBC has had to absorb inflation and the cost of significant new financial obligations imposed by government (such as paying for the World Service and S4C) while, for much of that time, the licence fee was frozen. This meant that by 2017/18, licence fee income available for UK PSB services fell by around 20% in real terms. For the current period, licence fee inflation has been restored, which helps to compensate for rising costs, but in addition the BBC has had to take on the funding for free TV licences for over 75s from the Department of Work and Pensions.

Over this period, ITV's income has grown by more than 31% and Sky by 99% in real terms. Meanwhile, the broader market around us has undergone a seismic transformation. Major new entrants such as Amazon and Netflix have meant that the global media market is increasingly dominated by a small number of US-based media giants with extraordinary creative and financial firepower. The last few years have seen high super-inflation in areas such as drama and comedy, and we are now seeing this effect moving into other key areas of our output, such as factual programming. The cost of sports broadcasting rights has skyrocketed while, overall, the cost of ideas and talent has risen fast.

In this context, the BBC's urgent challenge is to develop new ways to support our income so that we can keep pace with the market around us, as well as successfully safeguard British content and Britain's creative track record.

The creative and commercial success of BBC Studios will be critical. Co-productions with the very best global partners are already a big part of BBC commissioning – and series like *Dynasties* are able to attract investment from across the world. That is a model we will continue to pursue where it delivers for audiences. BBC Studios is also making rapid progress in winning new commissions from broadcasters across the world, including, of course, the BBC.

Efficiency and savings

Fundamental to the way the BBC has been able to maintain quality and reach, while dealing with new funding obligations over the past few years, is through an extensive programme of cost management. Our goal has been to ensure that the organisation is run as efficiently and effectively as possible, and to redirect spending and simplify procedures in a way that supports a sustainable and more creative BBC.

We have done a vast amount to make the BBC simpler, leaner, and more efficient. We have brought down overheads to industry-leading levels: just 6% of our total costs. This is better than most in the private sector and puts us in the most efficient 25% of regulated organisations in the country. Between 2012/13 and 2017/18 we reduced our spending on major strategic contracts from £684 million to £396 million, a saving of 42%, and we have all but halved the number of senior managers since 2009/10.

Cutting our property bill is another key part of our business strategy and our property footprint is now around 40% smaller than in 1999 – a significant achievement. Overall, property consolidation and refinancing has now saved the BBC around £90 million a year since 2011/12. This is £35 million more than the target across this period.

We have reduced BBC overheads in many other areas, too: management layers, divisions and boards. Our Compete or Compare approach is working well and has brought additional rigour to our finances, shifting more money away from support functions and towards creativity.

All in all, in 2018/19 we will have delivered almost £410m of annual recurring savings since 2016/17. This coming year, we are projecting our recurring savings total to rise to around £600m – a significant step towards our target of £800m by 2021/22.

Of course, there is more to do. We know we will need to push even harder to make the BBC a leaner organisation, improve our systems and processes and manage rising costs as best we can. And we know that there are plenty more challenges ahead as we look to meet our savings targets and respond to the significant financial challenges we now face.

What is clear is the BBC is now more efficient than it has ever been. The proportion of the licence fee we spend on administration is at a record low, while the proportion we spend on content is at a record high. This means that finding the final £200m of savings must mean more cuts to programmes and services.

4.2. Summary Group Budget

In this context, the BBC's budget for 2019/20 aims to:

- Maximise licence fee income through efficient and effective collection
- Continue our strong track record of efficiency by implementing the next set of continuous improvement savings initiatives
- Further our strategic ambitions by shifting investment to digital services and supporting infrastructure.

We set out below an income and expenditure table for the consolidated BBC Group (including commercial subsidiaries), noting that commercial revenue, costs and therefore profits are uncertain and hence these estimates are provided primarily for context. The licence fee remains the single largest source of income for the BBC and we focus the rest of this section on the budget for the BBC Public Service.

Group I&E £m	2019/20 Budget
Licence fee income	3,572
PSB external income	205
Other income	1,251
Total income	5,028
Operating costs	(5,023)
Restructuring costs	(60)
Group operating deficit	(55)
Share of results of associates and joint ventures	23
Net financing costs	(77)
Deficit before taxation	(109)
Taxation and minority interests	(17)
BBC deficit for the year	(126)

The 2019/20 Budget is based on a Consumer Price Index (CPI) inflationary increase in the licence fee, reflecting an increase in the face value of a TV licence to £154.50. The obligation for the BBC to take over the funding for free TV licences for the over 75s was phased in from April 2018, reducing licence fee income by c£480m in 2019/20. Together with projections for household growth, TV penetration and evasion rates, we project licence fee income for the year to be £3,572m.

In addition, the BBC will generate income from its trading and commercial operations. The BBC World Service will continue to receive additional funding from the Foreign & Commonwealth Office (FCO) to support the expansion of the service. Other income will also come from royalties and rights income, the sale of surplus distribution capacity to other broadcasters and property rental income.

Public Service: financial plan

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

PSB £m	2019/20 Budget
Licence fee income	3,572
External income	205
Subsidiary income	99
Total income	3,876
Direct content spend	(2,765)
Other operating costs	(1,196)
Restructuring	(60)
Operating deficit	(145)
Contributions from commercial activities / dividends	88
Interest and tax	(76)
I&E deficit	(133)

Public Service: content spend

In 2019/20 we are planning to spend £2,329m on UK Public Services funded from the licence fee, as well as £325m on the World Service from the licence fee and FCO funding.

Content Spend £m	2019/20 Budget
Service Spend:	
Television	1,612
Radio (Network, Nations and Local)	481
Online	236
Service Spend	2,329
Other content spend:	
World Service	325
S4C	21
Orchestras and Proms	28
Development Spend	62
Other Content Spend	436
Total Content Spend	2,765

Other operating costs

These costs include centrally held costs in support of programme-making and licence fee obligations as well as support costs.

Other operating costs £m	2019/20 Budget
Technology and Distribution	388
Central costs (Property, HR, Finance, Marketing, Policy, Comms, Strategy)	403
Costs incurred to generate intra-group and third party income	185
S4C	75
Broadband	10
Other (incl. licence fee collection costs)	135
Centrally managed costs	1,196

The Charter-required grant to S4C is £75m; and broadband obligations reduce to £10m as agreed through the licence fee settlement.

5. POTENTIAL CHANGES TO THE BBC'S UK PUBLIC SERVICES

In order to continue to provide value for licence fee payers, the BBC must develop and evolve its services to meet changing audience needs and preferences. Where changes to UK Public Services are “material”, the BBC must carry out a Public Interest Test and receive approval for the change from Ofcom.

This chapter sets out those areas where the BBC is considering making changes to the UK Public Services. We will assess all of these changes under our obligations in the Charter and Agreement. Some of these changes may require materiality assessments and potentially Public Interest Tests. Others may require changes to Ofcom's Operating Framework and, therefore, would be assessed by Ofcom. It is possible that the BBC may need to make other changes during the coming year which will be announced at the appropriate time and we will keep Ofcom and the industry informed of our plans.

In all cases we will engage with stakeholders – both from industry and audiences – to ensure that the BBC takes these views into account in developing and assessing our proposals.

Children's

This year we plan to refresh our offering for children's news to ensure that – consistent with our mission and public purposes – we provide our younger audiences with impartial news and information to help them understand and engage with the world around them. This is in response to changing audience demand, because estimates indicate that as many children now consume *Newsround* online as via the scheduled TV bulletins. This will be accomplished principally via the CBBC *Newsround* website. We will be asking Ofcom to amend the Operating Licence to allow us to best meet younger audiences' needs in the way they now demand.

As part of our Children's online portfolio, we will launch a new multiplayer game with safe social elements, and the *Own It* app, which will help to support children's digital wellbeing when they receive their first smartphone.

Similarly, in line with the increased desire of children to consume TV programmes via BBC iPlayer, BBC Children's are looking to commission some first-run UK-originated content which will air on-demand first and may not have a linear channel transmission. Again, we will consult with Ofcom with regard to the children's first-run UK-originated quotas and how their current scope might be developed to reflect our young audience's changing consumption patterns away from scheduled TV and towards on-demand.

BBC iPlayer

To reflect changing audience expectations and ensure the BBC can continue to serve audiences, the BBC is proposing to transform iPlayer from primarily a catch-up and linear TV service into a destination for our audiences, where the BBC's programmes will be available for longer, both for individual programmes and box sets.

We think the results of this new offering for our licence fee payers might look like:

- Longer initial period of availability for all programmes of at least 12 months
- Complete series box sets for selected titles made up of new returning series and their previous series
- More archive content

We expect to refer our Public Interest Test soon to Ofcom for their assessment.

Nations and Regions

English Local Radio, Radio Scotland, Radio Foyle, Radio Ulster, Radio Wales, Radio Cymru, and Radio nan Gaidheal currently have significant quotas for speech content (60% of content between 06:00 and 19:00 and 100% between 07:00 and 08:30 on weekdays).

These quotas were transposed directly from the BBC Trust's Service Licences. Given changes in audience preferences, we consider this offering needs to be refreshed to ensure that the BBC can continue to serve its local radio audiences with high-quality, distinctive content. Speech – with news at its core – will remain a vitally important part of our local radio service, but we will be asking Ofcom to amend the Operating Licence to remove the 100% speech quota at breakfast time, whilst retaining the overall 60% quota for speech content between 06:00-19:00 on weekdays for English Local Radio, Radio Scotland, Radio Foyle, Radio Ulster, Radio Wales, and Radio Cymru.

News and Current Affairs

We will continue to evolve our news offering to meet changing audience demand, drive news impact, and achieve our necessary cost savings.

We are planning to change Asian Network's news offering to the effective and popular *Newsbeat* format. This may require a change to the operating licence.

Radio

In 2018, the BBC Board assessed for materiality our proposals to link from BBC Sounds to live linear radio and podcasts from third party sources. The BBC Board found that these proposals were not material. Since then we have been in discussion with key stakeholders to agree how these proposals can be implemented.

We are currently carrying out a trial of 'windowing' BBC podcasts in BBC Sounds (i.e. offering some BBC podcasts exclusively on BBC Sounds for a limited period). Once we have completed this trial we will assess this approach for materiality.

ANNEX 1: MEASURING THE PERFORMANCE OF THE BBC

We will continue to measure the experienced and perceived value of the BBC across each of its purposes, as outlined in last year's Annual Plan – this is now a core part of our measurement framework.

But as outlined in Section 2, we have set new overall goals for audience performance. These aim to increase the public value of the BBC so that audiences engage with its content and services.

We have calculated the ranges for these goals 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 are in the process of being updated to reflect new survey methodologies.


Maintain weekly reach	Time young audiences spend with the BBC	What young audiences think of the BBC	Audience perception of value for money	Global impact
Weekly reach among all adults: 90%	16-34s time spent: 6-7 hours per week	General impression of the BBC 7/10	Value for money of the BBC 5-6/10	Global reach 500m by 2021/22
Weekly reach among 16-34s: 80%+				


ANNEX 2: BBC SERVICES' CONTRIBUTION TO DISTINCTIVENESS


This chapter outlines how each of the BBC's UK Public Services will contribute to the delivery of distinctive output and services. These are above and beyond the regulatory conditions set out in Ofcom's operating licence.


Television services


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • BBC One will continue to broadcast a demonstrably broader range of genres in peak time than any comparable channel.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC One will broadcast at least 2 ambitious new factual landmarks series during the year (subject to delivery timing). • BBC One, with BBC Two, will broadcast at least: <ul style="list-style-type: none"> ○ 25 new drama series ○ 10 new comedy series ○ 220 hours of arts and music programmes (including repeats and acquisitions), some in peak viewing time ○ 90 hours of new documentaries.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC Two will broadcast at least 3 new popular factual series during the year. • BBC Two, with BBC One, will broadcast at least: <ul style="list-style-type: none"> ○ 25 new drama series ○ 10 new comedy series ○ 220 hours of arts and music programmes (including repeats and acquisitions), some in peak viewing time ○ 90 hours of new documentaries.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>UK original output</i>	<ul style="list-style-type: none"> • More than 90% of long-form commissions will be UK originations.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC Three will broadcast at least 2 new unscripted series during the year.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • BBC Four will broadcast at least 60 hours of originated factual programmes this year.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Broadcast a broader range of genres than other children's television channels. • CBBC will deliver new programming to serve the youngest and oldest cohorts of the audience: the 6-9s and the over-10s.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Support the mental health and wellbeing of UK children via a range of content available on CBBC, and through the <i>Own It</i> app.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Broadcast a broader range of genres than other children's television channels.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • CBeebies will deliver new programming to spark an interest in the natural world among young viewers.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will continue our commitment to daily in-depth sports news.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • BBC News will be the UK news channel with the biggest reach.


BBC Scotland Channel	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Fresh and innovative content and formats, along with new presenting talent, will continue to define the nation's newest television channel, BBC Scotland.
<i>UK original output</i>	<ul style="list-style-type: none"> • Documentaries will include a series examining today's Scotland (<i>Modern Lives</i>), a celebration of 50 years of Scottish Ballet, Emeli Sandé's <i>Street Symphony</i> and a uniquely personal look at Scotland through the eyes of rapper and social commentator, Darren McGarvey (Loki). • <i>Children of the Devolution</i> will mark 20 years of the Scottish Parliament and


	<p>day-to-day life at the Royal Aberdeen Children's Hospital will be put under the microscope.</p> <ul style="list-style-type: none"> • New comedy: <i>Limmy's Vines</i> and <i>Newsjack T</i>. • BBC Scotland will also feature the first linear transmission of the second series of the student drama series, <i>Clique</i>.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • In addition to the new nine o'clock news programme, <i>The Nine</i>, we will launch a number of other news and current affairs programmes, including <i>Debate Night</i>, providing a platform for audiences to question Scotland's decision-makers, and <i>Seven Days</i>, a weekly look back over the stories making the news. And we'll turn the airwaves over to the people of Scotland to get their take on recent events in <i>The People's News</i>.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will showcase new stand-up talent with <i>The Comedy Underground</i> and introduce new formats with programmes such as <i>May Contain Nuts</i>, while the channel will welcome old favourites <i>Scot Squad</i>, <i>Landward</i>, <i>The Beechgrove Garden</i> and <i>River City</i>.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • There will be new, regular coverage of Scottish domestic and international football and rugby, and the Women's Football World Cup in the summer of 2019 promises to be a highlight in a year of women's sport.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • BBC ALBA will engage with younger audiences through digital media initiatives and comedy.

Radio services


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will measure the overlap of the 100 most played songs on Radio 1 and key commercial stations each month to ensure we continue offering a distinct music mix.
<i>UK original output</i>	<ul style="list-style-type: none"> • We will report on the range and depth of support for new music on Radio 1 through analysis of its published playlists, and compare performance against the playlists of key commercial stations.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will launch a new high-profile weekday evening specialist music programme featuring Ricky, Melvin and Charlie in April, aiming to offer young audiences a compelling alternative to television and visual streaming services.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Radio 1's Playlist will showcase the UK's most exciting new music, with support for acts still to enjoy major chart success. Brit List in particular will offer a continuing commitment to emerging artists across the year.



	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will launch a new late-night music and entertainment show presented by Snoochie Shy. Aiming to celebrate all aspects of black music culture, the show will showcase a wide range of new music, as well as provide opportunities for guest DJs and tastemakers to explore their specific genres in depth.
<i>UK original output</i>	<ul style="list-style-type: none"> • 1Xtra acts as a champion for new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be new.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will look to develop new partnerships and bring new voices to network via the 1Xtra Chat strand – our home for late-night irreverent discussion.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • 1Xtra's programmes are designed with young adults in mind, aiming in particular to appeal to underserved BAME audiences.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will measure the overlap of the 100 most played songs on Radio 2 and key commercial stations each month to ensure we continue offering a distinct music mix. • Radio 2 will play a more distinctive mix of music than comparable providers, with a daytime playlist which features a greater range of songs. • Radio 2 will broadcast a broad mix of genres and programming, including 500 Words, as well as specialist music output from jazz, folk, country, blues, soul and R&B.
<i>UK original output</i>	<ul style="list-style-type: none"> • Radio 2 will act as a showcase for new and heritage UK artists as well as BBC Introducing artists.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Radio 2 will continue to be a champion of new and heritage artists, with a variety of live events around the UK, such as Radio 2 Live in Hyde Park, Radio 2 Folk Awards, and the Cheltenham Jazz Festival. • We will also work in partnership with CBBC, broadcasting from its Summer Social in Liverpool for a family audience, as well as our All Star Party, reaching new audiences around the UK. • Radio 2 will broadcast a range of landmark documentaries, including a series on songwriters with Gary Barlow, and series on Hip Hop and Dance. • Radio 2 will also broadcast a Social Action season on male and female fertility in November.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Radio 2 will maintain its editorial focus on listeners aged over 35.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and</i>	<ul style="list-style-type: none"> • Radio 3 will continue to innovate with new programming within the


<i>output</i>	<p>schedule which includes:</p> <ul style="list-style-type: none"> ○ A new late-night classical show for weeknights ○ An extended Late Junction on Friday ○ Further changes to world music and jazz programming <p>• Radio 3 will maintain its role in unique and challenging drama.</p>
<i>UK original output</i>	<p>• Radio 3 will continue to promote new talent – whether through New Generation Artists, New Generation Thinkers or BBC Introducing. Plans will be developed for a returning on-air season highlighting young talent.</p>
<i>Creative ambition</i>	<p>• The station will continue to broadcast dedicated performances and recordings from festivals and concerts halls around the UK, from the EFG London Jazz Festival to Huddersfield Contemporary Music Festival and the Edinburgh International Festival to Aldeburgh.</p> <p>• In 2020 the station will join in the worldwide Beethoven 250th anniversary celebrations with year-round coverage in Composer of the Week and a range of national and international broadcast programming. Themes and seasons inspiring Radio 3 programming in 2019 will include nature’s inspiration on composers and artists following the station’s successful three-part Into the Forest season in 2018.</p>

	
Distinctiveness criterion	Examples of the BBC’s commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Radio 4 commissions ambitious classic and contemporary drama from new and established writers both on air and digitally for an on-demand audience. • In a fresh take on Thackeray’s comic masterpiece <i>Vanity Fair</i> comedian Al Murray, a direct descendant of Thackeray, will be the sharp but unreliable narrator. Five-part drama <i>Moon</i> will be a real-time account of the most historic journey in the history of humanity. In one day, over the summer bank holiday, on Radio 4 there will be a powerful retelling of Proust’s <i>In Search of Lost Time</i>. • Radio 4 will feature a Comedy Playhouse with 12 exceptional scripts from a mix of both established and new writers; and the Radio 4 BBC New Comedy Award will again seek out the comedy stars of tomorrow. • Radio 4 and BBC Sounds will together make over 530 hours of drama and 240 hours of comedy • We will broadcast 55 hours of comedy and 55 hours of drama each week on Radio 4 Extra
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Radio 4 continues to broadcast distinctive factual analysis and insight into what is happening in the UK and Britain’s place in the world. • This autumn Radio 4 broadcasts a landmark series which explores the symbiotic relationship between art and science, and how the two have co-existed, collaborated and clashed over centuries.
<i>UK original output</i>	<ul style="list-style-type: none"> • Radio 4 will commission more innovative podcasts which reveal the world in a new light. Following the success of last year’s <i>The Ratline</i>, Radio 4 will feature the next programme and podcast in the <i>Intrigue</i> series.

 	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • A broader range of sports on 5live and Sports Extra than on any comparable service in 2019/20, including the Women's Football World Cup, Cricket World Cup, Rugby World Cup, Netball World Cup Wimbledon, British Open Golf, The Ashes and Six Nations. • 5live will continue to tell the story of the UK's journey to and beyond Brexit through accessible and entertaining politics programmes such as <i>Question Time Extra Time</i>, <i>The Emma Barnett Show</i>, <i>Pienaar's Politics</i> and <i>Brexitcast</i>, in outside broadcasts around the UK, plus giving voice to our listeners' calls and questions.
<i>UK original output</i>	<ul style="list-style-type: none"> • 5live will showcase voices from around the UK through our daily phone-in <i>Your Call</i>, and through shows such as <i>5live Breakfast</i> and <i>Afternoon Edition</i> going on the road.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 5live will be the storyteller of the UK and will continue to tell more stories from more places than any other broadcaster through a distinctive agenda, a greater diversity of voices, and with listeners helping to shape content every day. • 5live will continue to deliver big news and sports events with enthusiasm and verve, coming together across programmes to create memorable live radio. • In 2019/20, 5live will continue to drive the podcast sector forward with its innovative and creative output.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • There will be a new series from the winner of the Rachael Bland New Podcast Award, the return of the award-winning <i>You, Me and the Big C</i> and the BBC's podcast for black British women, <i>The Sista Collective</i>, plus a new true crime investigative series • 5live will continue to review its schedules, talent and on-air contributors to reflect the diversity of the UK


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • At least 30% of music in daytime will be new. • 6 Music remains committed to championing new and alternative music from the UK and beyond.
<i>UK original output</i>	<ul style="list-style-type: none"> • 6 Music will champion grassroots UK venues via its output including live events such as the 6 Music Festival and Indie Venues Week.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 6 Music will showcase a range of landmarks and events including celebrations of the 50th anniversary of the Moon Landings, a day-long celebration of UK Club Culture, a tour of UK independent venues and coverage of the Manchester International Festival, The Great Escape Festival, the Cheltenham Jazz Festival, Bluedot and SXSW. • 6 Music will explore the arts with a number of series focusing on film, literature and the visual arts as well as the Art is Everywhere season, during which audiences will be inspired to make and share art of their own.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We plan to commission a series of entertaining and thought provoking podcasts, including a 'bite-sized' version of our late-night topical discussion show with Mobeen Azhar.
<i>UK original output</i>	<ul style="list-style-type: none"> • The station will continue to act as a showcase for the British Asian Sound, with a minimum 30% of the music in daytime coming from UK artists and producers.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Following successful trips to Mumbai and Karachi in 2018, we are working on a similar week of immersive programming celebrating the Indian sub-continent in the autumn.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • The station will offer a broad mix of music and speech programming designed primarily to entertain and engage young British Asian audiences.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>Creative ambition</i>	<ul style="list-style-type: none"> • The station will extend the multiplatform offering of BBC Radio Scotland's Young Traditional Musician of the Year brand onto the new BBC Scotland channel and we will continue to refresh the schedule based on recent audience research.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • BBC Radio Scotland will launch a range of 'digital first' podcasts. These will be in line with the editorial theme of the station but aimed at a younger audience.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC Radio nan Gaidheal will review its schedule with a view to refreshing the weekday daytime schedule, continuing talent development and increasing audience access by creating synergies between existing and new broadcast platforms and formats.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Far-reaching political coverage of the Brexit debate on key programmes, including <i>Good Morning Wales</i>, <i>Good Evening Wales</i> and <i>Sunday Supplement</i>. • Extensive coverage, including live commentary of every Wales game, of the 2019 Rugby Union World Cup in Japan.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Continue to support Welsh culture, including partnerships with the Machynlleth Comedy Festival and the Wales Folk Awards.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Attract younger audiences by creating bespoke podcasts and content for BBC Sounds.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> Extend the promotion and editorial impact of our new, second Welsh language radio service – BBC Radio Cymru 2 – to increase awareness of the choice of programming now on offer for audiences.
<i>UK original output</i>	<ul style="list-style-type: none"> At this time of significant political and constitutional debate, we will provide space in our weekly schedule for more lengthy, in-depth interviews with the most prominent political and public voices in Wales.
<i>Range of audiences</i>	<ul style="list-style-type: none"> Create bespoke, original Welsh language content for BBC Sounds, in a variety of genres, with an emphasis on appealing to 18-34 year olds.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> Focus on live sport across all platforms. General schedule refreshment and new talent development. Creation of targeted podcast content in line with Sounds priorities. Release of archive material and marking of historical anniversaries (Radio Foyle at 40 and 50th anniversary of the Troubles).
<i>UK original output</i>	<ul style="list-style-type: none"> Additional output to showcase the Open Golf Championship from Royal Portrush.
<i>Range of audiences</i>	<ul style="list-style-type: none"> Focus on talent and contributor refreshment with particular emphasis on ensuring diversity of voices across the station.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<ul style="list-style-type: none"> A mix of different genres and output 	<ul style="list-style-type: none"> Local Radio will broadcast a BBC Introducing programme in each station's schedule to offer more opportunities to new talent.
<ul style="list-style-type: none"> UK original output 	<ul style="list-style-type: none"> Increased focus on creating podcasts for BBC Sounds.
<ul style="list-style-type: none"> Range of audiences 	<ul style="list-style-type: none"> Local Radio will provide output rooted in faith and ethics on Sundays. We will capitalise on the success of The Social in Scotland and The Sesh in Wales in helping us identify and develop new talent and ideas by rolling the model out across England in 2019/20. New evening shows across Local Radio in England will target younger and more diverse audiences.

BBC Online

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2019/20
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will continue to offer audiences a wide range of content across all our online services. This year we will work to make more of the relevant content from across BBC Online available on the biggest services to give audiences a wider range of content to choose from.
<i>UK original output</i>	<ul style="list-style-type: none"> • We will continue to provide links to external stories provided by local and regional news providers, building this into our new News topic pages due to be rolled out over this year. • As we evolve BBC Online over this year, we will look at the most effective ways to support wider industry by hosting or signposting to their content across BBC Online. We will continue to implement editorial guidelines to ensure we are linking out from our stories where editorially appropriate.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will continue to evolve and improve iPlayer (in line with our existing plans) and our new audio product BBC Sounds. • This year we intend to begin to refresh the big services on BBC Online, bringing more of the content into fewer services and giving more personalised, lively, interactive and relevant experiences to audiences. We will continue to evolve our online learning offer through the intelligent learning capability introduced last year. • We will continue to improve our content, focusing on the content with the greatest impact and innovating with podcasts and other digital content.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will expand our ability to use sign-in data to personalise our offer across our digital services, surfacing the best content that is most relevant to audiences. • We will continue to lead the way in developing what public service broadcasting looks and feels like online, in particular exploring the characteristics of public service recommendations.

ANNEX 3: GOVERNANCE AND GENERAL DUTIES

Governing and managing the BBC

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

As of March 2019*, 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 Studios |
| • 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 |
| • Elan Closs Stephens | Non-executive director; member for Wales |

** There is currently one vacancy on the Board – the non-executive member for Northern Ireland. Simon Burke will be replaced in 2019 as non-executive director and Audit Committee Chair by Shirley Garrod*

*** Note that Anne Bulford is stepping down at the end of March 2019*

The Board is responsible for ensuring the Corporation fulfils its mission and delivers the BBC's five public purposes. The public purposes define the fundamental focus of the BBC and it is the responsibility of the Board to demonstrate that these are being fulfilled. The Board will demonstrate this through the publication of two key governance documents – this Annual Plan and 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.

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

- The Audit and Risk Committee
- The Remuneration Committee
- The Nominations Committee
- The Fair Trading Committee
- The Editorial Guidelines and Standards Committee
- The England Committee
- The Northern Ireland Committee
- The Scotland Committee
- The Wales Committee.

We will report on the activities of the committees each year in the Annual Report and Accounts.

In December 2018, the BBC Board agreed changes to the membership and composition of the BBC's Commercial Holdings Board, the governance body with responsibility for oversight of the commercial subsidiaries. As of 1 April 2019, the Commercial Holdings Board will be chaired by a non-executive director from the BBC Board, Welsh member Elan Closs Stephens. In addition, a further non-executive director of the Board, Steve Morrison, will sit on both the Commercial Holdings Board and the BBC Board Fair Trading Committee. These changes followed a BBC Board review of the governance and oversight of the BBC's commercial subsidiaries, including valuable input from Chris Saul's review of commercial transparency at the BBC.

The composition of the Commercial Holdings Board will be as follows:

1. Chair and non-executive director from the BBC Board: Elan Closs Stephens
2. Non-executive director from the BBC Board (and also member of the Board's Fair Trading Committee): Steve Morrison
3. BBC Director-General: Tony Hall
4. BBC Chief Financial Officer: Glyn Isherwood
5. CEO of BBC Studios: Tim Davie
6. Non-executive director: Dharmash Mistry
7. Non-executive director
8. BBC Group Staff director: Sarah Jones
9. BBC Group Staff director: Bal Samra
10. Chief Financial Officer, BBC Studios: Tom Fussell

General Duties

The Charter sets out ten General Duties that apply to the BBC. This chapter sets out how the BBC plans to comply with these duties.

1. Acting in the public interest

Description

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

Our plans to fulfil this duty

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

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.

2. Engagement with the public

Description

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

Our plans to fulfil this duty

- We will continue to use extensive audience data from both our existing and new industry measurement systems and tracking surveys to analyse and assess the views and interests of UK audiences.
- We will continue to organise regular qualitative and quantitative research projects and also 'Meet the Audience' sessions, where content creators and commissioners can meet face to face with audiences.
- We will monitor social media on an on-going basis as another tool for understanding audience views and we will continue to invest in our Audience Services function, enabling the public to correspond with us on any issue.
- The Board and Executive Committee will also engage face to face with panels of audience members across the country on specific topics.
- We will use audience research on proposed material changes to the BBC's public service activities as part of our Public Interest Tests.

How we will measure our activity

- We will publish annually data on audiences' views about the BBC as part of the Annual Report.
- We will hold at least six face-to-face events with audiences and report on the findings in the BBC's Annual Report, four of which will be delivered by the Board's Nations Committees.

3. Market impact

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

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

4. Openness, transparency and accountability

Description

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

Our plans to fulfil this duty

- We will publish an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services.
- We will publish the following 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
 - Summary minutes of the meetings of committees of the Board.
- We will publish an Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts; and information required as part of our Equality Information Report.
- We will continue to publish the salary disclosures required under the Charter relating to pay over £150k, along with our voluntary regime of quarterly disclosures for senior managers.

How we will measure our activity

- We will meet the publication commitments above.

5. Partnership

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

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

6. Diversity

Description

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

Our plans to fulfil this duty

- The BBC has a Diversity and Inclusion Strategy that includes on-screen, on-air and workforce targets for women, LGBTQ+, disability and BAME to be met by 2020 (see Section 3 for more details). We also have targets for production activity in the nations and regions of the UK.
- We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.
- We have a long-standing and continuing commitment to the indigenous languages of the UK on TV, radio and online.
- We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups.

How we will measure our activity

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

7. Technology

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

- We will meet the commitments made above.

8. Stewardship of public money

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

- True and Fair audit opinion from the BBC's external auditors.
- We will report on our mechanisms for provision of information to the Board and the Audit and Risk Committee on compliance with the Charter, to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes as intended and conform to the relevant frameworks governing them.
- We will comply with funding conditions as part of separate funding agreement, e.g. grant funding for the BBC World Service.
- We will publish our response to Value for Money reviews conducted by the NAO or other commissioned parties.

9. Guidance and best practice

Description

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

Our plans to fulfil this duty

- We will audit our voluntary compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible.
- 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.
- We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and child protection.

How we will measure our activity

- We will meet the commitments above.

10. General duties in relation to commercial activities

Description

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

Our plans to fulfil this duty

- The Fair Trading Committee will continue 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 on-going compliance of the commercial activities with the Four Commercial Criteria.
- We will abide by our published policy on material changes to Commercial Activities.
- Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements.
- We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality.
- We will carry out the commercial test for any proposed material change to our commercial activities, and publish the proposed change once we have done so.
- We will publish transfer pricing methodologies concerning our commercial subsidiaries, as required under Ofcom's Operating Framework.
- We will continue to train key staff on compliance with the Fair Trading rules.

- We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.

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 in this area.
- The Fair Trading Committee will report annually on its work in the Annual Report and Accounts.