

B B C



PERFORMANCE AGAINST PUBLIC COMMITMENTS

2011/12

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I – OFCOM AND BBC TRUST’S RESPONSIBILITIES

Under the terms of the BBC’s Royal Charter, the Agreement, and the Communications Act 2003 (‘the Act’), some areas of the BBC’s activity are regulated by Ofcom, some by the BBC Trust, and some by both together.

A Memorandum of Understanding was agreed in March 2007 to clarify the respective roles and responsibilities of the Trust and Ofcom, and the key points are summarised below:

Programme standards	The BBC Executive is accountable to the BBC Trust for accuracy and impartiality of content; Ofcom sets certain programme standards. Both have duties to consider complaints.
Quotas and codes	
News and current affairs	The BBC Trust sets quotas for news and current affairs on BBC One and BBC Two, consulting Ofcom (for agreement in some cases) before imposing these requirements.
Original productions	The BBC Executive and Ofcom must agree an appropriate proportion of programming to be original productions.
Nations and Regions programming	The BBC Trust sets quotas for programmes from the Nations and Regions, consulting Ofcom (for agreement in some cases) before imposing these requirements.
Programmes made outside London	The BBC Executive and Ofcom must agree a suitable proportion of programming to be made in the UK outside the M25 area.
Independent production	The BBC Trust requires the BBC to follow a code of practice for commissioning independent productions, and reviews delivery against the Window of Creative Competition (WoCC), within which in-house and independent producers can compete for commissions. The BBC Trust and Ofcom monitor compliance with targets for independent production.
Access	The BBC Executive must observe Ofcom’s code for providing services for the deaf and the visually impaired.
Public Value Tests (PVTs)	The BBC Trust must apply a public value test before allowing significant change to the BBC’s UK public services. Ofcom provides the market impact assessment element of the test.
Competitive impact	The BBC Trust must consider the economic impact of the BBC on the broadcasting sector. Adjudications on matters of competition law are the responsibility of Ofcom or the Office of Fair Trading.
Radio spectrum	The BBC Trust must ensure efficient use of the BBC’s allocated spectrum; Ofcom is responsible for ensuring best use is made of the whole spectrum.

Some further areas of common responsibility (including public service broadcasting, media literacy and the promotion of equal opportunities and training) are set out in the Act and Agreement.

2- OFCOM TIER 2 QUOTAS

2011

	Quota	2011 Achievement
Independent production quota¹		
Hours of qualifying programmes across all channels	25%	37%
Hours of qualifying programmes on BBC One	25%	36%
Hours of qualifying programmes on BBC Two	25%	39%
Regional programme making²		
Spend on qualifying programmes	30%	41%
Hours of qualifying programmes	25%	42%
News and current affairs programmes³		
Hours of News on BBC One	1,380	1,606
Hours of News on BBC One in peak	275	280
Hours of current affairs on BBC One and BBC Two	365	541
Hours of current affairs on BBC One and BBC Two in peak	105	116
Levels of Original Production⁴		
BBC One	70%	90%
BBC One in peak	90%	99%
BBC Two	70%	80%
BBC Two in peak	80%	97%
BBC Three	70%	79%
BBC Three in peak	70%	72%
BBC Four	70%	82%
BBC Four in peak	50%	79%
CBeebies	Approx. 80%	80%
CBBC	70%	79%
BBC News Channel	90%	97%
BBC Parliament	90%	98%
Regional Programming⁵		
Hours of regional programming	6,270	6,916
Hours of programmes made in the relevant area	95%	100%
Hours of BBC One news	3,920	4,929
Hours of BBC One news in peak	2,010	2,296
Hours of non-news programming in peak	655	789
All non-news programmes adjacent to peak	280	393

¹ The BBC is subject to a 25% independent production quota across all channels and on BBC One and BBC Two individually.

² The BBC has used Ofcom's definitions of regional production from 1 January 2006.

³ These quotas and performance figures are for network programming only. The News quota specifically excludes overnight transmissions of BBC News.

⁴ Original productions include all BBC commissioned programmes including repeats.

⁵ These figures represent regional programmes across BBC One and BBC Two.

3– PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12

Statements of Programme Policy (SoPPs) are annual promises to licence fee payers from the BBC which showcase some of the ways that each of our services meets its service licence commitments and delivers high quality and distinctive content to them as viewers, listeners and users. SoPPs are a Tier 3 Ofcom commitment, approved by the BBC Trust.

The following pages summarise the BBC's performance against SoPPs by service for 2011/12. Unless otherwise stated, all commitments are minimum hours or percentage and include originations, repeats and acquisitions. The notable service developments for CBeebies and BBC Red Button are given on the following pages, but neither service has any quantitative commitments to report on for the period. SoPPs for the year ahead (2012/13) can be found at www.bbc.co.uk/aboutthebbc/reports/.

BBC NETWORK TELEVISION SERVICES

BBC network television services also have statutory regulatory requirements to meet Tier 2 quotas, agreed annually with Ofcom, for independent production, regional programme making, news and current affairs programmes, levels of original production, and regional programming. For 2011/12 performance against Tier 2 quotas see page S2.

BBC One

Notable service developments

Distinctive pre-watershed content and creative ambition at 9pm. Live series like *The Great British Weather* gave a new sense of event to the pre-watershed schedule and *National Treasures Live* brought history to a family audience. The 9pm slot was home to ambitious factual series like *Frozen Planet* and Richard Hammond's *Journey to the Centre of the Planet*. We also created an 8.30pm slot for a period for natural history and comedy. One-offs at 9pm included the first class investigative journalism of the *Panorama Special: Undercover Care*. Drama offerings ranged from *Birdsong* to *Exile*.

Factual series of scale, ambition and quality. David Attenborough's natural history series *Frozen Planet* was a major success, with audiences of 7.9 million. *Inside the Human Body* made the complexities of human biology accessible to a broad audience. *Planet Dinosaur* brought the latest archaeological discoveries to life using cutting edge CGI. Andrew Marr's three part series *Diamond Queen* examined the reign of Elizabeth II, with unique access and stunning archive.

Offer range, depth and quality in drama. The new series *Call the Midwife* set in London's East End in the 1950s was a critical and ratings success, with 10.2 million viewers on a Sunday evening. Period pieces included a bold adaptation of the Victorian classic *Great Expectations*, and the modern classic set during the First World War *Birdsong*. Contemporary new series included *Public Enemies*, *Exile* and *Inside Men*. The award winning *Sherlock* and *Luther* also had highly successful second series.

BBC One

	Commitment	Actual
Hours of arts and music	45	77
Hours of new factual programming	700	1,085

BBC One Scotland

	Commitment	Actual
Hours of news and current affairs	265	363
Hours of other (non-news) programming each year ²	140	196

BBC One Wales

	Commitment	Actual
Hours of news and current affairs	250	360
Hours of other (non-news) programming each year ²	60	122

BBC One Northern Ireland

	Commitment	Actual
Hours of news and current affairs	280	390
Hours of other (non-news) programming each year ²	80	99

BBC One and BBC Two shared

	Commitment	Actual
Hours of children's programmes	1,500	2,259
Hours of religious programmes	110	122

BBC One peaktime repeats %

09/10	8.0%
10/11	8.4%
11/12	8.4%

¹ Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats. The use of the word 'new' means that the commitment includes originations only.

² This output may include repeats and acquisitions.

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK TELEVISION SERVICES CONTINUED

BBC Two

Notable Service Developments

Return of drama series. New funding produced four sophisticated, literate authorial visions: Paula Milne's *White Heat*; Hugo Blick's *The Shadowline*; Abi Morgan's *The Hour*; Lucinda Coxon and Marc Munden's *The Crimson Petal and the White*; but not at the expense of single drama which also had a strong year: Sir David Hare's *Page Eight*; *The Night Watch*; *United*; and *Shirley*.

Year of Books. BBC Two had a huge variety of different approaches to the BBC's Year of Books: from World Book Night to the Charles Dickens season which included a distinguished adaptation of *Edwin Drood* by Gwyneth Hughes; from *Arena: William Golding to Stephen Fry's Planet Word*; from Hilary Mantel: *A Culture Show Special to Wogan on Wodehouse*; from *My Life in Books* to the *Culture Show*; and *Review Show's* coverage of the literary calendar.

Distinctive and impactful factual programming at 9pm.

The complexity of contemporary society was strongly represented: *Protecting our Children*, powerful personal testimony from Terry Pratchett on assisted dying; Neil Morrissey on care homes and Saira Khan on adopting abroad. Vanessa Engle's *Money and Mixed Race: Twincredibles* were equally revelatory of usually unseen worlds. The Hairy Bikers campaigned for *Meals on Wheels* and Gareth Malone's *Military Wives Choir* touched hearts and achieved a Christmas Number One hit single.

BBC Two

	Commitment	Actual
Hours of arts and music	200	328
Hours of new factual programming	520	773

BBC Two Scotland

	Commitment	Actual
Hours of non-news programming each year, including Gaelic language output ³	190	354

BBC Two Wales

	Commitment	Actual
Hours of other (non-news) programming each year ³	160	218

BBC Two peaktime repeats %

09/10	29.0%
10/11	28.3%
11/12	31.1%

BBC Two Northern Ireland

	Commitment	Actual
Actual Hours of (non-news) programming each year ³	55	205

³This output may include repeats and acquisitions.

BBC Three

Notable Service Developments

Exploring contemporary history. Award winning three part series *Our War* explored the history of the conflict in Afghanistan through the eyes of the young soldiers who have served there. Using footage shot on the ground by the soldiers themselves and retrospective interviews the series received huge critical acclaim. It was also the highest performing series ever commissioned from factual, with audiences of 1.2 million and an outstanding AI of 94.

Current affairs for a young audience. As well as our *60 Second Bulletin*, *Young Voters' Question Time* continued its run and included a special edition covering the riots. We tackled the topical issue of youth unemployment with a stripped week of live programmes *Up for Hire*. We continued to deliver impactful single documentaries exploring domestic and international current affairs. Titles included *Stacey Dooley: My Home Town Fanatics*; *Mixed Up in the Middle East*; *Britain's Gay Footballers*; and the award winning *My Brother the Islamist*.

Developing the online experience. As well as a hugely successful online presence for our drama *Being Human*, the factual series *Up for Hire* included a unique online element which was geared to helping young people find jobs. All BBC comedy content online is now consolidated in one BBC Three online destination

BBC Three

	Commitment	Actual
Hours of arts and music	35	55
Hours of new factual programming	125	173
Hours of new current affairs	15	31

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK TELEVISION SERVICES CONTINUED

BBC Four

Notable Service Developments

All American. November's month long season was a highlight. Complementing Andrew Graham-Dixon's three-part *Art of America*, photographer Rankin celebrated *Life Magazine*; Rich Hall cast an acerbic eye on *Road Movies*; Rick Stein travelled the Mississippi in search of the Blues; and Melvyn Bragg saluted John Steinbeck. Four music documentaries analysed black music acts of the 1980s and there were programmes on Gershwin's *Summertime*, diner culture, the lives of Nomads and *Old Jews Telling Jokes*.

Landmark Arts and Music series were particularly strong. Simon Russell-Beale told the history of the Symphony; James Fox presented a series on 20th century British painting; and Lucy Worsley performed an enthusiastic celebration of the art of Regency. In partnership with the V&A we launched a major two year investigation of the applied arts, starting with *Ceramics*. As part of BBC Four's archive project, *In Their Own Words* raided the BBC's archives in search of philosophers.

New documentaries. A season on the British genre looked back to its origins. But the year was replete with modern examples. *Storyville* contributed a series of new films to BBC Four's year of Justice and *Have You Heard From Johannesburg* recounted the struggle against apartheid. BBC Four devoted a week to Iceland; remembered the Grammar Schools; followed the everyday lives of Catholics; and, in a landmark *Army Season*, spent a year at Sandhurst Academy and invited serving soldiers to present a social history of the Regiments. The *Army Season* was supported by one of the BBC Four Archive Collections.

BBC Four

	Commitment	Actual
Hours of arts and music	100	246
Hours of new factual programming	110	150
Premiere at least 20 new international films	20	22

CBBC

Notable Service Developments

Specialist factual and citizenship programmes. Factual series included *Horrible Histories*; Vic Reeves' *Ministry of Curious Stuff*; *Show Me What You're Made Of*; and *Newsround* specials on *Living with Autism*; and *Domestic Violence*. *My Life* documentaries gave children a glimpse into new worlds and Tony Marchant's three-part drama *Postcode* explored themes of class and cultural segregation, poverty and opportunity.

Empower children and put them in control. In *Driving Academy* children demonstrated how easy it is to be a safe road user. *The Big Performance* featured ten shy children whose experience culminated in a musical performance in front of millions. In *Junior Bake Off*, children competed to be crowned 'Junior Bake Off' Champion.

Getting out and about. CBBC travelled across the UK with *Live and Deadly* and the *Deadly Days Out*. *Incredible Edibles* toured the UK experimenting with food in front of a live audience and *Trade Your Way to The USA* was accompanied by a roadshow.

Encourage children to get outside and be active. Helen Skelton's *Polar Challenge* provided a positive role model for children, and shared her mantra "Impossible is just a word". In the *SpLash* campaign – Blue Peter's Andy Akinwolere encouraged others like him to overcome their fear of water.

CBBC

	Commitment ⁴	Actual
Hours of drama programming	665	1,385
Hours of News	85	88
Hours of factual programming	550	757

⁴ The CBBC Channel's hours commitments include originations, repeats, acquisitions and transfers from BBC One and BBC Two.

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK TELEVISION SERVICES CONTINUED

CBeebies

Notable Service Developments

A focus on 4–6 year olds. Two new series designed to appeal to older viewers were introduced: the animated adventure series *Tree Fu Tom*; and the natural history series *Andy's Wild Adventures*.

Encouraging children to take part. *Mister Maker Comes To Town*, *Mr Bloom's Nursery*, and *I Can Cook With You* were reformatted to allow for greater interaction with the audience. *Justin's House*, CBeebies' first audience show, brought children into the BBC North studios to participate in a lively and entertaining programme.

The importance of factual and learning. A new 'Love to Learn' block, was launched, featuring a number of series rich with learning potential, including *Nina and the Neurons*; *Brilliant Bodies*; the animated series *Numtums*; and *The Lingo Show* which introduced children to different languages.

Retaining the best animation in the world. As well as *Tree Fu Tom* (see above), we featured a number of new animated series on CBeebies, including: *The Adventures of Abney and Teal*; *Tilly and Friends*; and *Baby Jake*.

New online audio offering and a refresh of the grown-ups website. We developed and launched a number of new CBeebies radio series which featured stories, movement and music and quizzes, which could be listened to live, or downloaded onto a computer, MP3 player or music CD. We refreshed the CBeebies grown-ups site, with a new look and with new content designed to help parents and caregivers get the most value from our content.

CBeebies

	Commitment	Actual
No specific commitments apply	–	–

BBC HD

Notable Service Developments

Increase number and range of HD programmes. BBC HD broadcast more than 3,700 hours of HD programming from across the Channel portfolio in 2011/12 offering a broad and diverse mix of entertaining and intelligent content.

Increased diversity in genres. This has included programming such as: *Mastermind*; *The Russell Howard Show*; *Only Connect*; *Masterchef: the Professionals*; *Mongrels*; and *Borgen* broadcast in HD for the first time.

Significant live events. Significant live events to the HD channel have included: Formula 1; Wimbledon; the Open; the ATP finals; the Proms; and Glastonbury.

BBC HD

	Commitment	Actual
Schedule that is originated film and sport	<20%	8%

BBC NETWORK RADIO

BBC Network Radio has made a voluntary pledge that at least 10% of eligible hours on its national analogue and digital radio networks would be made by independent producers. In 2011/12, all services met or exceeded this target. Together, BBC UK-wide network radio services broadcast 19% of eligible output from independent producers.

We are introducing a Window of Creative Competition (WoCC) to promote competition between BBC in-house production and the external radio supply market for a further 10% of broadcast hours on top of the existing voluntary commitment. This will be in place in time for the 2012/13 financial year.

BBC Radio 1

Notable Service Developments

Interactive and visualised content. BBC Radio 1's Homepage was re-designed, offering a more dynamic and interactive experience that closely reflects what is happening on-air: Users are able to rate their favourite clips, receiving recommendations of similar content they may like in return. Visually, fans of *The Official Chart* can now go online to see Reggie Yates count down the Top 10 and watch each track's video as it is revealed.

Newsbeat. A number of special *Newsbeat* shows focused on single themes, with programmes on gangs and gang membership, the riots across England, music piracy and pornography. We also reported regularly on the work of the armed forces, including stories on the effects of post-traumatic stress disorder and the consequences of the strategic defence review.

Live music and events. BBC Radio 1's *Big Weekend* took Lady Gaga and Foo Fighters to Carlisle in May, while BBC Radio 1 *Live in Hull* featured four nights of live programming from the city. We also celebrated the positive contribution many young people make to society during BBC Radio 1's *Teen Awards*, where around 10,000 under-18s enjoyed performances from the likes of One Direction.

Social action and documentaries. BBC Radio 1 and BBC iXtra's *Sex Night* was a special five-hour broadcast, including a live discussion that allowed the audience to talk openly about all aspects of sex. We also tackled youth unemployment, joining BBC Three for the *Up For Hire* campaign. Documentaries included an exploration of internet comedy and two shows that looked at what life was like in 2011 for a teenager. The International BBC Radio 1 venues changed from those originally planned, with visits instead to Milan and Las Vegas, as well as a return to Japan in the aftermath of 2011's devastating tsunami.

BBC Radio 1

	Commitment	Actual
Hours of specialist music per week	60	66
% of music from UK acts in daytime	40%	58%
% of new music ³ in daytime	45%	60%
Number of live events and festivals broadcast	c.25	28
Number of new sessions (excluding repeats)	250	251
% of eligible hours commissioned from independent producers	>10%	11%
Hours of news in daytime each weekday, including two extended bulletins	1	1hr 7mins
Regular bulletins during daytime at weekends	✓	✓
Minimum number of new documentaries	40	40
Number of major social action campaigns	>2	3
Hours of original opt-outs from Scotland, Wales and Northern Ireland	200	286

³ Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats. The use of the word 'new' means that the commitment includes originations only.

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK RADIO CONTINUED

BBC Radio 2

Notable Service Developments

More distinctive daytime content. As part of BBC Radio 2's Remembrance programming, a week long documentary series was scheduled where Jeremy Vine interviewed the mothers of fallen soldiers, telling their son's stories through the songs they loved. We also introduced Chris Evans' *500 Words* children's writing competition; the BBC Radio 2 *New Comedy Award*; and *2-Day* – a unique 12 hour daytime schedule to showcase BBC Radio 2's distinctive output and breadth of specialist programming.

Digital offer to take a more central role. BBC Radio 2 has doubled its unique users to its website to half a million, accompanied by a significant increase in both live and on demand listening. A range of autumn events harnessed fan communities around BBC Radio 2's on air activity. BBC Radio 2 has pushed out across social media with nearly all mainstream presenters directly interacting with the audience in digital spaces. Our *Sounds Of the 20th Century* became the BBC's 'most engaged' show on social media for eight consecutive weeks.

Enhance and extend specialist music genres. A new place was found in the schedule to showcase musical genre's that are not regularly covered by the network. Series featured expert DJs like David Rodigan on Reggae and Dave Pearce on Dance, while legendary performers Slash and Gloria Estefan showed their passion and knowledge of Rock and Latin music.

BBC Radio 2

	Commitment	Actual
% of music in daytime from UK acts	40%	46%
% of new music in daytime	20%	21%
Hours of live music	260	268
Hours of specialist music programmes	>1,100	1,113
Hours of arts programming	>100	107
% of eligible hours commissioned from independent producers	>10%	30%
Weekly hours of news and current affairs, including regular news bulletins	16	19
Hours of documentaries	130	174
Hours of religious output covering a broad range of faiths	170	186

BBC Radio 3

Notable Service Developments

Develop the station's accessibility. The station has continued to develop its accessibility, particularly through *Breakfast*, *In Tune* and *Saturday Classics*. BBC Radio 3 is introducing listeners to some of the most seminal pieces of 20th-century music in *Hear & Now*, and created download versions of these programme segments.

Enhance classical music offer at weekends. BBC Radio 3 introduced the *Sunday Concert* in May 2011 as a regular concert broadcast, as well as a new programme called *Saturday Classics*.

Develop a permanent archive online offering. BBC Radio 3 has substantially increased the amount of archival material available in the last year for the benefit of those wishing to pursue their interests in music and the arts.

BBC Radio 3

	Commitment	Actual
% of live or specially recorded music	50%	58%
Number of live or specially recorded performances	500	597
Number of new musical works commissioned (excluding repeats and acquisitions)	30	52
Number of new drama productions broadcast (excluding repeats and acquisitions)	35	39
% of eligible hours commissioned from independent producers	>10%	19%
Number of new documentaries on arts and cultural topics (excluding repeats and acquisitions)	30	51
% of relevant spend incurred outside the M25	40%	43%

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK RADIO CONTINUED

BBC Radio 4

Notable Service Developments

The most listened-to speech station in the UK. 2011 was a year of boldness and innovation on BBC Radio 4, rewarded with a record 10.85 million listeners.

More international scope. In the *Reith Lectures*, Aung San Suu Kyi's reflections on the universal hunger for liberty were complemented by former MI5 director-general Eliza Manningham-Buller, who explored the ethics of the war on terror.

Reactive news and current affairs. The extension of *The World at One* to 45 minutes enabled BBC Radio 4 to respond more nimbly to changes around the globe.

High impact science. BBC Radio 4 showed its commitment to making difficult ideas accessible in a new strand, *The Life Scientific* while *The Infinite Monkey Cage*, which marries serious science with comedy, has built a following among younger listeners.

Focus on contemporary Britain. *Domesday Reloaded* updated the 1980's BBC *Domesday Project*, to reveal the way we live now. We also launched *More Than Words*, a festival of the art of listening, in partnership with the City of Bristol.

Wide range of original drama. BBC Radio 4 used drama to examine the toughest realities of contemporary Britain in plays like *Black Roses: The Killing of Sophie Lancaster*. The adaptation of Vasily Grossman's WW2 epic *Life and Fate*, scheduled across a whole week, was among the most ambitious radio drama productions ever.

BBC Radio 4

	Commitment	Actual
Hours of news and current affairs programmes	2,500	3,409
Hours of original drama and readings (excluding repeats)	600	609
Hours of original comedy (excluding repeats)	180	271
% of eligible hours commissioned from independent producers	>10%	15%
Hours of original documentaries (excluding repeats)	200	371
Hours of original religious programming (excluding repeats)	200	227

BBC Radio 5 Live

Notable Service Developments

Successfully move to Salford. BBC Radio 5 Live moved smoothly from London to a new base in Salford as part of BBC North, whilst building on its reputation as the home of national debate. The Victoria Derbyshire programme delivered standout live shows in front of large audiences on topics such as unemployment, the Alternative Vote system and the Tottenham riots.

Presenter moves. Shelagh Fogarty moved from the *Breakfast* show to begin her own lunchtime programme, whilst Rachel Burden joined Nicky Campbell as a co-host for *Breakfast*.

Sunday morning schedule. The station successfully launched a new programme for Sundays, delivered by our news teams and presented by Anita Anand and Sam Walker.

Sport highlights. In the build up to the Olympics the station featured live commentary from major events, including the World Swimming Championships and World Athletics Championships.

BBC Radio 5 Live

	Commitment	Actual
% of output that is news and current affairs coverage	c.75%	75%
% of eligible hours commissioned from independent producers	>10%	22%*

* Combined total shared with BBC Radio 5 Live Sports Extra.

Programmes contributing to the commitment to 75% News output

Breakfast
Weekend Breakfast
Victoria Derbyshire
Shelagh Fogarty
Richard Bacon
Drive
Tony Livesey
Stephen Nolan
Up All Night
Morning Reports
Wake Up To Money
Saturday Edition
Double Take
5 Live Investigates
Plenaar's Politics
On The Money

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK RADIO CONTINUED

BBC Radio 5 Live Sports Extra

Notable Service Developments

Successfully moved to Salford. BBC Radio 5 Live Sports Extra moved smoothly from London to a new base in Salford as part of BBC North.

BBC Radio 5 Live Sports Extra

	Commitment	Actual
% of eligible hours commissioned from independent producers	>10%	22%*

* Combined total shared with BBC Radio 5 Live.

BBC iXtra

Notable Service Developments

Live music and events. iXtra Live, our flagship event, evolved into a four-night tour for 2011, visiting Manchester, Birmingham, Bristol and London, with performances streamed live online each night. Other highlights included a live *Soundclash*; an under-18s club night; and a unique *Dubstep Symphony* featuring Nero and the BBC Philharmonic, broadcast live from Salford.

iXtra's Stories. Our documentary strand included *Gone Too Soon*, focusing on a series of musical legends during Black History Month; *Bored, Broke and Bedless*, an insight into being homeless, made by young people with first-hand experience of the subject; and *No Homo*, a challenging look at hip-hop's 'last taboo'. We also broadcast our first fully visualised documentary – *It's Grime Up North* offering audiences an online video stream to accompany the radio programme.

BBC iXtra

	Commitment	Actual
% of new music in daytime	60%	63%
% of music in daytime from UK acts	35%	48%
Number of live music events	50	58
% of eligible hours commissioned from independent producers	>10%	11%
% of speech-based output each week	c.20%	28%
Hours of news in daytime each weekday, including two extended bulletins		
Regular weekday evening and weekend daytime news bulletins	✓	✓

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK RADIO CONTINUED

BBC 6Music

Notable Service Developments

Increase listener base whilst remaining distinctive. In 2011/12 the BBC 6Music proposition was refined to fit better within BBC Audio & Music's portfolio of radio brands. Audience figures increased significantly last year with BBC 6Music achieving 1.44 million reach, and 8.6 hours per week per listener by Q4 2011.

BBC Radio 6Music collaborated with BBC Radio 5 Live in creating a *Fighting Talk: 5 Live V 6Music* special which took the BBC 6Music brand into the heart of the speech Network. BBC 6Music partnered with external organisations to deliver the inaugural *John Peel Lecture*, an event which again increased awareness and definition of the station. BBC 6Music's Maida Vale and Southbank celebrations in March created stand out sessions which were visualised and carefully targeted to audiences using social media.

BBC 6Music

	Commitment	Actual
% of new music	≤30%	30%
Hours of archive concert performances	400	416
% of music that is concert tracks and sessions from the BBC's archive	15%	15%
Number of new sessions (excluding repeats and acquisitions)	300	324
% of eligible hours commissioned from independent producers	>10%	25
Weekly hours of speech-based features, documentaries and essays	10	10
Weekly hours of news	6	6

BBC Radio 4 Extra

Notable Service Developments

Closer editorial ties with BBC Radio 4. As part of the relaunch as BBC Radio 4 Extra the level of cross promotion on BBC Radio 4 was doubled and closer editorial ties established, including versions and extensions of well-known BBC Radio 4 programmes such as *The News Quiz Extra*, *Ambridge Extra* and *Desert Island Discs Revisited*. Three months after the relaunch weekly reach increased by c50% to 1.5 million. The station sound was also refreshed, to include new musical idents, featuring BBC Radio 4 'pips' (with a twist!) and introduce selected BBC Radio 4 announcers to the network. *Adrian Mole, aged 13 ¾* was the winner of BBC Radio 4's Open Book's Funny Book Special and to mark this BBC Radio 4 Extra scheduled a two hour *Adrian Mole Special* presented by Sue Townsend.

Children's programmes with a family appeal. The relaunch opened up the opportunity to commission programming with a family appeal. *The 4 O'Clock Show*, for example, is a daily magazine show combining stories, comedy, interviews, facts and quizzes, mostly sourced from the BBC's radio archive, varying from *Loose Ends* and *Front Row* to David Attenborough's nature programmes. There are regular fun features such as the *Daily Dalek*, plus a preview segment called *Sneaky Peeks*, featuring upcoming BBC Radio 4 Extra comedy programmes suitable for family listening.

Several dramatisations of classic children's novels were also commissioned for the Family Classic slot, including: *Chitty Chitty Bang Bang*; *The Call of the Wild*; and *The Queen's Nose*, supplemented by suitable titles from the archive: *The Eagle of the Ninth*; *The Wizard of Oz*; and *The Jungle Book*.

BBC Radio 4 Extra

	Commitment	Actual
Weekly hours of comedy	>55	69
Weekly hours of drama	>55	80
Hours of children's programming per year	>350	379
% Radio 4 catch-up programming		6%
% of eligible hours commissioned from independent producers	>10%	22%

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NETWORK RADIO CONTINUED

BBC Asian Network

Notable Service Developments

Continue to grow. The *'Friend of the Family'* strategy, underpinned by outreach events such as *Melas* and a number of strong BBC Red Button offerings, helped weekly reach attain a record high of 540,000 by the last quarter. Total listening hours were up by 4% across the year.

Expand the range of programming coming directly from Asian communities. Close involvement with Asian communities through public events, audience invitation sessions and regional reporters enabled the network to connect positively with its audience and build the reputation of the wider BBC. The *'Get Healthy'* month covered a wide range of issues directly affecting the Asian communities – and helped listeners find ways of improving their own and their family's health. The documentary strand covered Muslim soldiers with the British Army in Afghanistan, sharia law in the UK, and polygamy among UK Asians.

BBC Asian Network

	Commitment	Actual
Proportion of speech to music	50:50	44:56
% of music in daytime from UK artists	40%	40%
% of eligible hours commissioned from independent producers	>10%	14%
Average hours of language programming each day	3–5	5

BBC NEWS

BBC News Channel and BBC Parliament each has a statutory obligation for at least 90% of broadcast hours to be originations. Last year, BBC News Channel achieved 97% and BBC Parliament achieved 98%.

BBC News Channel

Notable Service Developments

In-depth coverage of major events. The BBC News Channel carried the BBC's special coverage of the Royal Wedding of Prince William and Kate Middleton, anchored by Huw Edwards and Sophie Raworth, produced by BBC Events with support from BBC News. The BBC News Channel also had extensive coverage in the build-up to the event with channel presenters on location as Prince William and Harry held an impromptu walkabout the evening before the wedding and then coverage of street parties around the UK. On the 10th anniversary of 9/11, Jon Sopel anchored a special programme from New York (also simulcast on BBC World News) with coverage of the ceremony enhanced by guests who had lost family members or taken part in the rescue. There was also a series of interviews with senior politicians who had been in office on the day, including Tony Blair and Colin Powell.

Develop the Live Page and the opportunities offered by new technology. The BBC News website and the BBC News Channel have continued to work on the *Live Page* on an increased range of major stories, including the August Riots and the Arab Spring which attracted record traffic. The Channel's coverage sits at the centre of the page and the text contains correspondent dispatches and tweets which are used to drive stories across both the Channel and the website. The Channel continues to work increasingly closely with the BBC's social media team and the website on the BBC's Twitter feeds, including the highly successful @BBCBreaking feed which now has more than three million followers.

BBC News Channel

	Commitment	Actual
More international news than other main continuous news channel(s) in the UK	✓	✓
More local/regional news and perspectives than other main continuous news channel(s) in the UK	✓	✓
Sports news throughout the day, including evening round-up	✓	✓
Hours of sports news	100	117*

* There were 117 hours of the sports news programme *Sportsday* – but the new overnight joint service with BBC World News meant that additionally the channel showed 147 hours of the sports news programme *Sport Today*, and the two programmes combined into a total of 264 hours of sports news programmes in 2011/12.

BBC Parliament

Notable Service Developments

Understand the complex legislative programme. The legislative workload has been immense this year, in one of the longest parliamentary sessions of modern times. It has been reported with explanatory captions in daily coverage of the Commons and Lords and extensively analysed in the weekly programme *The Record Review*.

The Speaker's lecture series. Eleven lectures were broadcast by eminent parliamentarians on key figures of 20th century parliamentary life. It now lives on in a permanent online archive at www.bbc.co.uk/democracylive.

70th anniversary of the bombing of the House of Commons. *Bombed but not Broken* used archive footage and interviews to examine the events of 12 May 1941 and the destruction of the House of Commons.

BBC Parliament

	Commitment	Actual
Hours of coverage of the Westminster Parliament during a normal sitting week including...	70	81
...hours from committees	10	13
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Assembly	260	303
Hours of programming (including repeats) from Brussels and Strasbourg	100	150

BBC NATIONS AND REGIONS

Services from BBC Nations and English Regions have no statutory commitments but work with BBC television and radio networks and interactive services to provide content for audiences throughout the UK.

BBC Local Radio in England

Notable Service Developments

Strengthen mid-morning. Our reach has been bolstered by a strong focus on and investment in breakfast and mid-morning output, where local journalism is central to the output.

Serving local audiences. As commercial radio becomes less local, BBC Local Radio's role as the home for essential information when there are big local stories, crises or bad weather has become even more important, for example acting as a vital source of breaking news and information during the M5 Somerset crash in November. Work has already begun on reflecting the wealth of cultural and sporting material building towards the Olympics. Our *Olympic Dreams* series continues to follow local Olympic hopefuls on the road to 2012.

Active citizenship. We have developed opportunities which ensure those in positions of authority are held openly accountable for their decisions. Specific programming (*The Hot Seat*) on each station each week is delivering this at a consistent time-slot across all stations and producing a strong editorial performance in the process.

Working with network. We have worked well this year with network radio to deliver added value. Examples include *Your Desert Island Discs* and *The Listening Project*, both with BBC Radio 4.

BBC Local Radio in England

	Commitment	Actual
% speech content in core hours (6am–6pm)	60%	73%
% speech content at breakfast peaktime	100%	100%
Average minimum weekly hours per station of original, locally made programming ^{1,2}	85	118

BBC Radio Scotland

Notable Service Developments

Extensive coverage of the Scottish Parliamentary Elections. Coverage of the 2011 campaign and its political consequences included special hustings programmes that were produced by our regional newsrooms, and we gave listeners phone-in opportunities to put their questions to the party leaders. The schedule was adapted to allow for a special results service and our analysis of the results continued across the weeks that followed.

Landmark Factual and Drama. The 600 year history of Scotland's universities was celebrated in the seven part factual series, *The Scottish Intellect*. Our in-house and independent drama producers tackled contemporary themes such as prostitution (*Secrets*) and redundancy (*The Short Straw*). For Christmas, we had a high profile production of *The Quest of Donal Q* starring Billy Connolly and Brian Cox.

New comedy. The station consolidated its position on new comedy, with returning series of *Piano Lessons* and *Hardeep at the Stand*. Meanwhile our hit comedy *The Bob Servant Emails* was commissioned as a TV series for BBC Four. New formats were trialled at the Edinburgh Festival in front of a live audience at the Potterrow BBC village. This included *Can You Hear Me at the Back?* and Christopher Brookmyre's *Comedy Bookcase*.

BBC Radio Scotland

	Commitment	Actual
Weekly hours of radio news and current affairs	43	68
Hours of arts coverage (including narrative repeats of daily arts show)	200	281
% of eligible hours commissioned from independent producers	c.10%	24%

¹ Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats. The use of the word 'new' means that the commitment includes originations only.

² All Local Radio stations exceed the average minimum weekly hours of original locally made programming, except Lincoln. Lincoln's originated hours appear lower because it shares origination of the mid-morning show with Humberside, but for service licence purposes these are all listed under Humberside. Combined, both services exceed 170 hours.

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NATIONS AND REGIONS CONTINUED

BBC Radio nan Gàidheal

Notable Service Developments

Enhanced election coverage for a Gaelic audience. BBC Radio nan Gàidheal contributed to BBC Scotland's coverage of the May 2011 Scottish Parliamentary Elections. There was daily news coverage of the campaign, bi-media debate exploring party manifestos and relevant issues to the Highlands and Islands and a live overnight results programme with regular updates the following day.

Building on Bliadhna nan Oran/Year of Island Culture.

Further material has been added to the Bliadhna nan Oran website and the Year of Island Culture has been marked across a range of programming. This included a feature series on smaller and less well-known Scottish islands and special editions of the topical show *Coinneach Maclomhair*.

Reintroduction of comedy. With MG ALBA, we produced a new entertaining and witty panel show, *De do Naidheachd*, based on news and current events. As well as introducing comedy and satire to the station schedule, it created a focus for developing new on-air and writing talent.

Develop partnerships. BBC Radio nan Gàidheal has continued to nurture partnerships, for example the *Dè do Naidheachd* show with MG ALBA. Projects developed in conjunction with BBC ALBA included a series of stories created and narrated by children from Western Isles Schools, delivered for radio and as animations for television by the independent company Moja TV (with support from MG ALBA and Comunn na Gàidhlig). A new working relationship was formed with the Gaelic Books Council.

Focal point for Gaelic music. BBC Radio nan Gàidheal continues to provide a focal point for listeners wishing to explore traditional Gaelic music as well as access the latest contemporary Celtic music, through shows such as the daily *Mire ri Moir* and *Caithream Cìùil*. The service also featured a broad range of live music from events such as Belladrum Tartan Heart Festival, The Royal National Mod and Celtic Connections.

BBC Radio nan Gàidheal

	Commitment	Actual
% of eligible hours commissioned from independent producers	c.10%	10%

BBC ALBA

Notable Service Developments

Extended availability of BBC ALBA on Freeview. BBC ALBA launched on Virgin Media and Freeview in 2011. Viewership has since more than doubled with the channel now attracting average weekly audiences of over 500,000 and a reach of over 75% into the Gaelic community.

Extended coverage and analysis of the Scottish Parliamentary Election.

Coverage of the campaign and results was co-ordinated across BBC Radio nan Gàidheal, BBC ALBA and bbc.co.uk/alba. A bi-media debate involving representatives of the political parties and an invited audience explored the party manifestos and issues of relevance to the Highlands and Islands. A live overnight results programme was transmitted on BBC Radio nan Gàidheal with updates throughout the following day culminating in a simulcast two hour radio and TV election special.

Providing a world perspective. BBC ALBA's news programme *An Lá* and the European current affairs series *Eorpa* included a range of stories that touched on key events in Scotland and beyond. These included planned changes to Scotland's police and fire services, the on-going debate in Strasbourg about the progress of the Greek bail-out plan, controversial conservation proposals in the Western Isles and disputes over the quality of water services to local communities.

BBC ALBA

	Commitment	Actual
Weekly hours of originated programming (excluding news), including current affairs and transfers from other BBC services...	c.5	9
...and hours per week aimed at Gaelic language learners	2	14
Live news programmes each weekday evening (including at peaktime) and news review at weekends	✓	✓
% of eligible hours commissioned from independent producers	>50%	68%

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NATIONS AND REGIONS CONTINUED

BBC Radio Wales

Notable Service Developments

Comprehensive Welsh Assembly election coverage. *Good Morning Wales*, the *BBC Radio Wales Phone-In* and *Good Evening Wales* went on tour across Wales to engage with and inform the Welsh electorate ahead of the Assembly Elections in May.

Education season. BBC Radio Wales explored trends of poor performance in the Welsh education system through its *Learning Lessons* season; part of which saw the station travel to Finland to understand how that country's education system is regarded as one of the best in the world.

Strengthened comedy. The station strengthened its comedy output further with two new successful formats – Elis James' *Pantheon of Heroes* and *Social Club FM* – joining our stable of Friday night comedy

BBC Radio Wales

	Commitment	Actual
Weekly hours of news and current affairs	24	43
% of eligible hours commissioned from independent producers	>10%	16%

BBC Radio Cymru

Notable Service Developments

Provide comprehensive coverage of the Welsh Assembly Election. BBC Radio Cymru provided comprehensive coverage including a tour around Wales. We explained the issues and themes to our audiences in a challenging and engaging way.

Deliver live events. These included the *Urdd Eisteddfod* and the *National Eisteddfod*, which celebrated its 150th birthday in Wrexham this year. We also covered other events which are of interest to our audiences including the *Cerdd Dant Festival*; *Royal Welsh Show*; and *Young Farmers Eisteddfod*.

Extensive coverage of the Rugby World Cup. The Rugby World Cup in New Zealand in the autumn formed an important part of our sports coverage during 2011 as we followed the success of the Welsh team. We got the reaction of fans both in New Zealand and back home in Wales as they progressed to the semi-final.

BBC Radio Cymru

	Commitment	Actual
Weekly hours of news and current affairs	16	26
% of eligible hours commissioned from independent producers	>10%	13%

3 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2011/12 CONTINUED BBC NATIONS AND REGIONS CONTINUED

BBC Radio Ulster/Foyle

Notable Service Developments

Extensive coverage of the Northern Ireland Assembly and refreshed news output. We provided extensive coverage of the Assembly and local government elections, exploring the issues involved and the impact of the results. We covered local party leadership changes and the Irish Presidential election; enhanced our reporting about business and economics; provided live and in-depth coverage of The Queen's first visit to the Republic of Ireland; and delivered investigative reports on health, security, politics and the economy. Regular sports bulletins were introduced and we brought a local perspective to our region-wide programming through the work of BBCNI's area-based reporters and BBC Radio Foyle.

High impact audience events and ambitious programmes. We provided a week of themed programming as part of the *Wild Week* initiative; involved listeners in compiling *The Great Northern Songbook*; showcased local festivals, talent and events through a year-round programme of outside broadcasts; facilitated community outreach with *Libraries NI and Volunteer Now*; explored astronomy with a special live broadcast, *Starry, Starry Night*; commissioned a special concert to mark the BBC's 30 year partnership with the Ulster Orchestra; and extended listener participation in our output through the effective use of social media.

Showcasing new and established talent and reflecting contemporary life. We broadcast documentaries and programme strands about science, local history, coastal communities and the achievements of some remarkable individuals in dealing with personal adversity. *Your Place and Mine* celebrated its 20th birthday; and we commissioned new drama aimed at a local audience. We showcased comedy talent through a range of series and documentary tributes to Frank Carson and Sean Crummey.

BBC Radio Ulster/Foyle

	Commitment	Actual
Weekly hours of news and current affairs on Radio Ulster	27	38
Weekly hours of news and current affairs on Radio Foyle	8	15
Hours of new comedy	20	22
% of eligible hours commissioned from independent producers	>10%	11%
Hours of indigenous minority language programming, including Ulster Scots and Irish	220	254

BBC FUTURE MEDIA

The Future Media division was restructured in early 2011, but this has had no impact on the SoPPs challenges and commitments for this year, and the division will continue to focus on developing and delivering digital products and services for our audiences.

BBC Online

FY 2011/12 has seen us make significant progress on the ambitions set out this time last year as part of our Putting Quality First strategy.

Notable Service Developments

Consolidating the service around fewer products.

BBC Online has been consolidated around ten audience facing 'products', providing greater clarity and coherence to the audience experience. Editorial and technical leaders work in partnership to produce outstanding audience experiences. Nowhere is this better illustrated than the refresh of Homepage, Sport and Weather products, as well many smaller improvements across our portfolio. The Homepage relaunch included the ability to customise where you come from in the UK.

Building a robust technical platform in preparation for London 2012. Underpinning all of our ambitions is our technical platform. We have spent 2011/12 fundamentally reengineering the BBC's connection to the internet to make it fit for purpose for our current product set and the much higher demands from our audiences – for on-demand programmes, live audio-visual and interactive content. This entailed replacing a set of infrastructure first switched on eight years ago with modern equipment configured to a modern design – all without any interruptions to audience facing services.

Applications and multiplatform versions of products. This year has also been one where syndication came to the fore, including deals with Virgin, Sky, Xbox and numerous platform and handset manufactures. BBC services are now available on over 400 devices – making our products accessible to Licence Fee payers in more ways than ever before.

BBC Online

	Commitment	Actual
Weekly % of eligible content and services commissioned from external suppliers (by value)	25%	29%
Increase the volume of click-throughs to external sites	–	(Monthly average for year 16.7 million, up 28%)

BBC Red Button

Notable Service Developments

Offer range, depth and quality content supporting our editorial priorities. BBC Red Button maintained its far-reaching summer event coverage with Wimbledon and Glastonbury. We also showcased a number of Olympics sports in preparation for London 2012, including the World Swimming Championships and various athletics events. Our Children's content, *Horrible Histories*, and factual, *Stargazing Live* also continue to perform well.

Preparation for Connected Red Button. Connected Red Button will enable provision of online and on demand content alongside traditional linear broadcasting. It is a great opportunity for the BBC to combine its linear, online and on demand offerings to make the viewing experience even better for audiences. Over the year, we have developed a Connected Red Button bridge which will activate a layer of content, information and functionality that makes the linear television experience even better and actively encourages IPTV viewers to stay with the BBC.

BBC Red Button

	Commitment	Actual
No specific commitments apply	–	–

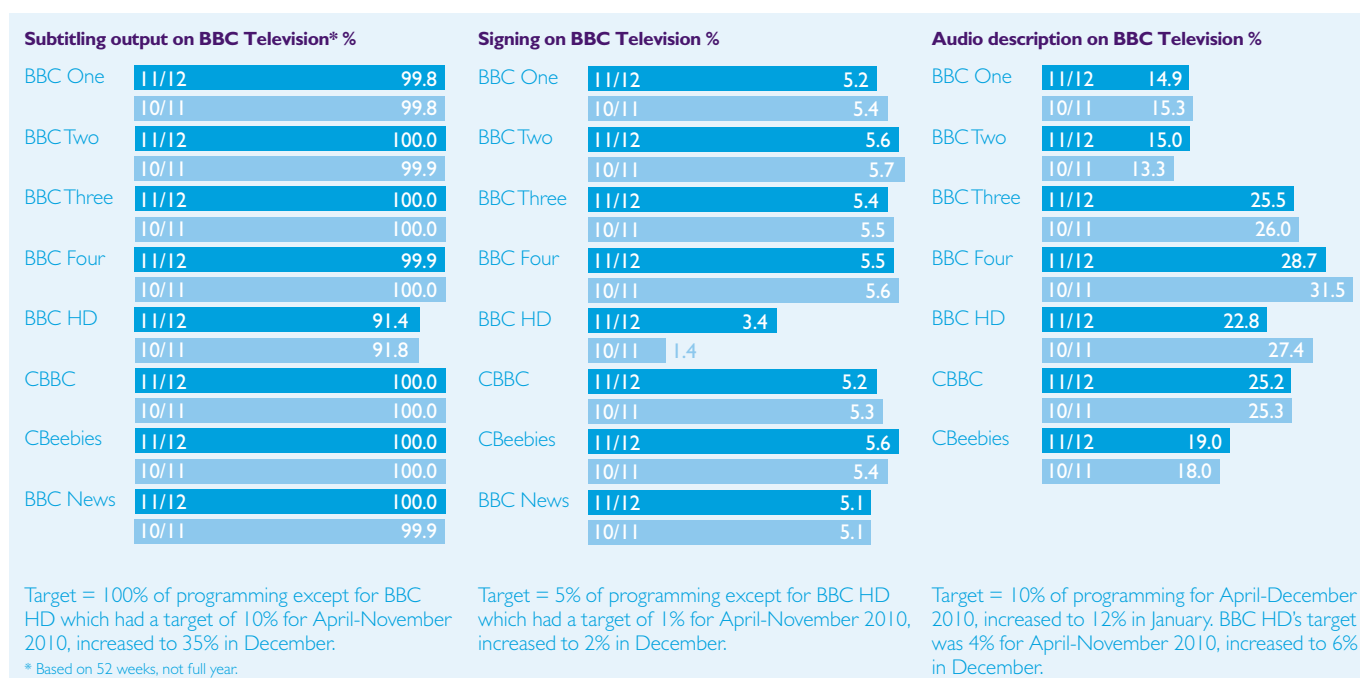
¹ 2010/11 data excludes May-June 2011 due to data unavailability.

4 – ACCESS SERVICES

The BBC is committed to ensuring that its programmes and services are as accessible as is reasonably possible to all people, whatever their impairments or disabilities. Under Part Three of the Disability Discrimination Act we have a legal obligation to make reasonable adjustments to ensure that this is the case, although what is 'reasonable' will evolve as technology develops.

The BBC Editorial Guidelines (www.bbc.co.uk/guidelines/editorialguidelines) advises our programme makers and suppliers how we can improve access to our television programmes and services for people with hearing loss and people with visual impairment.

We are committed to providing subtitling services for all programmes. In addition, we are actively involved in developing audio description services and online support which will enhance further the access by visually impaired viewers to our programmes. We consult with a range of disability organisations regularly, and update our Guidance as required.



BBC ALBA and BBC Parliament are not subject to Ofcom subtitling, signing and audio description targets on the basis of audience size. The BBC News channel is not subject to the audio description target due to the narrative nature of the output.

5 – WINDOW OF CREATIVE COMPETITION (WOCC)

The WoCC is that part of BBC network television commissioning that falls outside the 25% statutory independent quota and the 50% in-house guarantee. It was introduced five years ago to drive creative competition between external producers and the BBC's own in-house production departments. Commissioners are free to commission the best programme ideas from any supplier, delivering benefits for licence fee payers in terms of quality and value for money. This year external producers produced 83% of the 25% WoCC available, up 11% from last year. At a genre level there are year-on-year variances with external producers winning more business in all genres except Comedy where in-house have won more.

Proportion of 'WoCC' hours produced by independent producers for BBC television

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WoCC
2011/12	2011/12	2011/12	2011/12	2011/12	2011/12
90%	49%	81%	99%	71%	83%
2010/11	2010/11	2010/11	2010/11	2010/11	2010/11
80%	79%	57%	86%	66%	72%
% Change	% Change	% Change	% Change	% Change	% Change
+10%	-30%	+23%	+13%	+5%	+11%

Proportion of 'WoCC' hours produced in-house for BBC television

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WoCC
2011/12	2011/12	2011/12	2011/12	2011/12	2011/12
10%	51%	19%	1%	29%	17%
2010/11	2010/11	2010/11	2010/11	2010/11	2010/11
20%	21%	43%	14%	34%	28%
% Change	% Change	% Change	% Change	% Change	% Change
-10%	+30%	-23%	-13%	-5%	-11%