



BBC ANNUAL PLAN 2023/24

March 2023

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Key facts about the BBC

#1

...the UK's number 1 brand for media

9 in 10

...UK adults use the BBC on average per week

6 hours, 15 minutes

...is spent watching BBC TV/iPlayer on average per week per person – more than Netflix, Disney+ and Amazon Prime Video combined

80%

...of UK adults use BBC News on average per week

1. Foreword

This year's BBC Annual Plan is published at a time of continuing international and domestic strain. The war in Ukraine continues; political upheaval and industrial action continues across the world; and the cost of living crisis – at home and abroad – is putting households and communities under pressure.

Over the last twelve months, audiences in the UK and across the world have continued to rely on the BBC to be informed, educated and entertained. Despite intense competition, the BBC remains the UK's number 1 brand for media, used by around 9 in 10 adults. UK audiences continue to spend more time watching BBC TV and iPlayer than Netflix, Disney+ and Amazon Prime Video combined. 8 in 10 adults consume news from the BBC on average per week, making us by far the UK's most popular news service.

Support for the BBC's mission and public purposes remains high, with 8 in 10 adults in the UK believing that the BBC provides a valuable public service for people in the UK. The BBC is named most often when the public is asked to select the one provider that sets the standard for media in the UK – well ahead of the next nearest. Outside the UK, the BBC continues to punch above its weight despite tough competition from other global and local players. In 2022, we reached almost 500m people every week across the world.

In 23/24 we will continue to deliver our unique mission: to be a universal public service in the UK that informs, educates and entertains all audiences, and that sustains the UK's creative economy, culture and democracy. Our *Value For All* strategy is central to this. Its four strategic priorities of impartiality, high-impact content, extracting more from online, and building the BBC's commercial income is our response to the changing behaviours of audiences and a highly competitive landscape. It reflects the increased use of online services among all audience groups and the need for stand-out premium output amidst an abundance of choice. It ensures the BBC remains distinctive and focused on reaching all audiences across the country with trusted British content that reflect their lives and interests.

Impartiality will remain our first strategic priority. It is at the heart of our mission to serve all our audiences, operating without fear of or favour to political or commercial interests. It is vital that everyone can trust what they watch, hear and read from the BBC and can see their views fairly represented in our output. A key step this year will be to open up more of our workings to make the BBC the most transparent newsroom in the world. We will also launch an independent review of our social media guidance.

The BBC has another extraordinary year of **high-impact content** to come, including three 60th anniversary specials of *Doctor Who*, the Coronation of King Charles III, and the *Eurovision Song Contest*, being held in Liverpool on behalf of Ukraine. We will be shifting more creative activity as part of our Across the UK initiative. New programmes will portray life across the country and reflect its different communities, experiences and stories, including police drama *Blue Lights* in Northern Ireland, *This Town* in the Midlands, and the third series of *Guilt* in Scotland.

During the year ahead we will continue to invest in and develop our **digital services**, including improvements in personalisation and user experience, and building critical capabilities such as data science and machine learning.

BBC Studios – our main commercial subsidiary – saw strong **commercial growth** last year and 23/24 will be the first year of its five-year growth strategy. Our long-range plan reflects a step-change in global commercial ambition and, alongside new commercial governance and an increased borrowing limit to enable growth investment, aims to achieve a doubling of the business by the end of the financial year 2027/28.

We will continue to **transform the BBC**, ensuring we are a modern, effective and lean organisation. We will deliver against our sustainability strategy and goal of Net Zero by 2030, including a c17% reduction in Scope 1 and 2 emissions by the end of next year. We will continue to transform how the BBC works, ensuring we are effective and efficient, by bringing together professional services across the BBC and increasing senior leader accountability. We will continue to deliver on our commitments to improve diversity on and off air towards our 50:20:12:25 targets by 27/28 (in which we aim for our UK workforce and leadership to be made up of 50% women; at least 20% people from Black, Asian or Minority Ethnic groups; at least 12% disabled employees and at least 25% from low socio-economic backgrounds).

This Annual Plan is published going into the second year of the licence fee settlement announced by the Government in January 2022. The licence fee will be frozen at its current price in 2023/24, and then rise in line with inflation from next year for the following four years. While we recognise the licence fee is a privilege, this settlement continues to place significant financial challenges on the BBC at a time of high inflation and media super-inflation.

As a result of the settlement and the economic environment, our original projected need to find £285m in annual savings by the end of the Charter in 27/28 has now increased to over £400m. This challenge, combined with the c£300m reinvestment plan announced last May to better position the BBC for an on-demand world, has led to an acceleration of plans to deliver the BBC's public mission in new ways while delivering savings. These plans include:

- An annual reduction of 1,000 hours in content commissions across our portfolio.
- Shifting a number of World Service TV and Radio broadcast services to digital in response to audience behaviour changes.
- Creating a single, integrated BBC News channel operation with two feeds for UK and global audiences, supported by a live and breaking news team.
- Increasing funding for digital news, investigative journalism and high-impact content across the UK, whilst changing the way we broadcast some of our output in the Nations and regions.
- Increasing the efficiency and effectiveness of our operations by changing the way we work across the BBC.

There will be more of these difficult choices to come this year, but we will make them with audience value at the forefront of our thinking, balancing the needs of those increasingly consuming content online with those who continue to consume primarily through broadcast services. However, we go into the year in a strong financial position and with savings and inflation mitigations in place to help us manage through this second year of the settlement.

Beyond next year we expect the pace and scale of change to increase as audiences around the world turn to online-only services and platforms for an ever-greater share of their media time. This will bring great challenges and opportunities for the UK media sector and society. We believe the UK must have control over its destiny in an online-only world. Our world-leading creative culture and digital economy, and the health of our democracy, depend on it.

The risk if we do not is severe: the erosion of a common British culture with its roots in shared experiences; the dilution of UK-owned innovation and intellectual property; a reduction in economic impact; and a weakening of this country's global soft power. It is for that reason that next year we want to work with partners across the industry and Government to develop a long-term plan to keep the UK a global leader in digital media and creativity.

2. The BBC in 22/23

The last 12 months have been marked by significant global and national events with profound consequences. While not of a comparable scale or impact, the media sector has also been marked by significant change and uncertainty over the last year. There has been the debate over the future of Channel 4; Netflix has introduced adverts and Disney are rolling out the same globally. We saw the \$43bn mega-merger of AT&T's WarnerMedia division and Discovery to create WarnerBrothersDiscovery, and Elon Musk's takeover of Twitter. There have been waves of job losses in the technology sector in the wake of sobering financial results and market uncertainty.

Against this backdrop, the BBC focused on what it does best – providing the information and insight that helps us understand the issues that are daily shaping our world and lives.

We **informed** the nation:

- We provided impartial coverage of another unparalleled news year that saw inflation surge around the world; strikes and political change at home and the ongoing war in Ukraine. Landmark programming like *Ukraine: The People's Fight* and *UkraineCast* brought audiences the stories behind the headlines.
- We brought the UK together for moments of the highest national importance including the death and funeral of Her Majesty Queen Elizabeth II. Between the announcement on the 8th September and the funeral on the 19th September, more than 95% of the UK came to the BBC. Our funeral coverage reached over 30m people across BBC TV, with more than 9 in 10 BBC consumers feeling the BBC's tone was appropriate to the occasion.
- *Newsround* reached record audiences through daily news bulletins and specials celebrating Her Majesty the Queen and reporting on the plight of children in Ukraine.

We **educated** the nation:

- *Frozen Planet II* with Sir David Attenborough explored a planet on the brink of major change and was watched by an average of well over 7m across the series. Building on its popularity with schoolchildren, we broadcast a special *Frozen Planet II* themed *Live Lesson* from the deck of RRS Discovery in Dundee.
- We helped the UK public navigate the cost of living crisis through content on TV, Radio and Online, including a number of podcasts such as *Understand: The Economy* and *The Martin Lewis Podcast* which offered audiences valuable money-saving tips.
- BBC Bitesize partnered with CBeebies megastars *Numberblocks* for a new collection of maths content for Reception-aged learners.

We **entertained** the nation:

- We had one of the biggest years in live sport events in our history. When the Lionesses won at the Euros, audiences peaked at over 17m on TV with almost 6m online viewing requests on iPlayer. Our TV coverage of the first ever winter World Cup reached 38.8m people across the tournament, and over 100m online viewing requests.
- The highly anticipated third series of *Happy Valley* returned, which had an average audience of over 11m in the first 28 days, and had the BBC's highest appreciation score

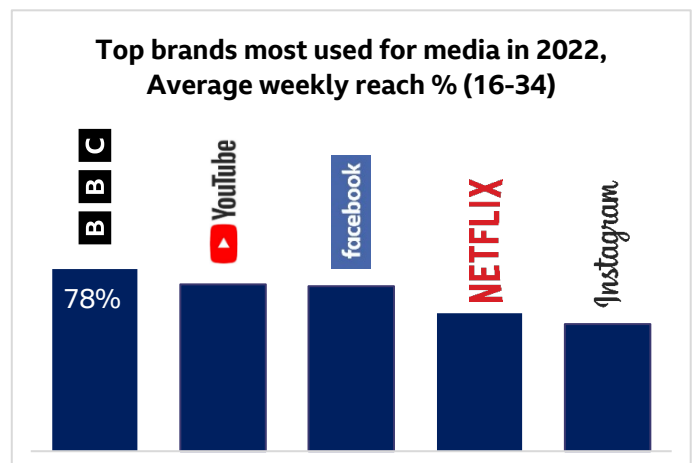
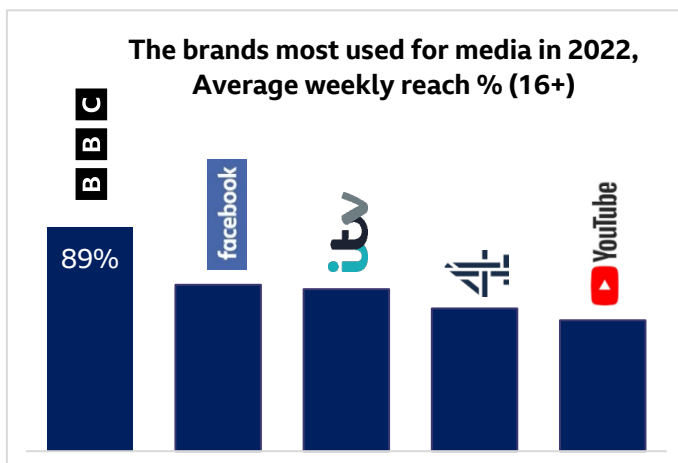
for BBC Drama since current measurement began (93) for the final episode. The *Obsessed with Happy Valley* podcast also captured the nation’s mood around the title.

- We also premiered the new reality hit and ultimate game of trust and treachery *The Traitors*, which has continued to perform for iPlayer with more than 34m requests so far.

Last, but not least, we celebrated the BBC’s centenary and the BBC’s role in informing, educating and entertaining the UK and the world over the last 100 years. Our Centenary year featured a range of exceptional content including a week of Centenary specials from *Strictly Come Dancing*, the *Antiques Roadshow*, *Doctor Who* and *The One Show*. We also launched *Share Your Story* – a unique schools outreach programme that provided 433,274 students with the creative tools and confidence to tell their story. We had the biggest release of digital archive in the BBC’s history, made up of over 33,000 pieces of social history from across the UK.

2.1 The BBC remains the UK’s number 1 brand for media

The BBC is used on average by around 9 in 10 adults every week. This reach is an extraordinary testament to the BBC’s creative and operational teams and the continued appeal and value of our content and services. In a world of unprecedented competition and choice, we continue to have something for everyone. Even amongst 16-34 year olds – a particular challenge for traditional broadcasters – we reach nearly 8 in 10 of 16-34s per week on average across all BBC output.



Source: Average weekly reach % (15min accumulated), Compass by Ipsos MORI (on-platform) Jan-Dec 2022

Last year, UK audiences spent more time watching BBC TV/iPlayer than Netflix, Disney+, and Amazon Prime Video combined. BBC iPlayer had a record number of accounts signing in on average per week, and was up 10% year on year. Most recently, 15m accounts have been signing in to iPlayer on average per week.

Our big hits are the UK’s favourites. In 2022, the BBC has the most entries in the list of the top 10 most viewed titles in the UK. Across the series, *Happy Valley* has had an average audience of over 11m in the first 28 days – more than 50% higher than Netflix’s biggest hit series of 2022, *Wednesday*, which had an average of 7m across the series in its first 28 days of release.

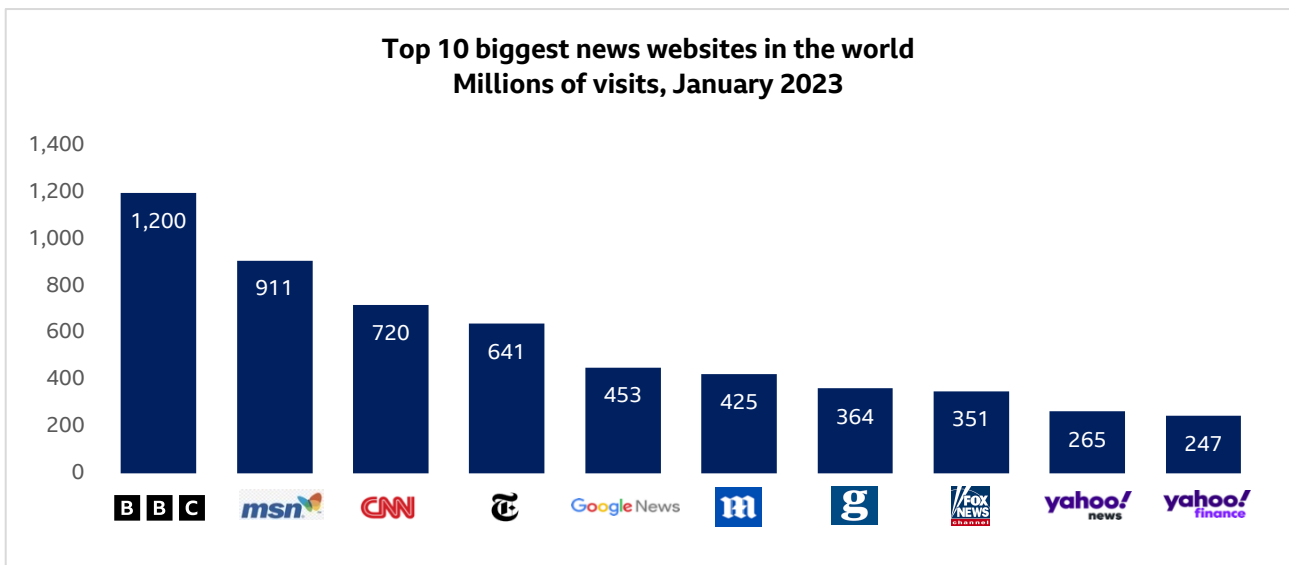
Top 10 most viewed titles in 2022 (highest occurring episode/event shown)

Rank	Provider	Programme Title	Audience (m)
1	Various	The State Funeral Service of HM Queen Elizabeth II	26.5
2	ITV	World Cup - England v France Match	19.5
3	BBC	Women's Euro 2022 Final - England v Germany Match	13.5
4	BBC	The Queen's Platinum Jubilee	13.3
5	ITV	I'm a Celebrity... Get Me Out of Here!	12.4
6	BBC	FILM: The Boy, the Mole, the Fox and the Horse	11.4
7	BBC	The Tourist	11.2
8	BBC	Happy New Year Live!	11.0
9 =	ITV	Trigger Point	10.9
	Netflix	FILM: Glass Onion: A Knives Out Mystery	10.9

Source: BARB 2022, 4+ TV Sets Only 0-28 days (sum 000s) highest occurring episode/event. NB: Run on TV set devices only for comparability between Broadcast and SVOD.

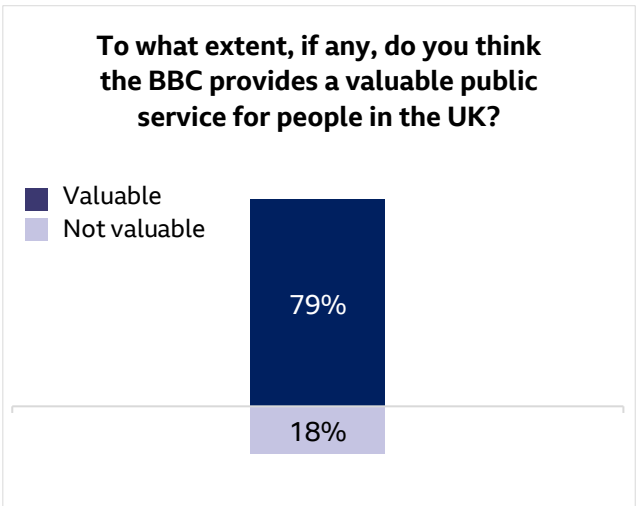
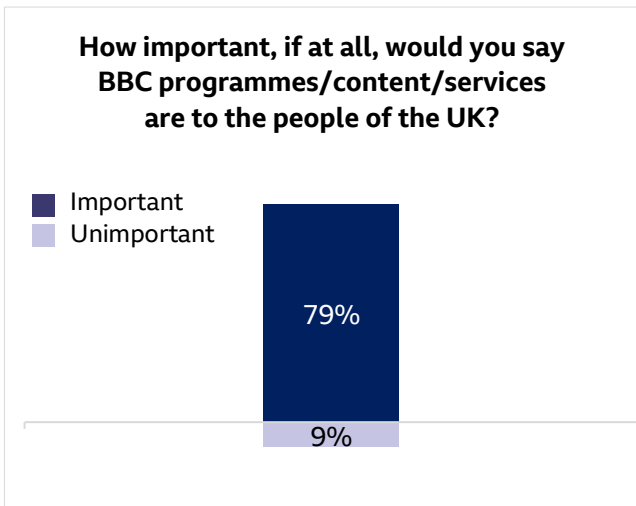
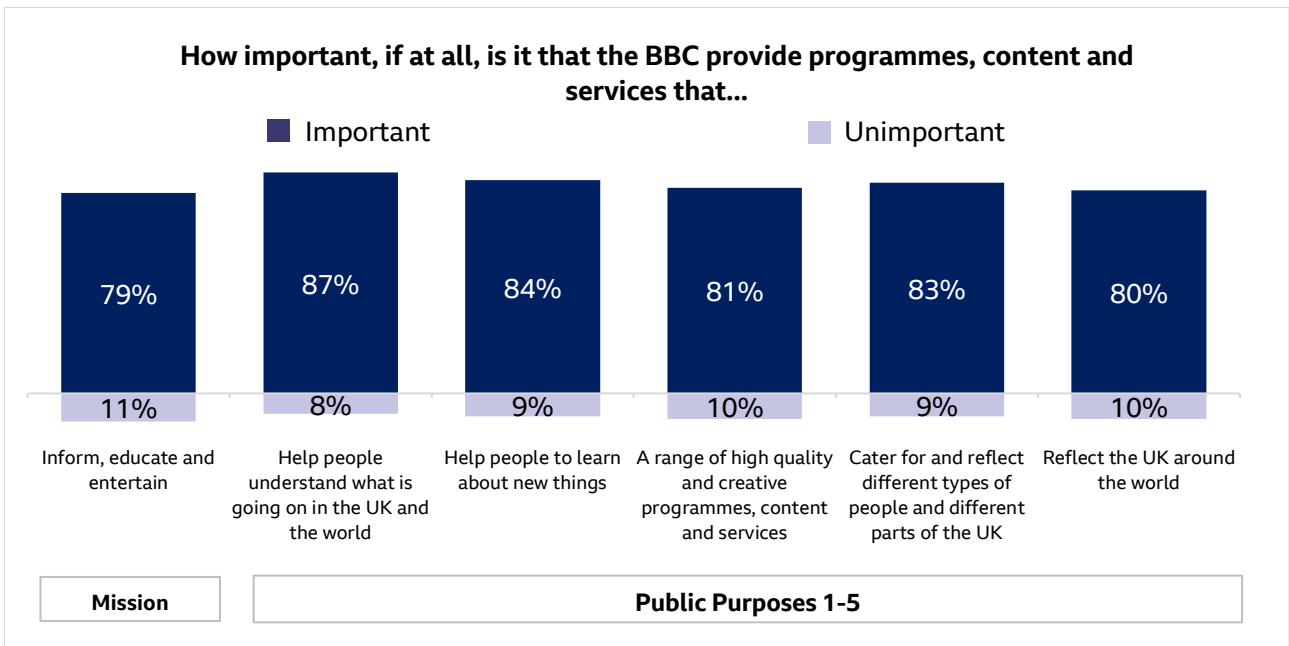
In **audio**, 59% of UK adults listen to BBC Radio on average per week – ahead of other broadcast radio companies and on-demand players. Four of the UK's top five radio stations are from the BBC. We are well positioned in the rapidly growing online audio market: BBC podcasts and catch-up speech radio account for 31% of total on-demand speech hours on average per week. Among UK adults, BBC Sounds is the second biggest audio product for weekly reach, and the BBC as a podcast producer routinely has the most podcasts in the top 100 charts in the UK.

In **news**, 8 in 10 of UK news consumers use news from the BBC nowadays, almost double the next nearest news provider, and making us the UK's most popular news service. Globally, the BBC is the biggest news website in the world.



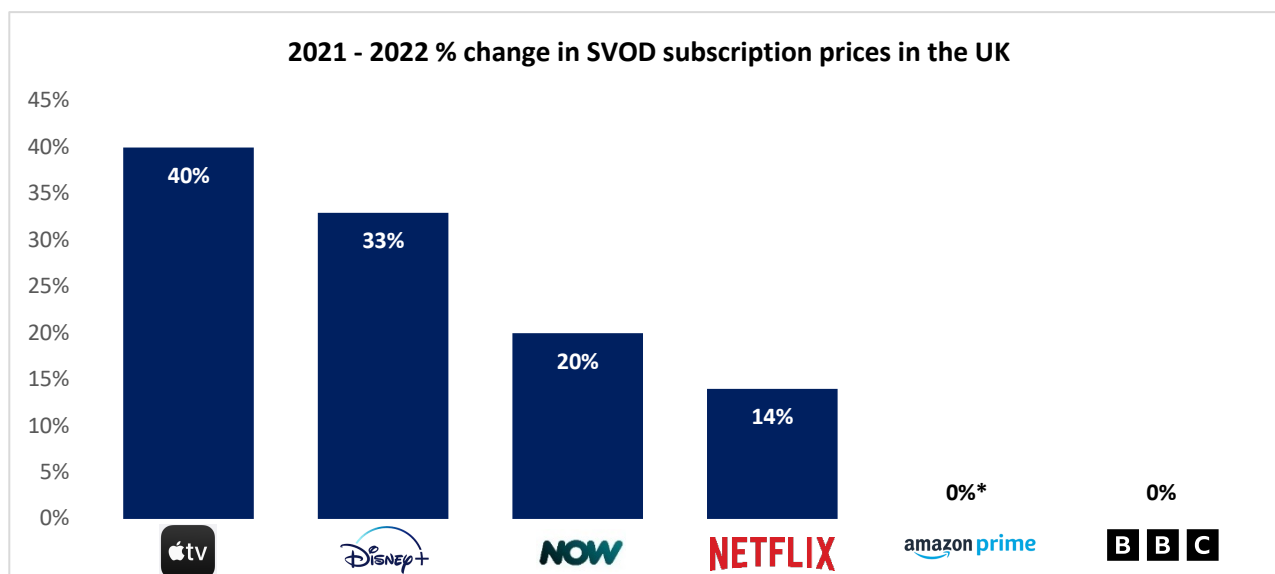
Source: Press Gazette, Jan 2023

More broadly, support for the BBC's mission and public purposes remains high, with around 8 in 10 adults in the UK believing that the BBC provides a valuable public service in the UK.



Source: Ipsos MORI, 2,078 UK adults 16+, October/November 2022

This continued strong performance has been delivered in a challenging financial context over the last twelve months. The BBC, like other media organisations, had to manage 40-year-high inflation, particularly felt in energy and staff costs; as well as continued rises in the cost of content. These cost pressures were amplified by the first year of the licence fee freeze, which held the monthly cost of a licence fee at £13.25 per month. At the same time many competitors raised their subscription fees – for example Apple by 40% and Disney by 33%.



Source: BBC analysis (based on publicly available data). *An Amazon Prime subscription includes access to a broad range of services, including free delivery and music as well as video-on-demand.

2.2 Delivering Value for All in 22/23

We launched our *Value for All* strategy in 2020. It is our response to the changing behaviours of audiences and an increasingly competitive landscape. It reflects the increased use of online services amongst all audience groups as well as the need for stand-out content amidst an abundance of choice. But this strategy will also ensure the BBC remains distinctive and focused on delivering our mission: aiming to reach all audiences across the whole UK with trusted British content, not just to appeal to a commercially attractive subset.

The strategy focuses on four key priorities:

1. Renewing the BBC’s commitment to impartiality;
2. Focusing on more unique high-impact content;
3. Extracting more from online; and
4. Building the BBC’s commercial income.

Underpinning these four priorities is our programme to transform the BBC – ensuring the BBC is digital-first; local and global; and a great place to work. We made great progress in delivering our strategy in 22/23 and will build on it in the coming year.

Renewing our commitment to impartiality

In 22/23 we delivered the 10-point Impartiality and Editorial Standards Action Plan established following the Serota Review in October 2021. As part of that plan, in January we published the BBC Board's first thematic review on taxation, public spending, government borrowing and debt output. The report, by Andrew Dilnot and Michael Blastland, was well received across the industry.

We provided impartial coverage of another extraordinary global news agenda including the Russian invasion of Ukraine and the situation in Iran, which has been relied upon by audiences in their millions at home and around the world. At the local level, the BBC's News at 18:30 continued to be the UK's biggest TV news programme, covering the most important events in local communities across the UK.

We launched a new on-air campaign '*Trust is Earned*' to show audiences the work that's done behind the scenes to ensure that BBC News delivers the highest quality journalism.

Focusing on more unique, high-impact content

Last year we delivered original, distinctive British titles across our breadth of video and audio genres. We produced a selection of landmark and distinctive video hits including the greatly anticipated third series of *Happy Valley*, the reality hit *The Traitors* and *Peaky Blinders* creator Steven Knight's follow up hit drama *SAS Rogue Heroes*. We also brought audiences a selection of unique podcasts including *I'm Not a Monster – The Shamima Begum Story* and Gabriel Gatehouse's journey into the dark undergrowth of modern America in *The Coming Storm*.

We brought millions together for one of the biggest years in live music and sport events in our history. Alongside the Women's Euros and the World Cup, the return of Glastonbury in 2022 saw the highest number of on-platform stream requests for the festival on record. We also played a significant role in the moments of the highest national importance, including the resignation and appointment of two Prime Ministers.

In May 2022 we set out a £300m re-investment plan for the next five years into premium video content. This includes shifting significant amounts of investment into new programmes for iPlayer that will also attract extra third-party investment on-screen; remixing resources in local and regional output to prioritise content that will perform effectively on digital platforms; and identifying spend in broadcast news that can be reinvested into video and digital news content.

Extracting more from Online

In 22/23 we focused on the growth of our portfolio of digital products, which reached over 22m weekly signed-in users earlier this year, ahead of our target. We continued to develop our online product capabilities – focusing on providing users with a personalised experience behind sign in; enabling more experimentation and becoming more data driven, with a set of metrics that tell us the health of our product set, including availability and user experience.

For iPlayer and Sounds we developed our content offer to ensure we have the right content to acquire and retain infrequent visitors (e.g. *The Traitors* and *SAS: Rogue Heroes* in iPlayer). We also increased content from partners outside the UK on iPlayer to strengthen the breadth of

our video catalogue and introduced Back to Back Sounds, a new feature within BBC Sounds offering hours of uninterrupted music curated by our experts and big names in the music industry.

We have been testing and starting to roll out a new BBC News app experience that offers audiences an even richer experience, showcasing the best of BBC journalism. As the app evolves further, users will be able to receive a more tailored content offer including more relevant and more localised news. Our website and app Live pages, which offer audiences a rolling feed of video, audio and text content on breaking stories, have been expanded. In 2022 global traffic was over 50% higher than the previous year, with 13.8m visitors to live pages in the average week compared with 8.6m in 2021.

Building Commercial Income

Content and creativity lie at the heart of BBC Studios. During 22/23 new and returning titles reinforced BBC Studios' reputation for quality, including *Happy Valley S3* from wholly owned Production Label Lookout Point, *Frozen Planet II*, *Strictly Come Dancing/Dancing with the Stars*, the three-day Platinum Jubilee celebrations and the State Funeral of Her Majesty Queen Elizabeth II.

BBC Studios moved to 100% ownership of Firebird (BBC One's *Wahala* and Prime Video's *Wilderness*) and Sid Gentle Pictures (BBC One's *Rain Dogs* and Disney+'s *Extraordinary*) and acquired Voltage TV (BBC's *Inside the Factory*) as well as investing in Turbine Studios (*Small Axe*) and newly launched factual independent producer Mothership.

The BBC's in-house Children's production arm also joined BBC Studios on a commercial footing to create an ambitious new genre as BBC Studios Kids & Family. BBC Studios has continued to find new and creative ways to generate new and additional value from IP. The BBC has partnered with Disney in a landmark distribution deal that will see the *Doctor Who* franchise taken to new heights globally. *Bluey*, co-commissioned by ABC Children's and BBC Studios from Ludo Studios and distributed by BBC Studios, is now broadcasting and streaming in more than 60 countries.

Transforming the BBC

Last year a critical focus for the BBC was delivering on our Across the UK plans. We have now completed the relocation of c290 roles across teams in News and Radio including Story teams, Newsbeat, Asian Network News and Radio 2 *Early Breakfast*. Alongside this, we have ensured that our flagship news output has been presented from venues across the UK – including regular broadcasts of *Newsnight*, *Today* and *PM* – and held flagship events across the country including the *Radio 1 Big Weekend* in Coventry. We also delivered on our commitments in the West Midlands and the North East. In the West Midlands this has been supported by a plan to relocate our regional HQ from The Mailbox to Digbeth in June 2026; the launch of our Apprentice Hub; new commissions; and local skills development and employment with production placements.

Building on the work we did to establish science-based targets for the BBC, in 22/23 we have worked with a number of external partners, including Microsoft to develop an online platform to collate the BBC's environmental data, to deliver our sustainability strategy. We anticipate a

direct emissions (Scope 1 and 2) reduction of 15% this year against our baseline through a number of property upgrades and closures. As a signatory of the industry Climate Content Pledge, we have collaborated with peers to develop the Sustainability Topic Guide and Glossary alongside broadcasting *Green Planet* and *Wild Isles* to help audiences understand the impact climate change can have on bio-diversity.

We have introduced initiatives to support our 50:20:12:25 targets, including relaunching our Extend programme to attract disabled people to develop their careers at the BBC as well as launching a new hiring toolkit for all managers. As an outcome of these efforts, we are proud that for the first time the BBC has achieved 50% representation of women and we continue to make progress towards our targets in other areas. We also invested £44m in supporting a total of 67 TV programmes across all genres to increase diversity and inclusion, both on and off air. The programmes were made by 48 different independent production companies, with 73% of those companies having diverse leadership and 10% had never been commissioned by the BBC before this year. In addition, £4m was invested in supporting 90 diverse Radio commissions.

Finally, we have continued to transform how the BBC works, ensuring we are effective and efficient. In March for example, we brought together our teams working in a wide variety of technology, operational and marketing & audiences roles across the BBC. Bringing together professionals across the BBC into these teams will mean we can better manage and prioritise our resources; create greater opportunity for development and progression; and better share best practice and expertise.

3. Looking ahead to 23/24

Around us, audience behaviour continues to change, the cost of content continues to rise and competition is increasing. As a result market conditions remain challenging for all media organisations. It is becoming clear that on-demand markets are maturing, and growth is increasingly difficult to come by, particularly as costs increase and many consumers appear to be reaching the limit of what they are willing to pay for ad-free TV. At the same time younger audiences continue to move away from traditional TV viewing – YouTube and TikTok now account for almost 50% of time spent for 16-24s out of all in-home video viewing.

Partly as a result of these challenging trends, the world's biggest media, cable and entertainment companies saw a total of \$500bn in market value wiped away over the last twelve months¹. The BBC has been similarly challenged by consumer change, increased costs and fierce competition. We expect the same challenges to persist in 23/24 but the BBC remains well-placed to continue to provide outstanding value to licence fee payers, UK society and the creative economy.

3.1 Key trends shaping the market in 23/24

In 22/23 we saw the continuation of long-term trends, some of which had been temporarily disrupted by the unique circumstances of Covid in 2020 and 2021. We expect to see many of these trends continue in 23/24.

In particular, we expect to see the continued **adoption of online services** across all forms of media. In video, we expect to see audiences increase the amount of time they spend with on-demand services. However, we also expect slow growth or further decline in SVOD subscriptions. Last year the number of paid-for video streaming subscriptions in the UK fell by 2m to 28.5m² in part due to increases in the cost of living. 61% of consumers have said that they will have to cut back their non-essential spending in 2023, with around a quarter of these saying that they plan to cut back on media subscription³. In audio, the weekly reach of both music streaming (c35%) and podcasting (c20%) suggest there continues to be significant room for expansion and we expect both to grow this year. However, we expect broadcast radio to remain strong as consumers find more opportunities to listen throughout the day.

The slowing of growth in subscription media may signal an opportunity for free alternatives such as broadcasters on-demand services (like iPlayer and ITVX) and we are already seeing SVODs experiment with ad-supported tiers. In particular we expect **AVOD** (advertising video-on-demand) to continue its growth and expect to see more **FAST** (Free Ad Supported TV) services that give consumers both live and on-demand viewing in a channel-like offer. In audio, ad-supported models continue to be a valuable model in music streaming: Spotify continues to invest heavily into its ad business, seeing 14% growth in its ad revenues year-on-year in Q4 2022⁴.

¹ <https://uk.news.yahoo.com/media-stocks-lost-over-500-billion-in-value-this-year-heres-what-happens-next-114545901.html>

² <https://www.bbc.co.uk/news/business-64450202>

³ [https://kpmg.com/uk/en/home/media/press-releases/2022/12/consumer-spending.html#:~:text=Two%2Dthirds%20\(61%25\)%20said,non%2Dessential%20goods%20and%20services.](https://kpmg.com/uk/en/home/media/press-releases/2022/12/consumer-spending.html#:~:text=Two%2Dthirds%20(61%25)%20said,non%2Dessential%20goods%20and%20services.)

⁴ <https://ads.spotify.com/en-US/news-and-insights/spotify-fourth-quarter-earnings-2022/>

We also expect to see a continued squeeze on the **time spent with traditional broadcasters**. Ofcom's data shows that in 2021 broadcasters (like the BBC and ITV) share of viewing (across broadcast and on-demand; out of total viewing across broadcasters, SVOD, gaming and other video including YouTube) fell from 67% in 2019 to 61% in 2020 to 59% in 2021 as audiences continued to adopt new services and spend more time with them⁵.

We anticipate a continued rise in **substitutes to traditional media** – particularly from short-form video; social media and gaming. Research by industry analysts suggests that around a quarter of time spent with media in 2022 was with social media and gaming. This rises to 40% for 16-24s and 33% for 25-34s, but is already a material part of the media diet of all age groups, making up 13% of media time for those aged 55-64s. We expect the time spent with these formats to continue to increase.

Few media organisations operate a single line of business and we expect all players to look at how they can continue to **expand their media offerings** as Netflix has with gaming and build their different bundles of content and services. In particular, we expect live to become an increasingly important part of the offer across both online video and audio – for example through SVOD experimentation with live events and sports rights.

The macroeconomic environment has also had a profound impact on **supply costs** across the media industry. In 2022, the cross-market media inflation rate was 4.3%, with TV hit hardest, with costs increasing 15%⁶. An increase in costs is expected to persist, albeit at a slower rate into 2023/24. The continued increase in costs may drive declines in content volumes across the industry for the first time in many years as key SVOD players such as Netflix, Disney+ and Amazon Prime Video focus on profitability over subscriber growth.

Last year both Netflix and Disney+ implemented **price rises** for their premium SVOD subscription tiers; Apple increased the price of its main subscriptions across both its SVOD service and music streaming service. Spotify CEO Daniel Ek has already stated that subscribers can expect price hikes for the music streaming service in 2023⁷. The continued increase in content costs and slower growth in SVOD uptake may also contribute to price increases for some TV subscription services.

3.2 Value for All in 23/24

The BBC's Value for All strategy remains the right response to changing audience behaviour and a shifting competitive landscape. Our key actions for 23/24 are laid out below – many will deliver value this year and some will set us up for years to come, but all are necessary given the challenges and opportunities in front of us.

- **Renewing our commitment to impartiality** and building trust through transparency by continuing to deliver our ten-point Impartiality and Editorial Standards Action Plan and creating the world's most transparent newsroom. We will also launch an independent review of our social media guidance.

⁵ https://www.ofcom.org.uk/__data/assets/pdf_file/0016/242701/media-nations-report-2022.pdf

⁶ https://mediashotz.co.uk/uk-media-inflation-to-rise-to-4-3-but-tv-sector-to-hit-15/?utm_source=rss&utm_medium=rss&utm_campaign=uk-media-inflation-to-rise-to-4-3-but-tv-sector-to-hit-15

⁷ <https://www.businessinsider.com/spotify-ceo-raise-prices-subscription-earnings-apple-music-youtube-2022-10?r=US&IR=T>

- **Focusing on more unique, high-impact content** that drives habitual usage, including another year of momentous live events and long-term returnable hits for iPlayer across all genres.
- **Extracting more from online:** implementing our £300m re-investment plan into premium video in iPlayer and joining up and growing our online product portfolio.
- **Building commercial income:** looking for commercial opportunities across the BBC Group, and delivering the BBC Studios five-year growth plan.
- **Transforming the BBC:** delivering an effective and efficient business that is even closer to audiences and a great experience for staff.

Renewing our commitment to impartiality

Impartial news remains our foremost priority. It is at the heart of our mission to serve all our audiences, operating without fear of or favour to political or commercial interests. It is vital that everyone can trust what they watch, hear and read from the BBC and can see their views fairly represented in our output.

Significant progress has been made in implementing our ten-point plan on impartiality and editorial standards. New resources are being put in place to maintain the focus on ensuring fair, accurate and impartial content, and that the BBC represents a wide range of opinion. This includes an ongoing cycle of thematic and content reviews, best use of audience research and new training materials for all staff. The Editorial Standards and Guidelines Committee of the BBC Board will monitor the impact and progress of this work.

The first new thematic review was published in January 2023, focussing on coverage of taxation, public spending, borrowing and debt. The report by Andrew Dilnot and Michael Blastland was largely complimentary about the BBC's financial reporting, but did identify areas for improvement. We will improve our editorial approach to business and economics coverage in response to the review and ensure we provide breadth and depth of analysis and content for audiences. We will also undertake two new thematic reviews in 23/24.

BBC News will take further visible measures to enhance its perceptions of impartiality. We will launch an independent review of our social media guidance. We will build on the theme of trust being earned by opening up more of our workings to make us the most transparent newsroom in the world. In practice, this means greater space on air and online for analysis, some of which will be centred on a new area of our news operations (working title: Forensic Hub) which will specialise in verification, disinformation and explanation. This unit will pool our dispersed expertise, led by a newly appointed Executive Editor, and will be a primary source of content for all BBC News platforms.

Focusing on more unique, high-impact content

In **video**, we will continue to focus on creating high-impact video and a world-class iPlayer offer to reach all audiences across the UK. We continue to make tough choices to remix spend and focus investment on reaching underserved viewers, those that currently feel they do not get enough from us. We will continue to drive efficiency in our spend by looking for long-term returnable hits for iPlayer across all genres, from Drama and Entertainment to Children's and

Documentaries. We will bolster our on-screen spend with third-party investment to deliver greater value to audiences, including the first new content from our highly ambitious reinvention of *Doctor Who*, co-produced in partnership with Disney.

This year will see the launch of a new BBC news channel for UK and international audiences. The channel will be a single integrated operation with two premium feeds, delivering distinct output for UK audiences and playing a significant role in delivering the BBC's public purpose to reflect the United Kingdom to the world. The new operation will bring together the channel with the online live and breaking team, enabling seamless coverage of major breaking stories to audiences however they wish to consume BBC journalism across broadcast, streaming and digital.

In **audio**, our radio stations continue to bring millions of listeners together every day and for the big moments that enrich their lives. But to ensure we are delivering lasting and meaningful impact, we will look to raise our level of creative ambition around big music events and artist moments, with greater collaboration to amplify these moments and deliver impact across the BBC's services. As audiences increasingly enjoy visualised audio content, we will take further steps to visualise more of our radio and podcast output, including Nicky Campbell's programme on Radio 5 Live which will be visualised across BBC Two, BBC News and iPlayer, giving a bigger platform for audiences' views and experiences from across the UK.

We will strengthen the BBC's public purpose for classical music, delivering the best music to a wider audience. Although we are reducing our total spend on performing groups due to significant funding pressures across the BBC, we are committed to doubling our investment in music education. The plan for classical music includes creating agile ensembles to work even more flexibly and creatively, working with a greater number of musicians and broadcasting from more venues around the UK. We also plan to invest more widely in the future of choral singing across the UK and are exploring new funding models for the BBC Singers. We also aim to create stronger partnerships to develop future musical talent.

As part of our Speech Audio Review this year, we see some exciting opportunities for areas of the BBC's speech audio production to succeed in the commercial market, with further work being conducted to reach the right model. As part of the Radio Commissioning Framework to support the UK's wider production sector, we committed in 2015 to open 60% of our eligible output to independent producers by December 2022, a commitment which we met. Following its successful first year, the BBC Indie Development Fund will return to boost the development capacity of the independent audio sector as well as create a pipeline of commissions from producers who may not already have sizable or regular BBC commissions, particularly small, new, companies who are on the brink of success at network level, and who can most benefit from the scheme.

BBC Sounds Audio Lab returns for its second year as a podcast development programme designed to super-charge the next generation of podcasters and audio creators. Working in partnership with BBC Scotland, Radio 1 will deliver an outreach programme tailored to young people in Dundee to coincide with the visit of Radio 1's Big Weekend to the city in May. Radio 2 continues to support the BBC Young Chorister Of The Year competition, as well as a rolling scheme to take an intern from the BRITS school to work on shows for the network. Radio 3 will launch a refreshed partnership between the BBC Philharmonic and the Royal Northern College of Music to support talent development in the orchestral sector, and will continue to support Sound First into its third year, a talent scheme for sound designers.

Last but not least, of course, in 23/24 we will deliver stand-out coverage across every part of the BBC, and across the world, of two amazing events: the Coronation of His Majesty the King, and Eurovision, both in May 2023.

Extracting more from Online

In 23/24, we will accelerate the pace of change in our digital portfolio, enabled by a significant investment in our digital product capability that will rise to an additional £50m per year by 25/26.

We will continue to evolve iPlayer, building on the record numbers that the service has seen in 22/23. Not only will iPlayer have the key new shows outlined in our creative plans, Ofcom's endorsement of our plan to feature more programmes beyond 12 months will allow the BBC to widen user choice and deliver more value from the licence fee. We are thinking more creatively and ambitiously about how we surface the breadth and depth of the BBC's archive on iPlayer and on our channels – using older programmes to augment newer shows, to provide a stronger and more rounded offering in each of our sub-genres. Bringing back older programmes can also help us test audience appetite and enable strong future investment decisions based on audience viewing habits – for example, the recent revival of *Waterloo Road*.

Our plans in product development and user experience will help audiences discover the most relevant content for them. Key areas of development include how we present live events, how we editorially curate content and improving our data-driven algorithmic recommendations. We will also improve onward journeys so that iPlayer is more integrated with the wider BBC portfolio.

We remain committed to making iPlayer and the content on it as accessible as possible to the widest audience, and are making changes to improve the experience for audiences with hearing and sight loss. Our aim is to increase the number of fully accessible programmes available and increase awareness of their availability to ensure they can be enjoyed by the widest possible audience.

As we focus on strengthening iPlayer, our broadcast channels continue to be critical, and play an important role in bringing audiences to iPlayer. Marketing will be key in driving consumption on iPlayer and will focus on discoverability of our most distinctive programmes through the use of on-platform promotion and digital media to reach more underserved audiences.

We want BBC Sounds to be the best place for audiences to listen to the BBC. Building from our Ofcom-approved trials last year, we will move to the next phase around podcast windowing, podcast acquisitions (surfacing distinctive, high quality third-party podcasts in BBC Sounds), short-form podcasts and Sounds-only radio programmes. The product experience will continue to improve, making it easier for audiences to discover relevant content through better content tagging, enhanced search functionality, improved discovery around live radio, events and moments, and the introduction of user-driven trending rails in the product. We will also prioritise improvements to the homepage and the way we bring new users on to the product.

Our speech and music content commissions will evolve to ensure we have even more high impact content that is planned and commissioned for BBC Sounds, but is equally enjoyable on-

demand or on the radio. In on-demand speech, we will focus on growing our returning big hitters to drive efficiency, commissioning more mainstream entertainment content focussed on underserved audiences, and evolving the way we use 'umbrella' brands for related pieces of speech content, to make discovery in Sounds even easier. Our on-demand music offer in BBC Sounds will build around key BBC music brands and talent, expanding the availability for a number of these brands from 30 days to 12 months.

With more choice now than ever on both DAB and across the digital music and podcast landscape, we will review the way we are using DAB and our current portfolio of smaller DAB services to ensure audiences have access to the broadest range of content from the BBC, with audience propositions that are clear and simple to boost discovery on both DAB and Sounds. We will also make progress in migrating audiences away from legacy analogue distribution. We will finalise plans around the timing for 5 Live to close on Medium Wave in the coming years, and we will stop scheduling a separate Radio 4 Long Wave ahead of closure of the Long Wave platform.

The BBC News app is an essential part of the BBC's digital portfolio for UK audiences and the year ahead will see further product developments and improvements. The successful move to a signed-in experience, which surpassed audience goals, will now enable us to offer users a more tailored content offer including more relevant and more localised news. The very successful and popular Live pages on the BBC News website and app will also be expanded to cover more live and breaking stories. We will also be able to deliver more locally relevant content to audiences more prominently, a key part of how we are transforming the way we deliver local output in England and across the Nations.

Continuing to build a compelling news and current affairs offer for audiences within BBC iPlayer will be a major priority this year. Similarly, for the audio streaming audience, we will build on the huge growth enjoyed by news and current affairs podcasts, including flagship *Newscast*, *Americast* and *UkraineCast* podcasts.

In a highly competitive news market, with aggregator news services and social media providing alternative options to consume news, there will be a growing focus on reaching out to audiences – particularly younger audiences – rather than expecting them to come to the BBC's services unprompted. A range of tools will be developed, including a greater role for personalised 'push' notifications and newsletters. Recognising the growth of short form video services, BBC News will seek to grow its brand with younger audiences across these apps and bring them back to the BBC's digital services.

Sport will also take steps to increase personalisation for users, bringing them the content they want from the teams and sports they follow. Our market-leading live coverage will be further developed to provide a richer service for audiences, and we will develop our vertical video content for social media as part of our strategy to reach audiences off-site and encourage them back to our own online products where the BBC offer is best consumed.

Together with our distribution joint ventures, we will intensify efforts this year towards launching the next generation of internet-enabled, free-to-air experiences across a wide range of television devices. Our distribution platforms will evolve to provide innovative, high-quality features and enhanced content discovery, and support the gradual migration of audiences to a future of internet-only delivery of our channels, alongside on-demand content.

Building Commercial Income

In 23/24, BBC Studios will deliver the first year of an ambitious five-year growth plan, consistent with the BBC's strategic aim to grow commercial income in the long-term.

The plan reflects a step-change in global commercial ambition and, alongside new commercial governance and an increased borrowing limit to enable growth investment, aims to achieve a doubling of the business by the end of financial year 27/28.

We will accelerate our momentum in production, reflecting BBC Studios' creative excellence and growth both in the UK and globally. A growing content pipeline powers the wider business across content sales, brands and licensing, channels and streaming. Also central to the plan will be the development of new digital products and services and entry into adjacent market areas, all underpinned by a strategic programme of organic and inorganic investment.

Transforming the BBC

In 23/24 the licence fee will be held flat. As in 22/23 this means hard decisions about what to fund. While the BBC's finances are robust and our overheads remain low, general inflation and content-specific inflation remains high. We will make funding and commissioning decisions with audiences as our number one priority, balancing the needs of those who are increasingly consuming content through digital services (and sometimes only through digital services), with those who continue to consume primarily through our broadcast services.

In the next twelve months key decisions include increasing our spend on video content, particularly content for those who use the BBC least today; and increasing funding for our digital capabilities, ensuring our apps and websites continue to provide the experience audiences expect. We will also continue to transform how the BBC works, ensuring we are as effective and efficient as possible.

In 23/24 we will continue to deliver our **Across the UK** strategy. We will continue to build our production focus in the West Midlands and North East, working with partners to build regional creative clusters and provide support for employment opportunities and skills development. We will formally open the North East technology base, delivering on our plans to recruit at least 70 roles at the BBC's Newcastle campus. Creatively, further BBC teams and programming will continue to relocate to new UK bases, including the first phases of Radio 3, Radio 4 and Asian Network relocations by March 2024.

In **video**, we will continue to move more of our commissioning spend outside London, and tell more stories reflecting lives in the Nations and English regions. This includes planning the move of *MasterChef* to Birmingham in 2024. Cardiff will be our City of Comedy in 2023/24, providing creative opportunities and support for emerging on and off-screen Welsh talent.

We are proud to partner with other specialists in the industry to support ideas, talent, skills and businesses across the UK. Our priorities for the year ahead are to support promising producers in the Nations and English regions, companies with diverse leadership or in genres where we have limited supply. Supporting the development of off-screen talent is a particular priority for us, and we are passionate about ensuring this support is available at every level of the production team through training schemes, bursaries and knowledge sharing masterclasses.

In **audio**, we will continue to drive progress towards the commitment to deliver 50% of commissioning spend in the Nations and English Regions by 2025. The Radio 2 *Early Breakfast Show* will broadcast live from Cardiff throughout the year, now produced by a Welsh independent production company, as will all BBC Audio science production, having completed their in-house move in 2023. The audio production base in Salford will be strengthened by the first programme moves towards our commitment of 50% of Radio 3 hours being produced outside London, as well as the move of two 6 Music shows.

In the Midlands we will continue to increase the volume of programmes produced in Birmingham for both Asian Network and 1Xtra. In the North East Radio 3 will partner with Sage Gateshead again as part of the annual Proms coverage. We will launch a new 5 Live show produced and presented in Glasgow, increase spend on podcasts from Scotland and Northern Ireland, and look to strengthen the volume and range of locations visited by Radio & Music live events.

We will deliver against our **sustainability** strategy and long-term goals including a c17% reduction in Scope 1 and 2 emissions by the end of next year. Sustainable production is a priority for the BBC and we will continue to work with producers on the steps needed to make our output more sustainable – including developing market-first tools for audio production – as well as actively collaborate with partners across the sector to decarbonise our wider industry supply chain. On-screen and on-air, we will continue to reflect and report on the environment across our output – holding to account in our journalism, documenting the natural world and explaining both the science of climate change, and what sustainability means in our daily lives.

In the coming year we will continue to deliver on our commitments to improve **diversity** on and off air and increase the proportion of women, people from ethnic minority groups, disabled people and people from low socio-economic backgrounds who work for the BBC. In the last year we introduced several initiatives to achieve our 50:20:12:25 targets by 27/28 (in which we aim for our UK workforce and leadership to be made up of 50% women; at least 20% people from Black, Asian or Minority Ethnic groups; at least 12% disabled employees and at least 25% from low socio-economic backgrounds). We will also continue to deliver on the commitments set out in our current Diversity and Inclusion Plan which will deliver the changes we need to build trust with our staff, tackle inequalities, role model inclusive behaviours and address under-representation. As we are in the final year of the current plan, we will build on the foundations that have been established and evolve these commitments for 2024 and beyond.

We will proceed with our Creative Diversity Fund commitment to spend £112m of our commissioning budget (£100m from TV and £12m from Radio) on diverse content and strengthen diverse leadership on our programmes. Last year, we invested £44m in supporting a total of 67 TV programmes across all genres to increase diversity and inclusion, both on and off air. The programmes were made by 48 different independent production companies, with 73% of those companies having diverse leadership and 10% had never been commissioned by the BBC before this year. In addition, £4m was invested in supporting 90 diverse Radio commissions. We are on track to invest the full £112m this year.

We will also continue to work with our independent suppliers to ensure that 20% of their production teams working on new commissions include people from Black, Asian or Minority Ethnic groups, disabled people and people from low socio-economic groups. Our highly

successful 50:50 gender equality programme will also continue to ensure equal representation of women and men and ensure proportionate representation of people from ethnic minority groups and disabled people on screen and on air.

3.3 Looking beyond next year to the next decade

Today the UK media industry is in strong health. The UK has created a world-leading ecosystem of public and private funding supporting UK based commissioners and producers and globally renowned talent and skills. However, longer-term challenges threaten the benefits the industry brings both at home and abroad. We believe the BBC can play a critical role in helping the wider industry and the UK navigate and overcome these challenges, emerging with an ecosystem that is strengthened not diminished, and a UK culture that is thriving not lessened.

The UK's media ecosystem

The UK's unique media ecosystem delivers enormous democratic, cultural and economic benefits to the UK, and the BBC has played a crucial role at the heart of this ecosystem for one hundred years.

It has created brilliant British programming and content across every genre that UK audiences love. In 2022, the overwhelming majority of the top 100 TV programmes enjoyed by UK audiences were British-originated. In fact, media analysts estimate that across all viewing (broadcast and online) over 60% is spent with UK content. The BBC has been central to the commissioning and production of British content, spending more on, and commissioning more hours of, UK originated TV content than any other organisation.

Second, this ecosystem has delivered and continues to deliver outstanding innovation. Innovative content formats like *Gogglebox*, *The Great British Bake Off*, *Top Gear* and *Strictly Come Dancing* have led to numerous international versions. Technology innovation has also been a feature of the UK ecosystem – from distribution joint ventures like Freeview and Radioplayer to product innovation like BBC iPlayer. The BBC across both content and technology has been a critical catalyst for innovation, deploying the licence fee as long-term risk capital for the wider sector.

Third, the sector is a vital part of the UK's creative economy that delivers financially for the UK. Last year, the creative economy as a whole contributed £120bn to UK GVA and in 2020 the sector exported £8.9bn of creative goods and £41.4bn of creative services. For its part, the BBC generates around £5bn in UK economic output per year, supporting 50,000 jobs and working with around 14,000 different suppliers – three-quarters of which are UK small and medium-sized enterprises. Around 50% of the BBC's GVA is generated outside London, against a sector average of 20%; and the BBC's impact on the growth of creative clusters could create around 45,000 additional industry jobs outside London from our Across the UK plans by 27/28⁸.

⁸ <https://downloads.bbc.co.uk/aboutthebbc/reports/reports/creative-clusters.pdf>

Fourth, the media sector enables the UK to punch above its weight on the global stage, delivering cultural impact and soft power. Today the BBC reaches almost 500m people each week through our global services, particularly with news content. It remains the world's most trusted international news provider and the UK's best-known cultural export, ahead of, for example, the British monarchy and British sports including Wimbledon and the Premier League.

Challenges to the UK media ecosystem

Today, the UK's media sector is world-beating. But the pace and scale of change is increasing. There are immediate competitive challenges like audiences' adoption of online services and increasing costs that the industry must respond to in collaboration. But there is also a set of longer-term challenges that threaten the sector as a whole and the benefits it brings to the UK: our shared culture; innovation; economic impact and global voice.

First, there is the impact of large global providers that bring primarily international not British content to UK consumers. Providers like Netflix and Disney are brilliant organisations with fantastic media services, but they are not incentivised – as UK public service broadcasters are – to create content that is distinctly British, reflect all parts of the UK, or encourage a shared British culture. Instead, their business models mean they are primarily incentivised to create 'global-appeal' content that works as well in Cincinnati, Chennai and Calgary as Cardiff. Only 8% of Netflix's catalogue and only 3% of Disney's catalogue are UK originated content⁹. Looking ahead, that suggests that continued migration of audiences from broadcast to online services (and the increased use of global online services) may significantly reduce the time spent with UK video content.

Second, vertically integrated online companies that control distribution platforms, content services and devices, such as Amazon, Apple and Google, are incentivised to promote their own content and services at the expense of the prominence and discovery of UK public service content. This makes it more difficult for audiences to discover great British content with public service value. Moreover, those platforms are reluctant to share data with content providers in a way that enables a full understanding of how content has been consumed or used by their audiences. We need an alternative online-only distribution platform that works in the best interests of the UK.

Third, foreign states like Russia and China are heavily backing the development of services and ensuring influence via third party platforms, risking the distortion of the global public's understanding of critical issues like the war in Ukraine and the treatment of the Uyghur population in North-West China. This increased investment and willingness to spread misinformation across a broad range of third-party platforms risks impacting the UK public's understanding of key issues and the UK's own soft power.

Fourth, over 90% of the UK population is now using the internet regularly and it is necessary to begin planning for an internet-only future. An internet-only future for the distribution of TV and radio with public service broadcasting at its core creates a huge opportunity to benefit the industry and audiences by enabling the improvement of services, providing greater choice and increasing digital adoption. However, the internet is not yet available to everyone, with 6%

⁹ https://www.ofcom.org.uk/__data/assets/pdf_file/0023/222890/media-nations-report-2021.pdf

of households having no access to the internet at home and a further 5% relying solely on mobile internet. Around 12m UK adults lack digital skills and 4.5m have never used the internet. If the UK is to make the most of the great opportunities offered by internet connectivity and ultimately a move to all-online distribution, it must ensure that everyone can access and has the necessary skills to use the internet.

These challenges are too large and too complex to tackle in an uncoordinated and piecemeal fashion, and we must take them on as an industry in collaboration with regulators and government. The risk if we do not is severe – risking the erosion of a common British culture with its roots in shared experiences; the dilution of UK-led innovation; a reduction in economic impact and a weakening of the UK's global soft power. The opportunity if we do is similarly large – providing a thriving, shared culture that supports many British identities, national, regional and local; greater innovation and more control over the UK's destiny in an online-only world; increased economic returns and a strengthening of the UK's influence.

To do this, we believe the UK has a number of hard choices to make:

Should we, as the UK, own a move to an internet future with greater urgency? Internet distribution provides a better way to connect more deeply with audiences and delivers a better service than broadcast allows. We believe we should collectively start planning for a broadcast switch off to ensure it works for all. We must come together with the wider media industry, online and broadcast infrastructure providers, government, regulators and others to plan for a positive online future. Everyone should be able to access content online, including those who are not yet connected.

Should we transform the BBC faster to have a clear, market-leading role in the digital age? Our ambition is to be the world's first global, digital public service media organisation that meets the needs of audiences and provides a platform for the wider sector. We are working on how a digital BBC could be the best version of the BBC shaped around people's interests and needs: a daily partner to audiences' life, bringing the BBC together in a single, tailored offer. We want to explore how other UK providers can work with the BBC to reach new audiences and ensure they can easily discover the breadth and depth of UK content.

Should we proactively invest in the BBC brand as a global leader? The BBC is a critical part of the UK's soft power and influence abroad. As others invest millions in state backed services and misinformation, it is vital the UK shows the same level of commitment to the BBC's global services. The BBC is one of the most powerful and well-recognised brands on the planet and we want to work with the Government on plans to support it further.

Should we move faster in regulating for future success? The UK's legal and regulatory environment has not kept pace with the market. In particular, we need rules for the prominence, availability and inclusion of PSB content in new platforms, in video and audio. Organisations providing content need the detailed data that will be the lifeblood of success in the new world. The pace of change is quickening and it is vital that our regulatory framework changes too – it must be proactive and agile, able to respond without excessive process. Ofcom is working in this area and we look forward to working closely with them and others to help design a future-proofed system.

4. The BBC's creative plans for 23/24

4.1 Public Purpose 1: Impartial news and information

News and current affairs on TV and radio are an essential part of the BBC's distinctive and valued offer to UK licence fee payers. On television, flagship news bulletins at 1, 6 and 10 on BBC One will continue to be an essential part of the schedule, alongside weekday local news programmes at 6.30pm, drawing significant mainstream audiences. *BBC Breakfast*, which remains the UK's number 1 programme in its timeslot and reaches a diverse audience, will have a fresh new look in the year ahead as it builds on its anniversary year.

We will continue to review and reinvent our news analysis and current affairs coverage to meet audience needs as consumption increasingly shifts away from broadcast. Our flagship current affairs title, *Panorama*, will continue to deliver impactful investigations and address the major issues of concern and interest to UK audiences.

We will continue to deliver our *Cost of Living: Tackling it Together*, helping all of our audiences navigate rising prices.

Building a compelling news and current affairs offer for audiences within BBC iPlayer will be a major priority this year. This will build on significant developments in the past year, including greater prominence and promotion for live news coverage, major news and current affairs programmes, live iPlayer broadcasts of *Question Time*, and story-led curation of content – for example, a 'rail' bringing together a wide range of relevant content on Ukraine – including the latest news reports and interviews, explainers and documentaries. We will also build on the first new formats created specifically for iPlayer, including *The Big Cases* and *Flip the Script*.

On radio, we will continue to build on the strength of the *Today* programme, as well as our other flagship titles on Radio 4, including *World at One*, *PM*, the *Six O'Clock News*, *The World Tonight* and *The World This Weekend*, ensuring we continue to reflect the growth of audio streaming. Radio 5 Live will continue to reflect voices and viewpoints from across the UK with the breakfast programme getting behind the headlines every weekday, flagship phone-ins and leading factual podcast series like *I'm Not a Monster*.

For the audio streaming audience, we will build on the huge growth enjoyed by news and current affairs podcasts, including flagship *Newscast*, *Americast* and *UkraineCast* podcasts.

A new *BBC News* television channel for UK and international audiences will deliver distinct output for UK audiences and play a significant role in delivering the BBC's public purpose to reflect the United Kingdom to the world.

The BBC News app will use sign-in to offer users a more tailored content offer, including more relevant and more localised news. The very successful and popular Live pages on the BBC News website and app will be expanded to cover more live and breaking stories. A new content offer on TikTok will bring trusted, impartial news to younger audiences where they spend a large proportion of their media time.

We will provide extensive coverage of the Coronation of King Charles III, and the Eurovision Song Contest, being held in Liverpool on behalf of Ukraine, with a new podcast, *Eurovisioncast*, already launched.

Internationally, the ongoing war in Ukraine will continue to be a huge focus for BBC News as we move beyond the first anniversary of Russia's invasion. We will continue to resist political pressure from regimes who do not support free and fair journalism, and have sought to intimidate us to dissuade us from robust reporting. We see it as part of our mission to champion investigative news and current affairs despite the pressures put upon us.

4.2 Public Purpose 2: Supporting learning for people of all ages

Formal Learning

23/24 will see us continue to consolidate *BBC Bitesize* as the 'go to' free-to-use education destination for 4-16 year olds. This will include piloting of new quizzing formats which better support exam revision, and improvement of personal profiles which support goal setting and personal progression.

With *BBC Sounds* we will launch a new series of GCSE revision podcasts focussed initially on English, history and study skills, which will complement Bitesize's existing GCSE content. Content priorities include completion of our new Bitesize Reception collection, with materials focussed on understanding the world and expressive arts, and the first stage of refreshing our GCSE content using formats and functionality already piloted with Key Stage 3 pupils.

Alongside this we will launch two major educational campaigns in this financial year. Seven years after its initial huge success bringing computing skills to classrooms, *BBC micro:bit* will return with a focus on primary learners. BBC Education are working with the micro:bit Foundation, Nominet and other partners to bring this campaign to life.

Following the theme of comebacks, the hugely popular writing competition *500 Words* also returns to the BBC this Autumn. BBC Education is leading a team of BBC partners across TV and radio, and key industry bodies such as World Book Day, to re-imagine the competition for a new generation of future authors.

The Other Side of the Story, our news initiative for teen learners, will deepen its relationship with BBC News, developing formats that appeal to this age group and continuing its successful social outreach and programme of in-school skills and media literacy sessions.

Newsround is gearing up for a year of making sense of global events for young viewers – this will include a focus on Eurovision in Liverpool and its links to the Ukraine, and a planned Newsround Special on King Charles III's coronation. Online Newsround's output will focus on high production-value 'explainer' content, which has extended value for young audiences and in classrooms. We will continue to experiment on TikTok as a means to bring impartial news to teen audiences.

During 2022/23 BBC Teach saw a continuing trend of being more popular for primary phase resources than for secondary. We will lean into this trend focusing our commissioning for 2023/24 on KS1 and KS2 (primary) resources, with cross-curricular topic-led content for primary schools, primary resources for non-specialist dance teachers and new assembly packs for primary schools. We will also deliver a new series of Live Lessons to animate key dates in the education calendar, and in partnership with big BBC brands.

Tiny Happy People will continue to support the parents and carers of 0-4 year olds with language acquisition tips and support. In 23/24 the team will also begin to commission new content focussed on the Government's other 'Early Years Goals', specifically physical development and personal, social and emotional development.

Children's

TV commissions this year affirm our unchanged commitment to provide programming in all genres – a whole BBC for kids. Original UK drama is central, including new or returning series *Phoenix Rise*, *Silverpoint*, *Malory Towers*, *Biff & Chip*, and *Jamie Johnson*. Scripted comedy reaches all our age groups too, ranging from *Supertato* to *Danny & Mick* to *Lagging*.

Another key comedy title is *So Awkward*, returning this year for its 7th series plus a movie-length special, along with a brand-new cast and new sets. The same will be undertaken for the 10th season of successful and long-running drama *The Dumping Ground*. Both these series illustrate how our slate is doubling down on high impact content, with top performing titles our audience love.

In the same vein last year's hit *The Football Academy* will return for a second series as part of our Factual and Factual Entertainment offer. This is a vital genre for us to evolve, and other CBBC launches this year will include the world-class BMX stars of *Brilliant Bikers*. New factual for CBeebies includes bringing Cornish history to life in *Fred & Pete's Treasure Tales*, and opening up the world of music with *Yuki*.

The environment continues to be woven into our public service factual content. *OZT Goes Wild* travels to conservation projects all over Britain, while in the Caribbean *Deadly Mission Sharks* takes eight UK kids to meet the real animals and contribute to marine conservation. Steve Backshall hosts both this series and a new CBeebies show *Steve and Aneeshwar Go Wild*, where he is joined by Aneeshwar Kunchala to discover more about incredible creatures.

We are continuing to bring stretching public service content to preschoolers. *As You Like It* is the latest Shakespeare special, now for the first time set in London's Globe Theatre. *Get Set Galactic* is a new series which introduces science concepts to young children, using a studio game show format.

Family viewing is a strategic area for us, as a way of maximising our appeal and giving audiences the most value from our commissions, working alongside other BBC channels. *Dodger* and *Junior Eurovision* successfully did this on BBC One and will return this year.

Animation is loved by children, and this medium helps attract C2DE audiences to our platforms more than any other genre. We will continue investing in British-produced animation for 7+ audiences with the launch of comedy series *Super Magic Happy Forest*, and the commissioning of *Digi Girl*, an animated drama. This Christmas will see the first two in a series of *Quentin Blake's Box of Treasures* reach the screen, providing another special treat for families. We'll be announcing the first 7+ commission to come from the *Ignite* initiative this year, which allowed creators from all over the UK to bring new ideas to us. And our strong tradition of animation for CBeebies continues with the new show *Vida the Vet*.

Everything we make for children aims to reflect Britain's diversity onscreen. New titles *Meet the McQueens*, *What's In Your Bag* and *Phoenix Rise* exemplify this, and all of these programmes received extra funding to help grow diverse offscreen production roles – such as the support

given to three local West Midlands placements on *Phoenix Rise*. As a new title aimed at the older children in our demographic, *Phoenix Rise* will preview on both CBBC and BBC Three, before releasing as a complete box set on BBC iPlayer.

4.3 Public Purpose 3: The most creative, highest quality and distinctive output

Drama TV

BBC Drama will build on its critical and ratings success of the past year to further showcase our commitment to creating high-quality, distinctive dramas that entertain the nation, nurture new talent, and tell stories that span the length of the UK.

New dramas include Jack Thorne's *Best Interests*, Cash Carraway's *Rain Dogs*, Shane Meadows' *The Gallows Pole*, and Sarah Phelps' *The Sixth Commandment*, while there'll be mystery and social history in *The Woman In The Wall*; twists and turns in *Boat Story*; and things may not be as they seem in *The Following Events Are Based On A Pack Of Lies*. Returning hits include the second series of *The Tourist*, *Vigil*, *Time* and *World On Fire* – while musical drama *Champion* will be bestselling author Candice Carty-Williams' screenwriting debut, and *Peaky Blinders* creator Steven Knight adapts *Great Expectations*, before taking us back to the Coventry and Birmingham music scene of the 1980s in *This Town*. *Steeltown Murders* will showcase the real-life, pioneering hunt to uncover a killer in Port Talbot, while *Men Up* offers a warm-hearted look at the 1990s Welsh Viagra trials.

Elsewhere on BBC One and iPlayer, *Doctor Who* regenerates for three 60th anniversary specials starring David Tennant and Catherine Tate, ahead of the debut of new Doctor Ncuti Gatwa, all with returning writer and showrunner Russell T Davies at the helm. Ratings juggernauts *Silent Witness*, *Call The Midwife* and *Death in Paradise* all return for new series, alongside a new case from popular crime thriller *Shetland* – this time starring new series lead Ashley Jensen. *Casualty* will mark 75 years of the NHS, while *EastEnders* promises another year of drama on Albert Square – as do the pupils and staff at *Waterloo Road*, which returns with more brand new episodes. On BBC Three, Theresa Ikoko's *Grime Kids* will introduce viewers to a group of music-loving friends as they embark on the best summer of their lives, while Lauren Sequeira's *Domino Day* uncovers a coven of witches in Manchester, and comedy thriller *Wreck* (filmed in Northern Ireland) returns for a second series from writer Ryan J. Brown.

Comedy TV

BBC Comedy will showcase an extraordinary range of distinctive shows from new and established comedy voices that reflect our highly cherished British sense of humour.

New comedy series launching on BBC One and iPlayer include *Undoing Martin Parker* from Bafta winning writers Paul Coleman and Sian Gibson; *Queen of Oz* from Catherine Tate and Jeff Gutheim; and comedy thriller *Black Ops*, created by Gbemisola Ikumelo, Akemnji Ndiiforneyen and writing duo Joe Tucker and Lloyd Woolf.

Returning hits will include *Ghosts*, Stephen Merchant's *The Outlaws*, Daisy May Cooper and Selin Hizli's critically acclaimed comedy thriller *Am I Being Unreasonable?*; modern family

sitcom *Here We Go* and Greg Davies in *The Cleaner*. Comedy stalwarts *Not Going Out*, *Mrs. Brown's Boys* and *The Young Offenders* return whilst *Two Doors Down* moves over to BBC One.

On BBC Two Caroline Moran pens an outrageously funny new series *Henpocalypse!* where a hen weekend meets the apocalypse; and following its Comedy Short debut, Gbemisola Ikumelo's critically acclaimed *Brain in Gear* gets a full series. Sophie Willan's award-winning *Alma's Not Normal* and *The Kemps* return for a second series. BBC Scotland's hit *Guilt* bows out with its final ever series and there will be more *Inside No.9* plus a special concluding episode of *There She Goes*, the acclaimed comedy drama starring David Tennant and Jessica Hynes.

On BBC Three we will show new comedy series *Juice* written and created by Mawaan Rizwan; Kat Sadler's *Such Brave Girls*; and following its BAFTA award winning pilot *Dreaming Whilst Black* gets a full series co-written by Adjani Salmon and Ali Hughes. Hit shows including Guz Khan's *Man Like Mobeen*, Rose Matafeo's *Starstruck* and *Jerk* co-written by Tim Renkow and Shaun Pye all return.

Cardiff will see plenty of comedy action in 2023 as this year's BBC City Of Comedy. May will see the city host the second ever BBC Comedy Festival which celebrates the cultural contribution comedy makes to the UK and features a range of world-class comedy talent.

Factual TV

The BBC is committed to bringing viewers distinctive, high impact factual content that represents their lives across the UK.

In May, the BBC will be bringing the nation together for the historic Coronation of His Majesty The King and Her Majesty The Queen Consort with full coverage including the spectacular Coronation Concert at Windsor Castle. New natural history programming includes the stunning *Planet Earth III*, new format *Big Little Journeys* which follows tiny animals on epic journeys and feature length single *My Gorilla Dream*, presented by wildlife cinematographer Vianet Djenguet.

New history and science programmes include the astonishing story of our planet, *Earth*, presented by Chris Packham; David Olusoga exploring the history of the Union; *Uncanny*, the smash hit podcast, makes the leap to BBC Two; and the fourth part of *Rise of the Nazis* tells the story of the aftermath of World War II. In religion, *Faith and Hope for Spring* returns, and *Pilgrimage* heads to Portugal. In documentaries, *Once Upon a Time in Northern Ireland*, a co-commission with BBC NI, tells the human stories of the conflict in Northern Ireland; *Gods of Tennis* revisits the star-studded golden age of tennis; *Home to Roost* follows the Osbourne family as they return to the UK; and the *Louis Theroux Interviews* return for another series. *Murder Case*, a co-commission with BBC Scotland, returns with access to two extraordinary cold cases; and *Paranormal*, a co-commission between BBC Three and BBC Wales explores the chilling, strange incidents that unfolded in a remote part of north Wales.

There are intimate single films from Roman Kemp on mental health in schools; Joe Swash on teens in care; Rose Ayling Ellis on the deaf community and Matt Willis on addiction. New factual entertainment series include gay dating show, *I Kissed a Boy*; Britain's best wedding planners battling it out in *Ultimate Wedding Planner*; Tom Kerridge celebrating the best of British hospitality in *At Your Service*; and the return of much-loved adventure travel show *Race*

Across the World as well as a new Celebrity version. In addition popular brands, *Sewing Bee*, *Interior Design Masters* and *Mortimer & Whitehouse: Gone Fishing* return for new series.

Entertainment TV

Entertainment plays a critical role at the BBC, offering a wide range of programmes which offer shared viewing experiences that appeal to mass audiences across all generations.

One of the world's most successful formats is set for a brand-new UK launch as the entertainment phenomenon *Survivor* lands and popular physical gameshow *Gladiators* also makes its BBC debut with both series arriving on BBC One and iPlayer in 2023/24. *Strictly Come Dancing* returns for its 21st series whilst other family favourites such as Michael McIntyre's *The Wheel*, *The Hit List*, *The Weakest Link* and *Blankety Blank* are all set to return alongside more from *MasterChef*, *Dragons' Den*, *The Graham Norton Show*, *Have I Got News for You* and *The Apprentice* as well as much loved quiz shows including *Mastermind*, *Only Connect* and *University Challenge*.

BBC Three will continue to reflect and inspire younger viewers across the UK. RuPaul will return for a fifth series of *Drag Race UK* whilst *Project Icon* will see eight aspiring recording artists compete against each other to see whether they have got what it takes to be transformed into an all-round music star under the mentorship of Jason Derulo, Becky Hill and Derulo's long-term manager Frank Harris.

And the eyes of the world will be on Liverpool in May as the UK hosts the Eurovision Song Contest on behalf of Ukraine. As well as the Grand Final being on BBC One the Semi Finals will be too for the first time ever. In addition, audiences in the UK can expect much more Eurovision related programming than ever before on the BBC – ranging from themed editions of favourite shows right through to special commissions and extra Eurovision content right across TV, iPlayer, online, radio and Sounds as the BBC proudly plays its part in ensuring the world is United by Music.

Arts TV

BBC Arts continues to showcase premium documentaries with a raft of new series. In *Picasso: Monstrous Genius (w/t)*, Picasso's lovers, children and confidants reveal the secrets of one of the 20th century's most enigmatic artists 50 years after his death. In *Get On Up*, David Harewood examines how African-American creativity has transformed popular culture. Other highlights include *Treasures of the National Trust*, taking us behind the velvet rope to meet the curators, experts and volunteers who preserve some of the UK's greatest buildings and gardens. *African Renaissance*, presented by the journalist Afua Hirsch, takes us on a trip to discover the youngest and most creatively dynamic continent on earth. And *Moulin Rouge (w/t)* goes behind the scenes at the iconic French landmark, filled with British dancing talent and run by its fearsome Yorkshire-born artistic director Janet Pharaoh.

BBC Four continues to be the home of performance with weekly world-class programmes from the worlds of theatre, dance and classical music including *Hamlet* from the Bristol Old Vic, *Peaky Blinders* from Rambert, *Yeomen of the Guard* at English National Opera and *Dance Passion Liverpool*.

Sport TV

BBC Sport continues to bring coverage of the biggest sporting events and stories to the widest possible audience. The BBC's distinctive, cross-platform provision remains the most popular sports offer on TV, radio and online.

The BBC will provide an unrivalled breadth and depth of sports coverage across the next 12 months. We will have cross-platform coverage of the Premier League and Women's Super League, the FA Cups, Wimbledon Championships, Six Nations Rugby Championships, Open Golf Championships and the Ryder Cup, World Athletics Championships, World Snooker Championship, the Rugby League Challenge Cup, the Ashes and the Hundred. In addition, the best in their field will be in action across a number of sports, with live TV coverage of the Cycling World Championships from Scotland, plus all the latest sports news and extensive live text coverage of the sporting year on the BBC Sport website and App.

Music audio

Our brilliant live events and special recordings will travel to different corners of the UK. Radio 1's Big Weekend will head to Scotland, with around 80,000 music fans expected to attend the three-day festival in Dundee's Camperdown Park. There will also be an extensive programme of outreach activities in the lead up to help young people explore careers in the creative industry. After a stellar year in Cardiff, the 6 Music Festival will head to Greater Manchester, and the station continues to mark the Independent Venue Week with content from around the UK. Radio 2 in the Park will take place as a two day celebration of music away from London and BBC Asian Network are planning an event outside of the South East. On Radio 3, there will be live and recorded broadcasts from summer classical music festivals, including Aldeburgh, Cheltenham, Manchester, Edinburgh, East Neuk and Huddersfield, as well as its regular coverage of live music from across the UK. BBC Introducing will host devoted stages at major festivals, supporting musicians in the early stages of their careers, as well as broadcasting their music to local and national radio audiences.

Our music stations will play an unrivalled range and volume of tracks, from specialist music across genres to mainstream, surfacing artists and works from different decades and spotting new talent. They will tell distinctive stories.

6 Music will mark major dates and anniversaries with their *Deep Dive Into...* essay approach and the *First Time with...* interview series will continue to explore an artist's life and career, in conversation with music journalist Matt Everitt. The *Journeys in Sound* series sees influential artists from outside of the mainstream offer personal thoughts and experiences of how music has shaped and contributed to their lives and the importance of music on mood and well-being. Radio 2 will run its *Let It Grow* season, explore the history of disco and the *Rocky Horror Picture Show* 50 years on.

On Radio 3, recorded on location in New York's Spanish Harlem, *Nu Yorica* explores the art and politics of the Latin music scene of the Big Apple from 1960s to present; and a radiophonic poem recorded overnight in the fields of East Anglia, *From Dusk till Dawn* is inspired by field recordings and the sounds of nocturnal Norfolk. *Charlestonian Rhapsody* looks at the life of Edmund T Jenkins, an African American composer and musician who found home in London

from 1914, writing art music by day and leading the London jazz scene by night. *Byrd Song* celebrates the 400th anniversary of William Byrd, culminating with a Composer of the Week, celebrating the 80th birthday of the programme.

Our content will explore themes important to our audiences. Radio 6 Music's *Loud and Proud* season will celebrate LGBTQ+ voices with a range of special shows and guest presenters, offering content that places the rich culture, contribution and influence of the community in context. Radio 1 will follow-up last year's disability season with another week focussing on making the station's programmes accessible and inclusive for disabled listeners and contributors, and Radio 1Xtra will share stories about the impact of the Children In Need We Move social action fund. Radio 3 will bring together people with lived experience of mental illness with composers and musicians to co-compose new music which represents and explores mental illness, based on real life experiences. The *Music & Meditation* podcast returns, presented by singer-songwriter NAO, featuring a diverse mix of guests. Radio 2 will mark the 75th anniversary of the arrival of HMT Empire Windrush.

Speech audio

Our speech stations will help our listeners to understand the world we live in. Radio 4 will put solutions-based journalism front and centre. We will launch a new weekly programme focusing on climate change, and look at sustainability, science, solutions and impact across different programming. We will also be exploring food in a number of series, from production, consumption to geopolitics, starting with a new series on how chicken took over the world and the impact of that, presented by Chris van Tulleken.

Radio 4's in-depth narrative series that explore the most important topics in today's world are hugely popular both on air and as podcasts. Following on from the success of titles like *War on Truth* and *The Coming Storm* – which will be returning with the build-up to the 2024 US Presidential election – this year we will have a series called *Breaking Mississippi* about the colour bar in the US South; a series exploring the Iraq War and its impact twenty years on; and a series tracking John F Kennedy's time in office through his own words.

Radio 5 Live gives a home to honest, constructive debate and strongly held opinion, at the heart of the national conversation. In 2023 that will range from major national and international stories such as the one-year anniversary of the invasion of Ukraine, Eurovision in Liverpool and the Coronation to 5 Live's own reporting like our recent work on abuse against referees in grassroots football. With more sports than any other radio broadcaster and a unique obligation to cover over 20 sports from football to boxing via Test Match Special, we'll also broadcast more additional sport content than before, reaching a broader audience. The station will build its podcast offer featuring sport, entertainment, true crime, news and factual with titles such as the *Football Daily*, *Gangster, I'm Not a Monster*, *Sports Strangest Crimes*, and *Obscene: The Dublin Scandal* and much more. Nicky Campbell's phone-in show will be visualised for the new BBC News channel, bringing the show to a wider audience.

Radio 4 will bring listeners brilliant new comedy and drama, including a new panel show where all the questions are based on sound hosted by blind comedian Chris McCausland. *Room 101* with Paul Merton starts in May and stand-up Masie Adam brings her love of football to Radio 4 with *The Beautiful Game* in the summer, ahead of the women's World Cup. Deliciously acerbic political journalist Jonathan Pie stars in *Call Jonathan Pie*, a new podcast of scripted comedy

that goes behind the scenes of his phone-in on BBC Radio. *The Ballad of Syd & Morgan*, a drama by Roger James Elsgood based on Haydn Middleton's novel of the same name, is a story set in 1968 of a meeting between English novelist E. M. Forster and Syd Barrett, then just recently an ex-member of Pink Floyd, in which the sudden departure and the continued absence of creativity is the central theme. It is part of Radio 4's 'Turning Points' season and broadcast in conjunction with a dramatisation of Forster's *A Room With A View*. We will also be giving listeners a season of love to include *Enduring Love*, Ian McEwan's celebrated novel dramatised by Kate Clanchy.

On our stations, listeners will hear a broader range of voices and ideas as more of our content moves away from London, as part of the BBC's Across the UK plans. Many of our Radio 3 programmes will start their broadcasts from Salford as we create a new classical music hub in the North, and 6 Music will build its presence in the city. Radio 1Xtra will launch a key daytime strand in Birmingham and Radio 5 Live a weekly strand from Scotland. Radio 2's new *Early Breakfast Show* will broadcast its first year from Cardiff, which will also host a slate of Radio 4 programmes, including *Saturday Live*, *The Last Word* and the BBC Audio Science Unit. A Jazz season on Radio 2 is led by BBC Scotland and Radio 3's *Breakfast Show* comes live from Northern Ireland for a special week in June.

4.4 Public Purpose 4: To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions

The BBC is unrivalled in the scale and impact of its local and nations output across the UK and we are putting this at the heart of our plans to deliver value to all audiences.

In 23/24, alongside moving more of the BBC's activity Across the UK, we will deliver on our plans to transform and strengthen our BBC Local services across England, and enhance our portrayal of the devolved nations in our video commissioning. Despite the challenging economic situation we will protect and even increase spend through our nations and regions, in particular:

- Investing more in local journalism across online, TV and radio – including new investigative teams to strengthen the distinctiveness of our storytelling.
- Investing more in high impact video programmes that better reflect and portray life in the devolved nations and across the English regions.
- Evolving our services to reach audiences online while protecting the content most valued by broadcast audiences.

In order to safeguard the value of our local and nations provision, we will implement a number of programme changes that have already been announced across the nations, including significant changes to our local provision in England that will enhance our local online news services.

Across all four nations, we will also continue to assess how we can deliver greater local impact digitally while protecting the breadth and distinctiveness of our broadcast output wherever possible. These are inevitably difficult trade-offs at a time of constrained funding, and we will focus any further impact on broadcast services where we consider the audience impact is smallest.

In the devolved nations, we will increase our investment in compelling, high impact programming that authentically represents the real diversity of life across the UK – building on the success of shows like *Granite Harbour*, *The Pact*, and *Once Upon a Time in Northern Ireland* that have enjoyed audience success across all four nations. In parallel, we will continue to deliver a breadth of more locally relevant content in each devolved nation across news, current affairs, live sport and culture.

We will also continue to review and develop our local and nations news services, as we strive to strike a more appropriate balance between online and broadcast provision in line with changing audience consumption patterns, and work to increase the quality and impact of our local online services across the UK.

BBC Local (English Regions)

We are committed to transforming BBC Local services across England to deliver greater value to communities and provide a richer online focus that keeps pace with changing media usage. This will see the development of 39 local multimedia production centres working across local TV, online and audio.

As part of these changes, we will strengthen our online news service in all local areas, as well as launching new dedicated online services for Bradford, Wolverhampton, Sunderland and Peterborough. We will also develop a wider range of local audio programming and podcasts for BBC Sounds.

We will also develop the distinctiveness and impact of our journalism, establishing 11 new investigative teams across England, with a remit to dig beneath the headlines and deliver compelling storytelling across TV, radio and online. We will continue to support the Local News Partnership and work with the commercial news sector to trial new ways to enhance the impact of all local journalism.

In BBC Local Radio, we will implement major changes to our network of 39 stations that were announced last year. In all bases, we will continue to provide dedicated local programming from 6am to 2pm every weekday but we will introduce greater programme sharing outside peak times in order to fund our local online and investigative ambitions. Our commitment to local news bulletins and live sport provision across our Local Radio network will be unaffected by these changes.

We will also grow our commitment to *Make a Difference* (our successful community support initiative) and continue our support for local music-making with twenty dedicated new music programmes across England.

Across BBC Local, we will provide in-depth local coverage of key issues, including the real challenges people face with rising costs, local and national politics and all the big moments that will bring communities together this year such as live sport, faith festivals, the Coronation, and Eurovision in Liverpool.

In local television news, we will continue our work to upgrade our production facilities across our 13 bases in England. All of our local news programmes will benefit from refreshed and improved studios – recognition of their continued role as the UK's favourite news programme – and we will complete the migration of BBC One regional variations to HD.

Scotland

BBC Scotland will continue to deliver on our ambition to create standout drama, comedy and factual programming that reflects modern Scotland, and build its reputation for outstanding creativity.

In TV drama, we will launch thriller *Nightsleeper*, broadcast the final season of trilogy *Guilt*, and *Shetland* and *Vigil* will return. BBC ALBA will launch series two of *An Clò Mòr* (The Grand Cloth), develop an international feature film and place drama monologues within an emigration season; and Radio nan Gàidheal debuts two drama mini-series as part of *Rudeigin Ri Ràdh* (Something To Say), in partnership with Theatre Gu Leòr.

We will premiere a female-led comedy series for BBC Scotland and there is a new sit-com with fresh writing talent for BBC ALBA; while *Two Doors Down* and *The Scotts* will also be back.

Meanwhile, in factual programming, Scottish life will be reflected through new series *Designing the Hebrides*, *Highland Cops* and *Ballers* featuring a basketball team; and through returning brands *Paramedics on Scene*, *Ben Fogle's Sacred Islands* and *Scotland's Home of the Year*. Following our successful crime season, there will be new series of *Murder Case*, *Crime Files* and *The Firm*, a series following a Scottish legal practice.

We will continue to deliver in-depth coverage of the latest news and current affairs and implement changes to our ways of working that will enable us to deliver more stories that reach audiences across all platforms, wherever they are.

In audio, we will grow our digital podcast work, with in-depth investigations exploring a child abuse scandal, and an examination of a Scottish art heist. Radio Scotland will refresh arts output and support new emerging talent, alongside The Social's development of new voices and our new directors scheme with Screen Scotland.

As part of our strategy to deliver the most value to audiences we will be implementing the recently announced changes to our music programming. This will both help us to deliver on our creative ambition for Scotland overall, but also creates opportunities to refresh our music offer and highlight distinctive content to more audiences. We will change the format of our classical music programme on Radio Scotland to focus entirely on Scottish orchestras and Scotland-based musicians, and we will decommission *Jazz Nights*, while launching two new national competitions – one for classical and one for jazz musicians, along the lines of the extremely successful BBC Radio Scotland Young Traditional Musician of the Year.

We are expanding the remit of *The Afternoon Show* to include interviews about the jazz sector from time to time; and jazz music will be part of the mix of live music on *The Quay Sessions*. We will also launch a new culture podcast. While making some changes to production teams making our content on bagpiping, piping music programmes will remain on air every week on both Radio Scotland and Radio nan Gàidheal, and we will commission a new piping podcast which will take Scotland's music to a wider audience.

We will continue to strengthen our local online services for audiences across Scotland, both in news and other areas. As part of these plans, we will review the distribution pattern of our local news bulletin services from Aberdeen, Inverness, Dumfries and Selkirk in order to increase their impact on digital services like BBC News and BBC Sounds. We will also assess whether we can extend local bulletin provision for the Dundee area on digital platforms

In sport, we will celebrate the 40th anniversary of Aberdeen FC's European success, and bring live action from the Women's Six Nations; the SWPL on BBC Scotland and BBC ALBA; alongside Radio Scotland's mix of football commentary and analysis.

We will continue marking the 2023 centenary of the BBC in Scotland – and centenary of the first Gaelic broadcast – with special content and events.

Wales

This year promises to be the biggest year of Welsh drama on the BBC to date. With six drama commissions in production it will be a spectacular celebration of talent and creativity and an example of the high impact content our strategy will put at the heart of BBC Wales.

They include *Steeltown Murders*, the first series to hit the screen. It centres on the hunt to catch the killer of three young women in the Port Talbot area and the remarkable story of how – in the first case of its kind – the mystery was solved almost 30 years later using pioneering DNA evidence. *Wolf* is a major new six-part crime thriller based on Mo Hayder's acclaimed Jack Caffery novels and produced by award-winning Hartswood Films. *Lost Boys and Fairies* tells the tale of a married gay couple as they adopt their first child.

Factual entertainment also remains a big focus with Alex Jones presenting *The Reunion Hotel*, based in North East Wales. And comedy will be front and centre with new commissions and popular returners (with further announcements to come at Cardiff City of Comedy in May).

In sport, women's rugby and football will be a central part of our offer with the Six Nations competition and all Cymru's international games broadcast live on BBC Wales. Another important date in our calendar will be the men's Rugby World Cup which will be a major part of our audio and digital offering this autumn. And we will be expanding the online content that gives wider access to the live games and team news which audiences value so much.

This year we will be working to make our journalism even more impactful on our online, radio and video platforms. We will relaunch *Breakfast* on Radio Wales, implement changes to strengthen our storytelling on *BBC Wales Today* and enhance our local news offer on radio and online. We will also launch a new programme on Radio Cymru dedicated to the arts.

In its fortieth year, it is going to be a memorable and spectacular *BBC Cardiff Singer of the World* competition as our capital city provides a stage for emerging talent from across the globe.

We will also mark one hundred years of the BBC in Wales this year and reflect upon our contribution to life in Wales during the past century.

Northern Ireland

We will provide in-depth coverage of local government elections and reflect on the 25th anniversary of the Belfast/Good Friday Agreement. We will report, and facilitate debate about, any ongoing issues linked to the Windsor Framework and some of the challenges in health and social care and other sectors. Our journalism will place a greater emphasis on voices and stories from across the region and we will enhance digital news and other coverage from the

BBC's production base in Foyle. We will also mark the 50th anniversary of our television current affairs strand, *Spotlight*.

Northern Ireland will also be part of our growing ambition in video as we further develop the range and ambition of network co-commissions, showcasing the skills of the independent production sector. *Once Upon a Time in Northern Ireland* will look at the events and legacies of the Troubles period and *Blue Lights* will provide a brand-new peak-time police drama based in Belfast. We will do this while continuing to reflect the needs, diversity and talents of local communities in programmes for BBC Northern Ireland television and iPlayer including our distinctive Irish Language and Ulster-Scots offer.

BBC Radio Ulster/Foyle remains a central part of community and cultural life in Northern Ireland. In 23/34 we will refresh the BBC Radio Ulster/Foyle schedule, seeking to maintain its breadth, distinctiveness and popular appeal.

While these changes will mean an end to the current Radio Foyle breakfast show we remain committed to Foyle's continuing, and growing, role as a production base for the BBC's local and region-wide content. The changes will enable us to enhance digital news provision from and about the Foyle area. We will retain a weekday news programme (broadcast at breakfast) focused exclusively on local news, thereby complementing *Good Morning Ulster* and minimising duplication. Foyle will be the production base for the *Hugo Duncan* programme on BBC Radio Ulster (in addition to several other off-peak programmes); hourly local radio bulletins will be retained at their previous level (up to 3pm each weekday); we will launch a pilot initiative where journalist vacancies will be advertised as having their primary base either in Foyle or Broadcasting House; and we will work to develop the wider impact and benefits of the BBC's journalistic and editorial presence in the North West.

We will seek to protect audience value, including the editorial breadth and distinctiveness of BBC Radio Ulster/Foyle, even where we have to deliver with lower budgets. Some music strands, including jazz, will be consolidated; *Inside Business* stories and themes will be incorporated within our general news output, making use of our specialist business and economics journalists; we will use our digital platforms, including podcasts, to cover stories that may otherwise have featured in Sports Sound Extra and we will continue to innovate in this area, making effective use of new technologies and platforms and the opportunities they create for us to engage different audiences.

We will continue to develop new programme formats and their presence on digital platforms. We will build on the success of strands such as *Assume Nothing* and the GAA Social on BBC Sounds and seek to increase the volume and impact of locally produced output for BBC network radio.

We will continue to innovate with our coverage of local sport and work to maximise the benefits of our valued partnerships with Northern Ireland Screen, the Ulster Orchestra and Libraries NI.

4.5 Public Purpose 5: To reflect the United Kingdom, its culture and values to the world

The BBC's international services, which operate in over 40 languages including English, will continue to explore topics of global importance like the war in Ukraine and its consequences, the rising cost of living across the world, and the grassroots response to climate change.

The BBC reached more than 450m people across the world with trusted, impartial news each week last year. Over 360 million of this weekly reach was delivered through the World Service, which operates in more than 70 countries. The next year will see the continued transformation of the World Service, futureproofing its services for a digital-first future so that it continues to meet changing audience needs while delivering financial savings to the licence fee payer.

A new organisational structure will be embedded, which will enable the World Service to focus on producing fewer, more impactful stories, and building long term engagement with audiences. While maintaining global scale, our strategy will focus on growing the proportion of our international audience on the BBC's own services, and in particular building reach and frequency of use on the BBC's digital services. This will build on recent record digital growth, with digital share of World Service languages content and services alone rising from 19% to 43% since 2018.

Our services will continue their commitment to producing original distinctive journalism, sharing more of our stories with UK and global audiences, including high-impact investigations and tackling disinformation. The World Service will report without fear or favour the stories that other media cannot or will not. Services will also continue to collaborate to provide in-depth impartial journalism across stories that affect multiple territories, providing insight and expertise in the way that only the BBC can.

We will continue to support our journalists and correspondents across the globe to provide insight and expertise to ensure the BBC remains the world's most trusted known international news broadcaster.

We will continue to support BBC Persian, who are facing unprecedented threats and harassment from the Iranian regime and other entities, to ensure BBC Persian is able to deliver the unfolding story in Iran both to the Persian speaking audience, but also to audiences around the world.

BBC Monitoring will continue to provide distinctive reporting, insight and analysis on the impact of the Kremlin's war in Ukraine – in Russia, Ukraine and around the world and the aftermath of the widespread protests in Iran. Disinformation remains a key focus - including China-Russian alignment and the use of specific social platforms to spread harmful or misleading content. BBC Monitoring will continue to analyse media behaviour on extremism and track narratives linked to food, energy and water security.

The BBC World Service will launch a new cross-platform education and topical programme for the secondary-age girls of Afghanistan, in Dari and Pashto.

A new unit exploring China's position in the world will bring together journalism from Africa, Latin America and Asia, looking at the power of China and what that means.

We will continue our hard-hitting investigative reporting through BBC Arabic, our award-winning programme *Africa Eye*, and through investigations in Russia and India. The global disinformation team will continue to give audiences trusted information and context.

World Service English will develop new technology and science strands. We will continue to deepen engagement with audiences directly with plans for audience events in Kenya, Nigeria, Japan, Chile, Iraq, Iceland and Hungary.

We will add to our successful podcast offer in English, with a new daily news podcast aimed at younger audiences and a deep-dive news podcast to complement *the Global News Podcast*. There will be new seasons of *13 Minutes to the Moon*, *The Lazarus Heist* and *Dear Daughter*.

In sport, the highlight will be the Women's World Cup in July and August 2023 when we will bring back editions and podcasts of *World Football*. We will also launch a new podcast series, *Match of the Day Africa*.

We will also promote a new drama about the nuclear disaster at Fukushima and showcase the return of the International Playwriting Competition.

5. The BBC's financial context and 23/24 outline budget

5.1 Financial context

The 23/24 budget has been set during a period of exceptional economic volatility. This has presented a number of challenges including managing extraordinary levels of inflation in our cost base while the level of the licence fee remains flat.

There has been a specific focus on cost efficiencies, utilisation and allocation of resources to prioritise delivery of value to all audiences.

Despite the economic and market volatility, we are still driven by the need to transform our content and operating model in order to deliver our strategic ambition. Further significant savings are required as well as strong cash management, to ensure the success of our *Value for All* strategy. 23/24 will be a foundation year as the BBC takes forward its strategy to transform into a digital public service media organisation of scale.

23/24 will also be a year of transformation for our commercial arm following the recent increase in borrowing limits. The longer-range plan for our commercial group is ambitious, with a more sustainable quality of earnings. This will be challenging in a market where there is economic uncertainty, lower growth predictions and intense competition but we believe the targets for the commercial companies are deliverable, reflecting a strong slate, growing market shares and continuing growth in investment, and will bring long term value to the licence fee payer.

5.2 Summary Group Budget for 23/24

Set out below is the consolidated BBC Group income and expenditure for 23/24 including commercial subsidiaries. Commercial revenue, costs, and therefore profits are, of course, more uncertain. The licence fee remains the single largest source of income for the BBC and we focus the remainder of this section on the budget for the BBC Public Service.

Group I&E £m	Budget 2023/24
Licence Fee income	3,673
Other income	1,865
Total income	5,538
Operating costs	(5,790)
Restructuring costs	(76)
Group operating surplus / (deficit)	(328)
Share of results of associates and joint ventures	15
Net financing costs	(44)
Deficit before taxation	(357)
Taxation and minority interests	5
BBC deficit for the year	(352)

The deficit in 23/24 is mainly due to the licence fee price being held at £159 and inflationary pressures in the cost base. 23/24 delivers savings already announced, but also lays the foundations for the next phases of cash management and savings plans to keep I&E balanced over the medium term. The BBC continues to invest in high-impact content and generate income from its trading and commercial operations.

Public Service financial plan

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

PSB I&E £m	Budget 2023/24
Licence fee income	3,673
External income	242
Subsidiary income	112
Total Income	4,027
Content and content distribution	(3,190)
Other operating costs	(1,145)
Restructuring	(75)
Operating surplus / (deficit)	(383)
Contributions from commercial activities / dividends	147
Interest and tax	(38)
I&E surplus / (deficit)	(274)

The 23/24 budget reflects the licence fee remaining at £159, in line with the recent licence fee settlement. Together with projections for household growth, TV penetration (the number of households that require a licence) and evasion, we project licence fee income for the year to be £3,673m. The BBC World Service continues to receive additional funding from the Foreign, Commonwealth & Development Office (FCDO) to support recently expanded services, including additional money for Ukraine and Russian services, and the recent additional £20m over the next two years. Other income includes royalties and rights sales, the sale of surplus distribution capacity to other broadcasters and property rental income. In 23/24 we plan to spend £3,190m on content and distribution of which £229m will be on distribution.

Public Service other operating costs

These costs include non-editorial costs in support of programme-making (e.g. production technology and equipment, production accounting) and support costs (licence fee collection, S4C payments, apprenticeships, pensions, Ofcom fees etc.).

Other operating costs £m	Budget 2023/24
Technology	164
Marketing and Audiences	105
Central costs (Property, HR, Finance, Policy, apprenticeships & pension costs)	343
Costs incurred to generate intra-group and third party income	170
Other (incl. Licence Fee collection costs and S4C)	363
Centrally managed costs	1,145

6. Potential changes to the BBC's UK Public and Commercial Services

As outlined in the previous chapters, we are proposing several changes to the BBC's public service activities. However, many of these changes are not 'material changes' as defined in the Charter and Agreement, but rather business-as-usual changes for editorial, creative or other reasons. Such changes are necessary to ensure that our activities evolve in line with audience expectations, market conditions and technology developments but do not materially alter the character or scale of the service.

Examples of this include TV and radio scheduling and commissioning decisions; changing the budget of services; changing online functionality, discovery or navigation; and temporarily changing the hours or content mix of a service or creating a 'pop up' linked to an existing service to accommodate coverage of special events. For example, business as usual changes to BBC iPlayer will include us continuing to improve search, content discovery and onward journeys to make it easier for audiences to discover the broad range of programmes now available.

Below we set out those changes that we consider will require either a formal materiality assessment, a Public Interest Test, a Commercial Test or Ofcom regulatory approval (either as part of a material change process or through amendment of the Operating Licence). We will engage with stakeholders – both from industry and audiences – to ensure that the BBC takes these views into account when developing and assessing our proposals. We will ensure that any proposals we do consider during the year that are not set out here are subject to the appropriate regulatory processes and scrutiny including the further publication of plans as necessary.

Video

We will continue to improve the way that audiences discover and watch our archive content, including for those who prefer to watch linear channels. We will keep this under review during the year, and if necessary carry out a materiality assessment. Working with our PSB partners and Everyone TV, we will continue to work towards the launch of the next generation of internet-enabled, free-to-air experiences across a wide range of television devices, necessary to support the gradual migration of audiences to a future of internet-only delivery of our channels, alongside on-demand content. We will assess this proposal for materiality.

Audio

With more choice now than ever on both DAB and across the digital music and podcast landscape, we will review the way we are using DAB and our current portfolio of smaller DAB services, to ensure audiences have access to the broadest range of content from the BBC, with audience propositions that are clear and simple to boost discovery.

We are also considering how we can clarify the station brand of Asian Network and refocus elements of its programming to ensure maximum audience impact for British Asian audiences.

While we have not finalised plans it is possible that the resulting proposals may require changes to the Operating Licence. We will engage with stakeholders and Ofcom once we have completed this review.

Most of the improvements we will make to BBC Sounds this year will be business-as-usual and not require materiality assessments. If new proposals emerge through the year that are potentially material, we will assess them as required.

Nations & Regions

As we implement the expansion of online local news in England (that Ofcom agreed did not require a PIT), we are also considering similar improvements to our online news offer in the devolved nations. We will assess these changes for materiality.

We consider that being able to play a small amount of music on English Local Radio at breakfast peak (currently 100% speech) will improve the value of English Local Radio for audiences and support its distinctiveness by maintaining or increasing listening to local news and information. We propose to carry out a trial during this year on a representative sample of English Local Radio stations to provide further data and analysis on audience preferences. We will engage with Ofcom on the appropriate process before beginning any such trial.

Commercial Activity

As part of our Speech Audio Review this year, we see some exciting opportunities for areas of the BBC's speech audio production to succeed in the commercial market. Further work is being conducted to reach the right model, which may involve the transfer of part of BBC in-house audio production to BBC Studios. We will assess these plans for materiality.

Annex 1: Measuring the performance of the BBC

The framework by which we measure the performance of the BBC will:

- Assess how well the BBC is delivering value to audiences; and
- Set targets to ensure delivery of value to audiences overall, to maintain focus on key audience challenges, and to accelerate activity that is central to continued and future delivery of value to audiences.

Assessment of audience performance during 2023/24

As we have done since 2017/18, the BBC will continue to track and assess our performance with audiences in terms of the core elements that we know determine the value that the BBC delivers to people in the UK. They are:

- People's experienced value – their usage of the BBC's offer
- People's perceived value – their appraisals of the BBC's offer.

Delivery of the BBC mission and public purposes

As in previous years, we will continue to track both the experienced and perceived value for the public purposes in turn, usage of the BBC overall and appraisal of the delivery of the mission. Table 1 sets out the range of measures that are tracked.

This data will continue to be reported in the BBC Annual Report and Accounts with an assessment of the BBC's delivery to the UK public. As part of this assessment, we will identify how the BBC delivers the mission and each of the purposes across different audience groups.

The performance of the BBC around the UK

As Table 1 sets out, the BBC Annual Report already contains metrics to gauge the extent of the BBC's delivery to audiences in different parts of the UK as part of measurement for Purpose 4. In addition – to reflect the BBC's commitments – we will start to report the reach of BBC Nations and regions content in the different nations of the UK. We will also report the estimated contribution to consumption of relevant Nations and regions content.

The performance of BBC online products

As online products are central to the BBC's continued and future delivery of value to audiences, we will continue to track and report in the BBC Annual Report the progress of iPlayer, Sounds and BBC News Online, covering both experienced and perceived value among all audiences and young adults (see Table 1). The performance of BBC Bitesize – both experienced and perceived value – is also included as part of the Learning Purpose measurement. To reflect our *Value for All* strategy we will also add: the performance of BBC Sport Online; overall signed in accounts reach; the contribution of BBC online services to BBC consumption; and perceptions of the extent to which BBC online services support the BBC's

delivery of the mission and the public purposes overall. We will continue to expand the audience performance data presented in the BBC Annual Report on iPlayer and Sounds.

The contribution of iPlayer

Following the iPlayer Public Interest Test and our subsequent reporting in the 2019/20, 2020/21 and 2021/22 BBC Annual Reports, we will continue to track and report in the BBC Annual Report the contribution of iPlayer to BBC TV viewing and to the delivery of the BBC’s mission and public purposes (see Table 1). This is in addition to the iPlayer metrics cited above.

Levels of audience satisfaction

We will identify audience groups who are dissatisfied or less satisfied than comparators in terms of how they perceive the BBC so that we can reflect, represent and serve them and understand how they perceive the BBC to deliver the mission overall. The conclusions of this analysis will continue to be reported in the BBC Annual Report.

The performance of the BBC in the context of the UK media market

In the BBC Annual Report, we will continue to examine how the BBC has performed in the context of the UK media market during the year, particularly given the extent of global providers in the UK media market now and the need to ensure the special and continued presence of UK PSB in the lives of UK audiences.

Table 1: Range of measures to assess audience performance

FOCUS	EXPERIENCED VALUE	PERCEIVED VALUE
Purpose 1: Impartial news & information	BBC News overall reach to adults Reach of BBC News by platform to adults	Impartiality, trust and accuracy scores Perception of the quality of BBC News by platform Perceptions of delivery of this purpose among UK adults
Purpose 2: Learning & Children’s	Reach and usage of the BBC by under 16s Reach of BBC Children’s/Education services by under 16s Reach of BBC Bitesize	Perception of the BBC among under 16s Impact perceptions of BBC Bitesize Perceptions of delivery of this purpose among UK adults and the impact of informal learning among adults
Purpose 3: Creativity, quality and distinctiveness	Reach and usage by adults of the BBC by platform	Quality perceptions for television, radio/audio and online Distinctiveness and originality perceptions for television, radio/audio and online

		Perceptions of delivery of this purpose among UK adults
Purpose 4: Nations & Regions and diversity	Reach and usage by different audience groups and in different parts of the UK Reach of BBC Nations and regions content in the different nations of the UK Estimated contribution to consumption of relevant Nations and regions content	BBC quality perceptions by different audience groups and in different parts of the UK Perceptions of portrayal by different audience groups and in different parts of the UK Perceptions of the BBC's overall mission delivery by different audience groups and in different parts of the UK Perceptions of delivery of this purpose among UK adults
Purpose 5: Reflect the UK to the world ¹⁰	Global reach of the BBC, BBC News and the World Service Global reach of BBC News services per platform BBC World Service reach by service	Global perceptions of BBC News Perceptions of delivery of this purpose among UK adults
Online products performance	Estimated contribution of BBC Online services to BBC consumption Signed in reach: reach for all accounts BBC News and Sport Online: reach among 16+ and 16-34 Sounds and iPlayer: reach for all accounts and 16-34/under 35 accounts	Perceptions of the extent to which BBC Online services support the BBC's delivery of the mission and public purposes overall among users Perception of BBC News Online, Sport, Sounds and iPlayer among 16+ users.
iPlayer contribution	Estimated contribution to all BBC viewing that is delivered by iPlayer for all audiences and 16-34s Time per head	Perception of iPlayer among 16-34 users Perceptions of the extent to which iPlayer contributes towards the BBC's delivery of the mission and the public purposes among 16+ users and 16-34 users
Pan-BBC performance	Pan-BBC reach to the adult population and under 16s Time per head	Overall ratings of the BBC Perceptions of the citizen value of the BBC and the BBC's overall delivery of the mission

Audience targets for 2023/24

In September 2020, the BBC embarked on its *Value for All* strategy, and set an audience performance framework for the following three financial years. 2023/24 is the third year. In line with this strategy therefore, and continuing from 2021/22, we have set audience targets for 2023/24 again with three principles in mind:

- To ensure delivery of value to audiences overall, focusing on:

¹⁰ Additional performance measures for this purpose are in the separate licence agreed between the BBC and the Foreign, Commonwealth and Development Office

- The universality of the BBC: the proportion of people using the BBC overall on average per week.
- A valued habit with the BBC: the metrics that analysis shows drive the value that audiences receive from the BBC, the regularity of interaction, the time spent and the number of BBC modes that people use (BBC TV/iPlayer, BBC Radio/Sounds, BBC Online) on average per week.
- To maintain focus on key audience challenges:
 - Targets for performance among 16-34s, following on from the targets set for 2020/21, 2021/22 and 2022/23. These are focused on reaching 16-34s across the BBC overall and the perceived relevance of the BBC offer to them.
 - Targets for under-16s, following on from targets set for 2021/22 and 2022/23. The BBC is the only UK offer of scale with this age group now amid the focus of global media companies on these audiences. The BBC is key to ensuring that UK PSB remains among the top media providers for UK under-16s. The targets centre on reaching under-16s across the BBC overall and by BBC Children’s and Education services.
- To accelerate activity that is central to continued and future delivery of value to audiences by focusing on the average weekly performance of:
 - BBC iPlayer
 - BBC Sounds
 - BBC News Online
 - BBC signed-in accounts.

In addition, we will continue to set additional targets for iPlayer to further its contribution to the BBC following the iPlayer Public Interest Test in 2019.

The targets are set out in Table 2.

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

- Achievement of these targets does not just depend on the BBC, but on overall market trends and what other providers do and how successful they are, against a background of fast-moving audience changes.
- Continued improvement to audience measurement systems.

In addition, with media consumption impacted during the Covid-19 pandemic, it still remains more difficult than before 2020 to predict with precision how behaviours, and therefore our performance, may continue to evolve. The availability of UK face-to-face fieldwork is also reduced since the pandemic.

With 2023/24 being the third year of the three-year cycle of the first iteration of the *Value for All* strategy, we will be looking to review the metrics on which we set audience targets from 2024/25, and will therefore set this out in the Annual Plan for 2024/25 – to be published in March 2024.

Table 2: Audience performance targets for 2023/24

ENSURE DELIVERY OF VALUE TO AUDIENCES OVERALL

ADULTS	THE REACH OF THE BBC	A VALUED HABIT WITH THE BBC		
	Coming to the BBC on average per week – %	Using the BBC 5+ days on average per week – %	Using the BBC 5+ hours on average per week – %	Using two BBC modes on average per week – %
16+: 85-90%	16+: 60-65%	16+: 55-60%	16+: circa 65%	

MAINTAIN FOCUS ON KEY AUDIENCE CHALLENGES

YOUNG ADULTS	THE REACH OF THE BBC	PERSONAL RELEVANCE	UNDER 16S	THE REACH OF THE BBC	THE REACH OF BBC CHILDREN'S / EDUCATION SERVICES
	Coming to the BBC on average per week – %	'BBC is for me' – mean score / 10		Coming to the BBC on average per week – %	Using a BBC Children's or Education service on average per week – %
16-34: circa 75%	16-34: 6/10	Under 16: circa 70%	Under 16: 45-50%		

ACCELERATE ACTIVITY CENTRAL TO CONTINUED AND FUTURE DELIVERY OF VALUE TO AUDIENCES

SIGN IN	BBC iPLAYER	BBC SOUNDS	BBC NEWS ONLINE
Sign in reach – average weekly signed-in accounts	iPlayer reach – average weekly signed-in accounts	Sounds reach – average weekly signed-in accounts	News Online reach – % reached on average per week
All: 22m+	All: 13.5m+	All: 4.5m+	16+: 32%+
	Under 35: 4.0m+	16-34: 0.6m+	16-34: 32%+

ADDITIONAL TARGETS FOR IPLAYER TO FURTHER ITS CONTRIBUTION TO THE BBC FOLLOWING THE IPLAYER PUBLIC INTEREST TEST IN 2019

BBC iPLAYER
Perception of iPlayer – mean score / 10
16+ users: 8/10
16-34 users: 8/10
Time spent per head per week – hours
All: 65 mins+

Annex 2: The BBC's commitments to delivering its public purposes

The Charter sets out five Public Purposes for the BBC to promote. As the market in which the BBC operates evolves and our strategies develop it is important for the BBC to clearly set out how we intend to deliver these Public Purposes. In this section we set out how the BBC intends to promote our Public Purposes during 2023/24 across all our activities.

Ofcom has now completed its review of the BBC's operating licence, and has recently published a modernised Operating Licence following a thorough and detailed consultation with stakeholders. We welcome the changes that Ofcom has made. While the new Operating Licence has retained many quotas, it is now more platform-neutral and outcome-focused, which will help the BBC adapt to changing audience demands and behaviour.

The detailed commitments we are setting out below fulfil the transparency requirements that Ofcom has set in the new Operating Licence, and indeed in many cases go significantly further.

Clearly it is likely that a series or programme will contribute to multiple public purposes. For example, a programme may help audiences learn about a subject in an accessible, engaging, inspiring and challenging way (public purpose two); be creative, high quality and distinctive (public purpose three); and reflect, represent and serve specific or several of the diverse communities that make up the UK (public purpose 4). In the tables below we have tried to avoid duplication and allocate our plans to the public purpose with the best overall fit.

We will report against these commitments in detail in a new report to be published alongside our Annual Report and Accounts.

Public Purpose 1: To provide impartial news and information to help people understand and engage with the world around them

The BBC should provide duly accurate and impartial news, current affairs and factual programming to build people's understanding of all parts of the United Kingdom and of the wider world. Its content should be provided to the highest editorial standards. It should offer a range and depth of analysis and content not widely available from other United Kingdom news providers, using the highest calibre presenters and journalists, and championing freedom of expression, so that all audiences can engage fully with major local, regional, national, United Kingdom and global issues and participate in the democratic process, at all levels, as active and informed citizens.

What we will do to support impartial news and information in 2023/24

BBC Television & BBC iPlayer

- The BBC's network TV stations will continue to provide their existing news schedules.
- Our news and current affairs content will be easily discoverable on BBC iPlayer through prominent curation and will be regularly updated during the day.
- We will continue to innovate on-demand news coverage, building on the success of the earlier, live BBC iPlayer broadcasts of *Question Time*. We will also develop the ability to carry reactive live news streams to carry breaking news. This will help us reach the greatest TV audience possible.
- CBBC will continue to broadcast news to young audiences, providing over 43 hours of news on TV and BBC iPlayer.
- *Newsround* is gearing up for a year of making sense of global events for young viewers – this will include focus on Eurovision in Liverpool and its links to the Ukraine, and a planned *Newsround Special* on King Charles III's coronation.
- *The Other Side of the Story*, our news initiative for teen learners, will deepen its relationship with BBC News, developing formats that appeal to this age group and continuing its successful social outreach and programme of in-school skills and media literacy sessions.

The BBC News channel

- The new BBC News channel will launch in April. It will have two different premium feeds supplying UK and global audiences with the best of the BBC's high-quality, accurate and impartial journalism and analysis.
- The UK feed of the News Channel will serve UK audiences with coverage of major local, regional, national UK and global stories, with daytime and peak hours anchored from London and Salford.
- The News Channel will be a dynamic operation built around live and breaking news – integrated with the BBC Online Live and Breaking team – responding to audience surges and spikes around breaking news and events, whether major international stories or stories likely to be of interest only to UK audiences.
- Our new Forensic Hub will provide real-time transparency on how we check and verify our journalism
- We will review the performance of the new channel, including research on audience reactions, to ensure that it continues to meet its requirements under the Charter, Framework Agreement and the Operating Licence.

BBC Radio & BBC Sounds

- The BBC's network radio stations will continue to provide their existing news schedules providing news and current affairs for a range of audiences (except for the modest increase of sport on BBC Radio 5 Live).
- Radio 2's *The Jeremy Vine Show* will ensure News and Current Affairs content features prominently in our daytime output.
- Radio 4 will broadcast about 3,000 hours of news and current affairs programming, providing the UK's most extensive and in-depth reportage and analysis of a fast-changing world.
- Radio 5 Live will continue to report the most up to date live news coverage of the big stories in the UK and globally that affect our audience and give listeners a platform to engage with those that make the news, to ask questions directly to politicians and policy makers by continuing to be the BBC's voice of the UK.
- 6 Music will also provide regular Music News updates allowing listeners to hear directly from notable artists and musicians.
- Asian Network will continue its existing news and current affairs schedule, reflecting the most pressing issues affecting British Asians, with relevant content shared via social media to reach the widest possible audience.
- BBC Sounds will continue to provide regularly updated on-demand access to all BBC News broadcast on our radio stations as well as daily or weekly news and current affairs podcasts such as *Newscast* and *Americast*, and more reactive podcasts such as *UkraineCast* and specialist titles shedding light on under-represented communities, such as *Access All*.
- Our news content will be easily discoverable on BBC Sounds through prominent curation of our speech stations and on-demand news content. We will continue to innovate news coverage on BBC Sounds, such as the *BBC News Catch-Up* Back-to-Back Sounds collection, to reach the greatest on-demand audio audience possible.

BBC Online

- To this end, the creation of a dedicated and integrated live and breaking news pages team will enhance our streaming news offer in reporting on critical events. Its creation will allow BBC News to expand our live pages coverage, providing more multi-media and in-depth coverage of breaking stories, which has been very popular with audiences.
- The roll-out of changes to the BBC News app will be completed – increasing the level of personalisation for users, and building in geographic tailoring (including the ability to offer more localised news) – and we will aim to bring more users onto our digital services in part via personalised push notifications and newsletters.
- Recognising the growth of TikTok and other short form video services, BBC News will seek to grow its brand with younger audiences across these apps.
- *Newsround's* online output will focus on high production-value 'explainer' content, which has long-tail value for young audiences and in classrooms.

- The BBC will continue to provide links to third parties in its online news stories in order to provide transparency to audiences about sources, attribution where the story is derived from another news source, and further information where useful. Relevant third parties will include media organisations, social media, government or regulatory bodies and other organisations. We will continue to focus on the quality and editorial relevance of such links.

Public Purpose 2: To support learning for people of all ages

The BBC should help everyone learn about different subjects in ways they will find accessible, engaging, inspiring and challenging. The BBC should provide specialist educational content to help support learning for children and teenagers across the United Kingdom. It should encourage people to explore new subjects and participate in new activities through partnerships with educational, sporting and cultural institutions.

What we will do to support Learning in 2023/24

Formal learning

- *Tiny Happy People* will continue to support the parents and carers of 0-4 year olds with language acquisition tips and support, commissioning new content focussed on the Government's other 'Early Years Goals'; specifically physical development and personal, social and emotional development.
- We will continue to consolidate BBC Bitesize as the 'go to' free-to-use education destination for 4-16 year olds by:
 - Piloting of new quizzing formats which better support exam revision
 - Improvement of personal profiles which support goal setting and personal progression.
- CBBC will continue the Bitesize Learning Zone during term-time mornings, with programmes also available on BBC iPlayer. Within this zone we will broadcast at least 48 hours of formal Education content, supplemented with additional factual programmes.
- BBC Sounds and BBC Bitesize will launch a new series of GCSE revision podcasts focussed initially on English, history and study skills, which will complement Bitesize's existing GCSE content.
- We will also launch two major educational campaigns:
 - Working with the micro:bit Foundation, Nominet and other partners, BBC micro:bit will introduce primary learners to coding and build digital skills.
 - The hugely popular writing competition 500 Words also returns to the BBC this Autumn.
- We are doubling our investment in music education. In the Autumn we will launch a major nationwide music education offer which aims to reach every school-age child in the UK through online, broadcast, and live performance.
- BBC Teach will focus our commissioning for 2023/24 on KS1 and KS2 (primary) resources, with cross-curricular topic-led content for primary schools, Primary resources for non-specialist dance teachers and new assembly packs for Primary schools.

Adult skills

- We will continue to partner with other specialists in the industry to support ideas, talent, skills and businesses across the UK. Our priorities for 2023/24 are to support:
 - Promising producers in the Nations and English regions;
 - Companies with diverse leadership;
 - Companies in genres where we have limited supply; and
 - Off-screen talent through training schemes, bursaries and knowledge sharing masterclasses.

- Radio 3 will launch a refreshed partnership between the BBC Philharmonic and the Royal Northern College of Music to support talent development in the orchestral sector.
- Radio 3 will continue to support Sound First – a talent scheme for sound designers – into its third year.
- BBC Sounds Audio Lab returns for its second year as a podcast development programme designed to support the next generation of podcasters and audio creators.

Informal learning

- CBeebies will bring stretching learning content to pre-schoolers through our latest Shakespeare special *As You Like It* set in London's Globe Theatre and *Get Set Galactic* which brings science concepts to life via a studio gameshow format in which children can participate.
- Working in partnership with BBC Scotland, Radio 1 will deliver an outreach programme tailored to young people in Dundee to coincide with the visit of Radio 1's Big Weekend to the city in May.
- Radio 2 will continue to support the BBC Young Chorister Of The Year competition.
- We will also support informal learning through our vast range of programming on different subjects in ways viewers and listeners will find accessible, engaging, inspiring and challenging.
- While all genres can and do contribute to this purpose, those that do so most directly are our arts, current affairs, documentaries, factual entertainment (e.g. cooking and craft), history, music, natural history, religion, and science programmes. For further details please see our commitments for Public Purposes 3 and 4.

Public Purpose 3: To show the most creative, highest quality and distinctive output and services

The BBC should provide high-quality output in many different genres and across a range of services and platforms which sets the standards in the United Kingdom and internationally. Its services should be distinctive from those provided elsewhere and should take creative risks, even if not all succeed, in order to develop fresh approaches and innovative content.

What we will do to support distinctive output and services in 2023/24

BBC Television & BBC iPlayer

Original output produced in the UK

- The commissioning and broadcast of a wide range of UK programming is a vitally important part of the BBC's delivery of the most creative, high-quality and distinctive output.
- BBC One, BBC Two and BBC Three will broadcast a broader range of genres in peak time than comparable channels.
- We will continue to comfortably exceed Ofcom's quotas for original UK productions on all our network TV channels.
- First-run UK programming is particularly important to the BBC's innovation, creative ambition and risk-taking. In 2023/24, across all our network TV channels (excluding our news channels, overnight news simulcasts and national / regional opts) and BBC iPlayer we will broadcast about 7,775 hours of first-run programmes, including around:
 - 4,500 hours on BBC One
 - 2,600 hours on BBC Two
 - 200 hours on BBC Three
 - 125 hours on BBC Four
 - 250 hours on CBBC
 - 100 hours on CBeebies
- Acquisitions will continue to make up a very small proportion of the BBC's spend, broadcast hours or on BBC iPlayer. Where we acquire programmes we will do so to deliver a broad range of programming across our broadcast TV channels and BBC iPlayer to meet audience needs and expectations. Some titles may be acquired to help attract underserved audiences to the BBC and to introduce them to BBC commissioned programmes. Our acquisitions will be distinctive and cover a wide range of genres. As with all our programmes we will measure the performance of these acquisitions with different audience groups and their success in driving viewing and activations in order to ensure value for all audiences.
- We will continue to evolve BBC iPlayer. As well as being the best place to watch or catch-up on our latest shows, we will enhance user choice and deliver greater value by featuring more programmes beyond 12 months. We will use older programmes to augment newer programming and to provide a stronger and more rounded offering in each of our sub-genres. BBC iPlayer will continue to offer the broadest range of programmes.

Arts & Music

- We will make about 1,800 hours of Arts & Music programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,400 hours will be broadcast on TV and 400 hours just available on BBC iPlayer.
- About 170 hours of these hours will be acquisitions (including performances from a range of UK venues), of which about 120 hours will be broadcast on our TV channels and 50 hours available only on BBC iPlayer.
- We will broadcast about 180 hours of first-run Arts & Music programming across BBC iPlayer and channels. As set out in our recent Annual Plans we have been reducing the volume of first-run programming on BBC Four to focus on making a smaller number of higher-value Arts & Music programmes for BBC Two.
- Our Arts & Music programming will serve a wide range of audiences. We will continue to serve our heartland audience with new commissions such as *Treasures of the National Trust*, and returning favourites such as *Fake or Fortune*, *The Proms* and *Extraordinary Portraits*; but we will also offer special series on the *African Renaissance* and *First Ladies of Hip Hop* we hope will reach broader audiences.
- We will demonstrate our creative ambition with new in-depth titles on *Picasso* and *Shakespeare*.
- BBC Four will continue to be the home of performance with weekly world-class programmes from the worlds of theatre, dance and classical music including *Hamlet* from Bristol Old Vic, *Peaky Blinders* from Rambert Dance, *Yeomen of the Guard* at English National Opera and *Dance Passion Liverpool*.

Children's programmes

- Across CBBC, CBeebies and BBC iPlayer we will make about 8,900 hours of Children's programming available, of which about 350 hours of which will be first-run.
- We will announce the first commission to come from our Ignite initiative to develop and support fresh, bold, innovative new animation ideas from the best of UK animation talent.

CBBC

- CBBC will broadcast a broader range of genres than other children's television channels.
- Across TV and BBC iPlayer, CBBC will broadcast about 4,500 hours of programming with about 250 hours being first run, which is about 100 hours fewer than in previous years. This reflects the full evolution of our strategy to concentrate spend on titles which will be the most relevant and impactful with our audience. These programmes need the right level of production values and promotional support, so they can be distinctive and discoverable in the crowded marketplace.
- Our overall spend on first-run originations remains the same and we remain committed to delivering a distinctive programming mix across all genres for audiences – drama, comedy, news, animation, entertainment and factual.
- In particular, CBBC will broadcast about:
 - 1,200 hours of Children's Drama across TV and BBC iPlayer, of which about 1,000 hours will be on TV and about 60 hours will be first-run. This will comprise about 14 originated Children's Drama series, including new titles such as *A Kind of Spark* and animated drama *Quentin Blake's Box of Treasures* and returning favourites such as *Malory Towers*, *Silverpoint* and *The Dumping Ground*.

- 1,100 hours of Children’s Factual content across TV and BBC iPlayer, of which about 60 hours will be first-run. This will comprise about 8 originated Children’s Factual series, including the *My Life* documentary series following the highs and lows of children across the world, each with a unique story to tell. We are also delivering a second series of *The Football Academy*, a unique programme following the young boys, girls and para-players at Southampton Academy, plus another new series following future BMX champions with *Brilliant Bikers*. There will also be new seasons of our most successful factual titles in the form of *Operation Ouch*, *Horrible Histories* and *Blue Peter*, as well as daily *Newsround* bulletins.
- 200 hours of Children’s Entertainment content across TV and BBC iPlayer, of which about 67 hours will be first-run. This will comprise about 8 originated Children’s Entertainment series, including *Style It Out* and returning favourites such as *Saturday Mash Up*, *Game On Grandparents* and *Meet the McQueens*.

CBeebies

- CBeebies will broadcast a broader range of genres than other children’s television channels.
- CBeebies will broadcast over 4,400 hours of programming across TV and BBC, with about 100 hours of new first-run content, reflecting our investment in high-quality and impact programming.
- Including a unique range of drama/scripted programmes for young children this year, with new series *Big Lizard* joining returning titles *Biff and Chip*, *JoJo & Gran Gran* and *Dog Squad*.
- Returning favourites include *Yakka Dee*, *Colourblocks* and *Tiny Wonders*, as well as new titles such as *Yuki*, *Fred & Pete’s Treasure Tales*, *Musical Storyland*, *Get Set Galactic* and the latest Shakespeare special *As You Like It*.

Comedy

- We will continue to invest in comedy, building on our long-term investment strategy designed to move several comedy pilots to full commission. As well as investing in new writers and talent, and increasing our short-form video content.
- We will make about 1,000 hours of Comedy programming available for our audiences across our TV channels and BBC iPlayer, of which about 500 hours will be broadcast on TV and about 500 available on BBC iPlayer.
- About 100 hours of these hours will be acquisitions, of which about half will be broadcast on our TV channels and half available only on BBC iPlayer.
- We will broadcast about 100 hours of first-run Comedy programming across BBC iPlayer and channels.
- We will continue to serve a range of audiences for comedy by commissioning and broadcasting a combination of new titles, returning favourites for families and for all age groups, and unique challenging comedies. These include:
 - New first-run commissions such as *Henpocalypse!*, *Undoing Martin Parker* and *Brain in Gear* (after its Comedy Short debut).
 - Returning favourites such as *The Outlaws*, *Two Doors Down*, *Not Going Out* and *Inside No 9*.
 - Unique new BBC Three Comedy show *Such Brave Girls*, *Juice* and *Dreaming While Black* (after its BAFTA winning pilot).
 - Titles which reach across the UK such as *Guilt and Peacock*.

- New distinctive acquisitions such as *Our Flag Means Death* and *Search Party*.

Documentaries and other specialist factual

- We will make about 2,000 hours of documentaries and other specialist factual (such as business and finance) programmes available for our audiences across our TV channels and BBC iPlayer, of which about 1,400 hours will be broadcast on TV with about 600 hours available only on BBC iPlayer.
- About 120 hours of these hours will be acquisitions, of which about 45 hours will be broadcast on our TV channels and 75 hours available only on BBC iPlayer.
- We will broadcast about 160 hours of first-run documentaries and other specialist factual programming across BBC iPlayer and our channels.
- This will include:
 - Returning favourites such as *Ambulance*, *Louis Theroux*, and *Forensics: The Real CSI*.
 - New documentaries such as *Once Upon a time in Belfast* and *Gods of Tennis*.

Drama

- We will make about 4,000 hours of Drama programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,000 hours will be broadcast on TV with 3,000 hours of boxsets (including previous series) available only on BBC iPlayer.
- About 700 hours of these hours will be acquisitions, of which about 100 hours will be broadcast on our TV channels and the remainder available on BBC iPlayer.
- We will broadcast about 400 hours of first-run original drama content across our channels and BBC iPlayer.
- The BBC will continue to prioritise distinctive, high-quality drama working with the very best new and established on- and off-screen talent. This includes:
 - Exciting new titles such as *Nightsleeper*, *This Town* and *Boat Story*.
 - Returning favourites such as *Vigil*, *The Tourist* and *Doctor Who*.
 - BBC Three's new drama *Grime Kids* based on the book by DJ Target focusing on the emergence of grime in the early 2000s.
 - As well as new series of family favourites *Call the Midwife*, *Death in Paradise*, *Waterloo Road* and *Shetland*.
 - New distinctive acquisitions such as the second season of *Tokyo Vice*.

Entertainment / Factual Entertainment

- We will make about 4,500 hours of Entertainment and Factual Entertainment programming available for our audiences across our TV channels and BBC iPlayer, of which about 3,500 hours will be broadcast on TV with 1,000 hours available only on BBC iPlayer.
- About 140 hours of these hours will be acquisitions, of which about a third will be broadcast on our TV channels and the remainder available only on BBC iPlayer.
- We will broadcast about 1,000 hours of first-run original entertainment and factual entertainment content across our channels and BBC iPlayer.
- This will include:
 - New exciting series such as *Survivor*, *Go Hard or Go Home* and gay dating show *I Kissed a Boy*.
 - *Gladiators* will be returning to TV through BBC One and on BBC iPlayer, challenging contenders from across the UK.

- Returning favourites for a wide range of audiences including *Mortimer & Whitehouse: Gone Fishing*, *Race Across the World*, *Sewing Bee*, *Strictly Come Dancing*, *The Traitors* and *The Apprentice*.

History

- We will make about 500 hours of History programming available for our audiences across our TV channels and BBC iPlayer, of which about 400 hours will be broadcast on TV with 100 hours available only on BBC iPlayer.
- About 10 hours of these hours will be acquisitions broadcast on our TV and available on BBC iPlayer.
- We will broadcast about 40 hours of first-run History programming across BBC iPlayer and channels.
- This will include:
 - David Olusoga's new series exploring the history of the Union and a new series following a major new excavation at Pompeii.
 - Returning audience favourites *Who do you think you are?*, *A House Through Time* and *Digging for Britain*.

Religion

- We will make about 200 hours of Religious programming available for our audiences across our TV channels and BBC iPlayer, of which about 120 hours will be broadcast on TV with 80 hours available only on BBC iPlayer.
- We will broadcast about 70 hours of first-run Religious programming across BBC iPlayer and our TV channels.
- This will include:
 - Long running strands such as *Songs of Praise*, *Sunday Morning Live* and *Sacred Islands*.
 - New programmes such as *My Supersized Christian Family* and *Married, Sikh and Wanting a Baby*.
 - We will also cover a wide range of religions through the *Faith and Hope for Spring* season and programmes such as *Pilgrimage*.

Science / Natural History

- We will make about 1,000 hours of Science and Natural History programming available for our audiences across our TV channels and BBC iPlayer, of which about 800 hours will be broadcast on TV with 200 hours available only on BBC iPlayer.
- About 50 hours of these hours will be acquisitions, of which about 30 hours will be broadcast on our TV channels and 20 hours available only on BBC iPlayer.
- We will broadcast about 80 hours of first-run Science and Natural History programming across BBC iPlayer and channels.
- This will include:
 - Natural history programmes, including favourites such as *Planet Earth III*, *Spy In The Ocean* and *Springwatch*, and new programmes such as *Big Little Journeys* and *My Gorilla Dream*.
 - A focus on the environment on CBBC, with *OZT Goes Wild* and *Deadly Mission Sharks*, and CBeebies with *Steve and Aneeshwar Go Wild*.

- Science programmes, including returning favourites *Inside the Factory* and *DNA Family Secrets* and new commissions such as *Earth*, the story of our planet.

Sport

- We will make about 1,400 hours of Sport programming available for our audiences across our TV channels and BBC iPlayer, of which about 1,300 hours will be broadcast on TV.
- The BBC will be broadcasting some of the year's greatest sporting events – including the 6 Nations Championships, Wimbledon, the FA cups, the Women's Super League and the World Athletics Championships.
- BBC iPlayer and/or the BBC Sport website will stream live coverage from approximately 30-40 different sports during the year, including cycling, rowing, and winter sports.

BBC Radio & BBC Sounds

- In this section we set out our commitments against those characteristics that make our audio services utterly distinctive. In particular:
 - The unrivalled range and volume of music played by BBC Radio including the number of tracks, specialist music covered.
 - Our commitment to high-quality live and specially recorded music.
 - The range, quantity, and quality of our speech content, including genres, like comedy and drama, that no other radio stations offer.
 - The broadest range of sports.

Music on BBC Radio and BBC Sounds

Breadth of music across BBC radio and BBC Sounds

- Our music stations will play an unrivalled range and volume of tracks, from specialist music across genres to mainstream, surfacing artists and works from different decades and spotting new talent.
- We will broadcast more specialist music than any comparable stations, with Radio 1 and Radio 2 broadcasting about 4,500 hours.
- 1Xtra will continue to showcase contemporary Black music, and act as a champion for new and emerging UK acts.
- Radio 3 will offer a unique and accessible exploration of music from all periods, taking in the whole classical tradition, together with jazz, world music, ambient, and contemporary electronic genres.
- 6 Music will continue to broadcast a wide range of alternative and distinctive music.
- Asian Network will continue to support established and rising British Asian artists from across the UK from UK Bhangra to Asian Drill and beyond. We will also represent the diverse perspectives, cultures, and conversations that influence British Asians today.
- We'll continue to evolve our digital music offer in Sounds, focussing on a clearer, simpler offer centred around key Network music brands and talent, expanding the availability for a number of these brands from 30 days to 12 months. This will help make the broadest range of music easily discoverable. This includes:
 - The Sounds-only streams Radio 1 Dance and Radio 1 Relax.
 - Music mixes covering a wide range of genres.
 - Back-to-Back Sounds, our curations of the best music available on Sounds.

Live and specially recorded music

- Radio 1 will broadcast at least 175 live or specially recorded performances, including:
 - Traditional sessions and live lounges.
 - Chilled *Piano Sessions*.
 - A range of BBC Introducing performances from UK festivals, including the Big Weekend from Dundee.
 - *Introducing DJs* at Radio 1's Dance Weekend: Ibiza.
- 1Xtra will reflect a range of live events including Wireless, the Reading/Leeds Festival and Portugal's Afronation.
- Radio 2 will broadcast about 68 hours of the most distinctive, creative and high-quality live music sessions, including:
 - *Piano Room* sessions.
 - *Radio 2 in Concert*.
 - *Sunday Night is Music Night*.
 - *Radio 2 in the Park*.
 - *Eurovision*.
- Radio 3 will broadcast at least 440 live or specially recorded performances, including at least 25 newly commissioned musical works. This will include programmes from summer classical music festivals across the UK, including Aldeburgh, Cheltenham, Manchester, Edinburgh, East Neuk and Huddersfield.
- Asian Network will hold a live event in the North West of England celebrating British Asian music and culture.
- *BBC Introducing* will host devoted stages at major festivals, supporting musicians in the early stages of their careers, as well as broadcasting their music to local and national radio audiences.

Speech-based programming on BBC Radio and Sounds

- The BBC will continue to broadcast and make available the very best range, quantity, and quality of speech content, including genres, like comedy and drama, that no other radio stations offer.
- In line with the new senior commissioning structure for BBC Radio last year, we are no longer commissioning speech content solely for BBC Sounds but concentrating on commissioning the very best speech content that can work for radio and on-demand audiences.

Arts, Music & Culture

- Radio 2 will broadcast at least 120 hours of new arts programming, including *Elaine Paige on Sunday* and *The Radio 2 Book Club*.
- Radio 4 will broadcast about 350 hours of new arts programming including *Taste* by Zakia Sewell, a *Testament to Rose* with rapper and playwright Testament and *Sounds Towns*, a series about four times and locations across the UK.

Comedy

- BBC Radio and BBC Sounds (excluding Radio 4 Extra) will broadcast about 235 hours of comedy, nearly all first-run.

- Radio 4 will broadcast about 160 hours of first-run comedy, including longstanding audience favourites but also championing new and diverse comedy voices with new commissions, such as:
 - New panel show *You Heard It Here First*, hosted by blind comedian Chris McCausland, where all the questions are based on sound.
 - *Call Jonathan Pie*, a new podcast of scripted political comedy.
 - *Room 101* with Paul Merton.
 - Stand-up Masie Adam bringing her love of football to Radio 4 with *The Beautiful Game* in the summer, ahead of the women's World Cup.
- Radio 5 Live will broadcast about 70 hours of comedy programming the *Elis James and John Robins Show*, where the duo bring laughs and top-quality content every week.
- Asian Network will run two distinctive comedy events across the year broadcasting about 2 hours of first-run comedy.
- Radio 4 Extra will also broadcast about 1,200 hours of classic comedy from the BBC's archives, as well as linear repeats of the previous week's comedy from Radio 4.

Documentaries

- BBC Radio will provide over 1,500 hours of documentaries, informative speech and speech features across a broad range of genres, which will also be available on BBC Sounds.
- Radio 1 will broadcast about 50 episodes of informative and educational speech content comprising about 100 new hours including Radio 1's *Life Hacks*, podcasts and deep-dive explorations of key specialist music genres.
- 1Xtra will broadcast about 70 episodes of distinct speech content which reflects the lived experiences of young black Britain, comprising about 70 hours, of which about 50 hours will be new. This will include 1Xtra Talks; documentaries; and programming celebrating Black History Month.
- Radio 2 will broadcast about 160 episodes comprising about 160 hours of documentaries across a broad range of subjects, of which at least 120 hours will be first-run. These will include programmes on this history of Disco music, *Let It Grow* ('Go Green' season), and the 75th anniversary of the arrival of HMT Empire Windrush.
- Radio 3 will broadcast about 80 episodes comprising about 60 hours of documentaries, on a range of arts and cultural topics. Of these about 28 hours (about 38 episodes) will be first-run. These will cover a range of arts and cultural topics.
- Radio 4 will broadcast about 1,500 documentaries, comprising about 600 hours, of which about 875 will be new first-run documentaries, comprising about 380 hours. While still above the previous quota, this is 20 hours lower than our commitment in 2022/23 and reflects the need to concentrate on high impact content that delivers value for audiences. Including: *Breaking Mississippi* about the colour bar in the US South; a series exploring the Iraq War and its impact twenty years on; and a series tracking John F. Kennedy's time in office through his own words.
- 5 Live will broadcast about 18 hours of new documentaries across a wide range of subjects, including *the Football Daily*, *Gangster*, *I'm Not a Monster*, *Sports Strangest Crimes*, and *Obscene: The Dublin Scandal*.
- 6 Music will broadcast about 520 hours of a range of speech-based features across a wide range of subjects, including 'Deep Dive Into...' essays and the 'First Time with...' interview series.

Drama

- BBC Radio will remain the home of audio drama in the UK. Excluding Radio 4 Extra, we will broadcast about 360 hours of drama programming, of which over 300 hours will be first-run.
- Radio 3 will broadcast about 70 hours of drama, with about 30 hours being first-run. These dramas will cover a broad range of subjects including:
 - A new series of plays from around the world celebrating the 400th anniversary of the publication of Shakespeare's First Folio;
 - New versions and adaptations of classic plays such as *She Stoops to Conquer* and Ibsen's *The Emperor and Galilean* and *When We Dead Awaken*; and
 - Contemporary plays such as 2022 Pulitzer Prize-winning *Fat Ham* and *The Farewell Glacier*.
- Radio 4 will broadcast about 290 hours of first-run distinctive, high-quality drama, including:
 - Two plays related to E M Forster – a new dramatisation of his *Room With a View* and *The Ballad of Syd & Morgan* about a meeting between Forster and Syd Barrett, then just recently an ex-member of Pink Floyd.
 - Ian McEwan's celebrated novel *Enduring Love*, dramatised by Kate Clanchy.
- Radio 5 Live will commission a new drama series.
- Radio 4 Extra will also broadcast about 1,000 hours of classic drama, poetry and readings from the BBC's archives.

Religion

- BBC Radio will broadcast about 500 hours of religious programming across our stations and covering a wide range of faiths.
- Radio 2 will broadcast about 185 hours of new religious output, including *Good Morning Sunday*, *Our Praise for Thought*, a special evening of music and reflection to mark Good Friday with *At the Foot of the Cross* and a Christmas special by Mica Paris, *Mica's Gospel Christmas*.
- Radio 3 will broadcast about 110 hours of religious output, with at least 60 hours being first-run. This will include:
 - The annual EBU Music Days inspired by Easter and Christmas, with two days of live music bringing performances from countries in Europe, Australia and Canada.
 - Weekly Choral Evensong live from cathedrals, churches and chapels across the UK,
 - Night service of Compline (Monday evenings) specially recorded for the six weeks of Lent and four weeks of Advent.
- Radio 4 will broadcast about 195 hours of programmes which represent a wide range of faiths and offer fresh insight into the spiritual condition of Britain today. This will include *The Archbishop Interviews* with Justin Welby, *Beyond Belief* relaunched with Aleem Maqbool and *Sunday Worship* across the UK every week.
- Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.

Social action campaigns / special seasons

- BBC Radio will continue to provide social actions campaigns and special seasons.
- Radio 1 will launch a campaign focused on mental health, which will be accompanied by a supporting podcast.

- Radio 1 will also follow-up 2022's Disability season with another week focussing on making programmes accessible and inclusive for disabled listeners and contributors.
- In *Scoring Mental Health* Radio 3 will bring together people with lived experience of mental illness – and composers and musicians – to compose new music which represents mental illness, based on their real experiences and wishes.
- Radio 5 Live's own special season on abuse against referees in grassroots football
- 6 Music's 'Loud and Proud' season will celebrate LGBTQ+ voices with a range of special shows and guest presenter.
- In 6 Music's 'Journeys in Sound' series, influential artists from outside of the mainstream will offer personal thoughts and experiences of how music has shaped and contributed to their lives and the importance of music on mood and well-being.

Sports

- 5 Live and 5 Sports Extra will offer commentary for at least 20 different sports, amounting to about 3,500 hours of live sports output, including the broadest range of sports on radio, including men's domestic, international and European football competitions, Women's Super League and international football, Formula 1, men's and women's cricket, NFL, men and women's rugby union, and rugby league.
- In reducing the news and current affairs quota on 5 Live from 75% of broadcast hours to 70%, we will offer more extensive sport coverage with deeper analysis, to help reach younger men and those from lower socio-economic groups who are less well served.

Public Purpose 4: To reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom

The BBC should reflect the diversity of the United Kingdom both in its output and services. In doing so, the BBC should accurately and authentically represent and portray the lives of the people of the United Kingdom today, and raise awareness of the different cultures and alternative viewpoints that make up its society. It should ensure that it provides output and services that meet the needs of the United Kingdom's nations, regions and communities. The BBC should bring people together for shared experiences and help contribute to the social cohesion and wellbeing of the United Kingdom. In commissioning and delivering output the BBC should invest in the creative economies of each of the nations and contribute to their development.

What we will do to reflect, represent and serve the diverse communities across the UK and support the creative economy across the UK in 2022/23

In this section we set out how we will promote the fourth public purpose through our network services (such as BBC One, Radio Three and iPlayer) and national and regional services, such as BBC England, BBC Northern Ireland, BBC Scotland and BBC Wales. First, we set out how the BBC is evolving itself to get closer to audiences across the UK. Second, we set out how our network TV programming will deliver authentic representation and portrayal. Third, we set out what we are doing with our local, regional and national services.

The BBC across the UK

- The BBC is putting local relevance at the heart of how we deliver to audiences. In 23/24 we will continue to deliver our Across the UK strategy – getting the BBC closer to audiences across the UK.

Network TV

- Planning the move of *MasterChef* to Birmingham in 2024.
- Continue building production focus in the West Midlands and North East of England, working with partners to build regional creative clusters and provide support for employment opportunities and skills development.
- Cardiff will be our City of Comedy in 2023/24, providing creative opportunities and support for emerging on and off-screen Welsh talent.

Network Radio

- BBC Asian Network will complete the first phase of its relocation to Birmingham by March 2024.
- Radio 1's Big Weekend will be held in Dundee – with a line-up of leading artists and outreach activity.
- Radio 1Xtra will launch a key daytime strand in Birmingham.
- Radio 2's new *Early Breakfast Show* will broadcast its first year from Cardiff and a Jazz season on Radio 2 will be led from BBC Scotland.

- Many of our Radio 3 programmes will start their broadcasts from Salford as we create a new classical music hub in the North of England, while its Breakfast Show will come live from Northern Ireland for a special week in June.
- Further programming from Radio 4 will relocate to Cardiff, Bristol and Salford across this period, including Saturday Live and the BBC Audio Science Unit.
- Radio 5 Live will launch a new weekly show produced and presented from Glasgow.
- 6 Music will build its presence in Salford.

High-impact content that represent, portrays and serves audiences across the UK

In the year ahead we will continue to move more of our commissioning spend outside London, and tell more stories reflecting lives in the Nations and English regions.

We consider that representation and portrayal of audiences across the UK will be best served through the commissioning a smaller volume of bigger, even more ambitious, high-impact shows with a very strong sense of locality but with much greater appeal beyond the borders of the Nation or region within which they were commissioned. These will be broadcast UK-wide on BBC One or Two, be prominent in BBC iPlayer, but will not necessarily also be run on opts.

We will broadcast about 420 hours of high-impact programmes set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer. This is in addition to our many show that travel the length and breadth of the UK (such as *Antiques Roadshow*, *Countryfile*, *Homes under the Hammer*).

English regions

- We will commission and broadcast on BBC One, BBC Two, BBC Three, CBeebies and CBBC about 240 hours of high-impact content representing and portraying audiences across the English regions (outside of London). This will encompass a range of genres including:
 - Dramas such as *Waterloo Road* (North West), *This Town* (Midlands), *Boat Story* (North East)
 - Comedies such as *Alma's Not Normal* (North West), *Man Like Mobeen* (Midlands), *The Outlaws* (South West).
 - Factual series such as *Ambulance* (North East), *Saving Lives in Leeds* (Yorkshire), *Simon Reeves Cornish Winter* (South West).

Northern Ireland

- We will commission and broadcast on BBC One, BBC Two, BBC Three and CBBC about 40 hours of high-impact content representing and portraying audiences in Northern Ireland. This will encompass a range of genres including:
 - Dramas such as *Blue Lights* and *Woman in the Wall*.
 - Factual series such as *Once Upon a Time in Northern Ireland*.
 - Children's programmes such as *Nova Jones*.

Scotland

- We will commission and broadcast on BBC One, BBC Two, BBC Three, CBeebies and CBBC about 90 hours of high-impact content representing and portraying audiences in Scotland. This will encompass a range of genres including:
 - Dramas such as *Nightsleeper*, *Shetland* and *Vigil*.
 - Comedy such as *Guilt* and *Two Doors Down*.

- Factual series such as *Murder Case*, *Sacred Islands*, and *The Longest Strike*.
- Children's programmes.

Wales

- We will commission and broadcast on BBC One, BBC Two, and BBC Three about 50 hours of high-impact content representing and portraying audiences in Wales. This will encompass a range of genres including:
 - Dramas such as *Lost Boys*, *Wolf* and *The Way*.
 - New comedy (with further announcements to come at Cardiff City of Comedy in May).
 - Factual series such as *Reunion Hotel*.

Our national and regional services

We will also continue to represent, portray, and serve audiences across the UK through our easily discoverable local, regional, and national services.

BBC England

BBC local TV on BBC One and BBC Two

- Across the regional programmes on BBC One England, we will broadcast about 3,500 hours of programming representing, portraying and serving regional audiences in England. Of this nearly all will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer (see below).
- We will broadcast about 3,250 hours of local news and will continue to invest in our flagship TV bulletins, rolling out refreshed studios and upgrading all bulletins to HD quality.
- To strengthen our important original journalism, we will establish new investigative units across 11 regions of England, delivering across all platforms.
- The BBC will continue to offer a variety of current affairs reporting and programming for the English regions with about 195 hours of first-run current affairs programming, including 5 special standalone local current affairs programmes (8 hours) based in England. This will increase in subsequent years as the investigative units are rolled out across England.
- We will broadcast about 50 hours (all first-run) of programming other than news and current affairs, including:
 - New distinctive titles such as *Scarlett's Driving School* and *Vets 24/7*, and a new series of programming for Food Festival England.
 - Returning shows showcasing the English regions including *Canal Boat Diaries* and *Walks*.

BBC Local Radio

- Our 39 local radio stations will continue to reflect, represent and serve listeners across England. We will:
 - Continue to provide breakfast shows (which will remain predominantly speech), news bulletins and local sport at the same level of localness as today.
 - Broadcast over 3,000 live football commentaries.

- Maintain and grow our commitment to *Make a Difference* (our hugely successful community help brand).
- Support new music through 20 *BBC Introducing* programmes, artist of the week promotion, and an improved on-demand offer on BBC Sounds.
- Remain committed to outstanding community programming and move this to a more prominent weekday position.
- Invest in our new shared shows to deliver even more impact.
- BBC Radio Merseyside will lead our coverage of The Eurovision Song Contest this year across England and give the event a unique Merseyside welcome.

BBC Online England

- We are also transforming local content across England to better serve all audiences, creating 39 local multimedia hubs that will deliver a consistent high-quality and easily discoverable news offer to audiences online (with new dedicated local online services for Bradford, Wolverhampton, Sunderland and Peterborough).
- These local stories will in the appropriate areas be more prominent on the BBC News website and News app.
- This year viewers watching BBC One on BBC iPlayer will receive the appropriate regional or national variant of the service automatically, making local content more easily discoverable. This will be supported by search and recommendations for on-demand viewing.
- We will invest in a compelling daily and weekly local offer on BBC Sounds for audiences who have moved away from linear radio, and we will double down on our commitment to local sport, developing a richer offer for clubs online through: live team pages, team update articles on BBC Sport, and sport podcasts on BBC Sounds, which will be easily discoverable on BBC Sounds through the 'Local to me' rail.

Northern Ireland

BBC One Northern Ireland & BBC Two Northern Ireland

- Across BBC One Northern Ireland and BBC Two Northern Ireland, we will broadcast about 700 hours of programming representing, portraying and serving audiences in Northern Ireland. Of this about 550 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer, either through personalised recommendations, live viewing or the prominent Northern Ireland category.
- We will broadcast about 290 hours of news programming for audiences in Northern Ireland on BBC One Northern Ireland.
- We will broadcast about 80 hours of locally produced and relevant current affairs programming across BBC One Northern Ireland, BBC Two Northern Ireland and BBC iPlayer, of which about 60 hours will be first-run. This will include *Spotlight*, *The View*, *Nolan Live* and *Sunday Politics*.
- We will broadcast around 320 hours of programming other than news and current affairs on BBC One Northern Ireland, BBC Two Northern Ireland, including about 200 hours of first-run programming. These programmes will cover a wide range of non-news genres, including arts and music, comedy, drama, factual entertainment and sport.
- BBC One Northern Ireland will broadcast about 12 hours of Irish and Ulster-Scots programming, of which about 8 hours will be first-run. BBC Two Northern Ireland will

broadcast about 50 hours of Irish and Ulster-Scots programming, of which about 24 hours will be first-run. All this content will be easily discoverable in a dedicated area on BBC iPlayer.

- BBC Northern Ireland will continue to authentically represent and portray life in Northern Ireland by showcasing local stories, talent and production skills. Examples include:
 - Returning series (such as *Hope Street*, *Spotlight*, *Give My Head Peace*, *The Blame Game* and *Restoration Rescue*).
 - New series (such as the documentaries *Once Upon a Time in Northern Ireland*, *The House of Paisley* and *Nolan Inside Maghaberry*).
 - Programmes and series that explore contemporary themes, everyday experiences and community diversity including *The Chronicles of Armagh*, *Irish Dance Fever* and *My First Home*.
 - Live television coverage of the GAA All Ireland Finals as well as live Ulster rugby fixtures, soccer and Gaelic football.

BBC Radio Foyle & BBC Radio Ulster

- We will refresh our schedules on BBC Radio Ulster/Foyle, seeking to maintain their broad popular appeal and mix of programme styles. BBC Radio Ulster/Foyle will:
 - Maintain the breadth of programme styles and genres on BBC Radio Ulster/Foyle and seek to enhance their presence and uptake on BBC Sounds.
 - Provide a forum for listener interaction and debate and reflect community life, experience, and events across the region, including through outside broadcasts.
 - Provide broadcast coverage of major sporting fixtures, including GAA, soccer and rugby.
 - Reflect important civic and community occasions, and provide programmes that showcase the arts and cultural life more generally, including specialist music, comedy, and entertainment.
 - We will deliver activities and events building on our partnerships with Libraries NI and the Ulster Orchestra, including Book Week NI.
- We will introduce a new breakfast-time news programme on Radio Foyle with an exclusive editorial focus on stories and developments within its TSA, supported by an enhanced focus on digital newsgathering and provision. We will also maintain hourly news bulletins on Foyle in addition to work to develop its role as a region-wide production hub.
- Our BBC Radio Foyle and BBC Radio Ulster content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Online Northern Ireland

- We will look to deliver a more consistent local news offer to better serve digital audiences.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Northern Ireland category and the ability to set your postcode or home town to receive local news.

Scotland

BBC One Scotland & BBC Scotland

- Across BBC One Scotland and BBC Scotland we will broadcast about 2,500 hours of programming representing, portraying and serving Scottish audiences. Of this about 1,200 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- We will broadcast about 340 hours of Scottish news programming on BBC One Scotland and about 320 hours of Scottish news on BBC Scotland.
- We will broadcast about 50 hours of Scottish current affairs programming on BBC One Scotland, of which about 25 hours will be first-run. We will broadcast about 25 hours of Scottish current affairs programming on BBC Scotland, of which about 25 hours will be first-run.
- We will broadcast around 260 hours of programming other than news and current affairs on BBC One Scotland, including about 95 hours of first-run programming, and about 1,500 hours on BBC Scotland, of which about 400 hours will be first-run. These programmes will cover a wide range of non-news genres, including arts and music, comedy, drama, education, entertainment, factual, factual entertainment, and sport. All these programmes will also be easily discoverable on BBC iPlayer.
- Our programming in Scotland include:
 - brand new distinctive titles such as documentary series *The Firm* and *The State We are In*, and competitive travel series *Scottish Greatest Escapes*.
 - returning favourites such as true crime series *Murder Case*, comedy series *The Scotts* and sport discussion show *A View from the Terrace*.
 - We will also showcase programming touching on diverse topics such as *Not Your Average Family* and *My Kind of Town*.

BBC ALBA

- BBC ALBA will broadcast about 2,500 hours of Gaelic programming, of which about 570 hours will be first-run, across a range of genres including children's, comedy, current affairs, drama, education, entertainment, factual, factual entertainment, music and events, news, weather, and sport.
- Of this about 700 hours will support the learning of Gaelic, with about 45 hours of this being first-run.
- All these programmes will also be easily discoverable on BBC iPlayer, with BBC ALBA having the same channel prominence as all other BBC TV channels.
- BBC ALBA will continue to offer programming in order to engage young audiences and children, featuring new writing, talent and production, including original drama series *An Clò Mòr*, new sit-com, *Glan Fhèin*, adventure climbing series *Dàna* and original children's drama and documentary content in collaboration with the EBU.
- BBC ALBA will also continue to broadcast returning learning show *SpeakGaelic*, music series *Seirm*, as well as daily children's programming from CBeebies and CBBC ALBA.
- We will also continue follow life on an island croft through *An Lot* and showcase cultural events and music festivals such as *The Mod* and *Belladrum*.

BBC Radio Scotland

- We will maintain the current news and current affairs provision on BBC Radio Scotland.

- BBC Radio Scotland will continue to reflect, represent and serve listeners in Scotland with programming across a range of genres including:
 - News and current affairs, culture and the arts, religion and ethics, and music including Scottish traditional, folk, country, classical and piping.
 - Celebrating music in Scotland, including coverage of Traditional Musician of the Year, Edinburgh Festivals, Radio 1's Big Weekend in Dundee, and for the first-time live performances by the BBC Scottish Symphony Orchestra.
 - A special season of programming celebrating BBC Scotland's Centenary.
- Our BBC Radio Scotland content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Radio nan Gàidheal

- We will maintain the current news and current affairs provision on BBC Radio Nan Gàidheal.
- BBC Radio Nan Gàidheal will continue to reflect, represent and serve listeners in Gaelic, with programming including *Hebridean Homecoming*, a season of programming across all the Gaelic services and marking the centenary of a key emigration event in the history of the Western Isles.
- Our BBC Radio Nan Gàidheal content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Online Scotland

- We will look to deliver a more consistent local news offer to better serve digital audiences.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Scotland and Alba categories and the ability to set your postcode or home town to receive local news.

Wales

BBC One Wales & BBC Two Wales

- Across BBC One Wales and BBC Two Wales, we will broadcast about 750 hours of programming representing, portraying and serving Welsh audiences. Of this about 600 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- BBC Wales will broadcast about 330 hours of news, with about 310 hours on BBC One Wales and about 20 hours on BBC Two Wales.
- BBC One Wales will broadcast about 29 hours of current affairs programming, all of which will be first-run.
- BBC Wales will broadcast around 385 hours of programming other than news and current affairs across a broad range of genres, of which about 235 hours will be first-run. Of this about 215 hours will be on BBC One Wales, including about 115 hours of first-run programming, and about 170 hours on BBC Two Wales, of which about 120 hours will be first-run. These programmes will cover a wide range of genres including arts and culture, comedy, entertainment, factual and sport. All these programmes will also be easily discoverable on BBC iPlayer.

- These will include:
 - New distinctive titles such as *Firebomber*.
 - Returning favourites such as *Darkland*, *Kiri's TV Flashback* and *Six Nations Sin Bin*.
 - Titles which showcase our diverse output such as *A Special School*, *Blood Sweat and Cheer* and the *Story of Welsh Black Music*.

BBC Radio Wales

- We will maintain the current news and current affairs provision on BBC Radio Wales.
- BBC Radio Wales will continue to reflect, represent and serve listeners in Wales with:
 - news and political coverage on issues impacting our audiences, with a particular focus on our breakfast news programme serving the whole of Wales.
 - coverage of Welsh sport, culture and events in locations across Wales, including the Six Nations Rugby, Royal Welsh Show, the Hay on Wye Literature Festival and the Machynlleth Comedy Festival.
- We will be presenting our year long Talk Disability project, to help people be open to talking to disabled people and our coverage will support getting conversations started, and give people the confidence to talk without the fear of getting it wrong.
- We will be celebrating the 100th anniversary of the BBC in Wales with monthly special programmes and indie commissions.
- Our BBC Radio Wales content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Radio Cymru

- We will maintain the current news and current affairs provision on BBC Radio Cymru.
- Radio Cymru will continue to reflect, represent and serve listeners in Welsh, with programming across a range of genres including:
 - News and political coverage on issues impacting our audiences.
 - Coverage of Welsh, culture and events in locations across Wales, including the Wales Folk Awards from Hoddinott Hall, the Urdd, National Eisteddfodau holiday and Cardiff Singer of the World.
 - Showcasing live Welsh music from across the nation with a Summer of Music event across various Welsh festivals from June to August.
 - Radio Cymru will be bringing the Rugby World Cup from France to Welsh audiences.
- Radio Cymru will continue to champion the new voices and reflect the diverse experiences across Wales, including a series across 2023 on Talking Disability. Radio Cymru will continue to expand our Welsh language content produced including celebrating Learning Welsh week during October.
- We will continue to develop the Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.
- Our BBC Radio Cymru content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Online in Wales

- We will look to deliver a more consistent local news offer to better serve digital audiences.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.

- This content will be easily discoverable on the BBC News website through the prominent Wales and Cymru categories and the ability to set your postcode or home town to receive local news.

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

The BBC should provide high-quality news coverage to international audiences, firmly based on British values of accuracy, impartiality, and fairness. Its international services should put the United Kingdom in a world context, aiding understanding of the United Kingdom as a whole, including its nations and regions where appropriate. It should ensure that it produces output and services which will be enjoyed by people in the United Kingdom and globally.

What we will do in 2023/24 to reflect the United Kingdom, its culture and values to the world

BBC World Service

- BBC World Service will continue to bring the best journalism in English and more than 40 languages.
- New or extended initiatives include:
 - A new cross-platform education and topical programme for the secondary-age girls of Afghanistan, in Dari and Pashto.
 - A new unit exploring China's position in the world will bring together journalism from Africa, Latin America and Asia.
 - World Service English will develop new technology and science strands.
 - Adding to our successful podcast offer in English, with a new daily news podcast aimed at younger audiences and a deep-dive news podcast to complement the Global News Podcast.

BBC Studios

- BBC Studios will continue to produce British content and invest in British talent, to create diverse and engaging content. Our business will be driven by the new growth plan, and the business opportunities and priorities identified, supporting our workforce, ethical commitments and sustainability ambitions. We will continue to build third-party commissions, alongside our vital pipeline of content and IP development for the BBC, and to support the BBC through commercial dividends and programme investment.
- This year has seen award winning wildlife photography and technology combine for *Prehistoric Planet* for Apple TV, the animated *Bluey* being embraced by an ever-growing international audience, and a new partnership with Bad Wolf Studios to bring their creativity to BBC classic *Doctor Who*.
- BBC Studios will continue to invest in programme content, and support our network of producers, to bring their content to international markets through TV sales to showcase Creative UK. This includes shows like the US version of *Ghosts* for CBS, *Call Me Kat* (based on Miranda) for Fox, the South Korean and French versions of *Doctor Foster* and *The 1% Club* in Germany, France, Netherlands, Spain and Australia.
- We continue to invest in our owned and operated channels and digital services, including the US BritBox service now expanding internationally, and improving and enhancing BBC.com. At home, this includes expanding the reach and share of UKTV, including the digital Play service.

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 2023, the Board consists of:

- Richard Sharp Chairman
- Tim Davie Director-General
- Nicholas Serota Senior independent director
- Damon Buffini Non-executive director and Deputy Chair
- Shumeet Banerji Non-executive director
- Elan Closs Stephens Non-executive director; member for Wales
- Shirley Garrod Non-executive director
- Robbie Gibb Non-executive director; member for England
- Muriel Gray Non-executive director; member for Scotland
- Ian Hargreaves Non-executive director
- Charlotte Moore Chief Content Officer
- Leigh Tavaziva Chief Operating Officer
- Deborah Turness CEO, BBC News and Current Affairs

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

A number of committees support the work of the Board. More detail on both the Board and these committees can be found at www.bbc.com/aboutthebbc/howweare/bbcboard and the work of the committees is reported in detail in the BBC's Annual Report and Accounts.

General Duties

The Charter sets out ten General Duties that apply to the BBC. This chapter sets out how the BBC will continue to comply with these duties. Each year, in the Annual Report, we set out how we have performed against the commitments below.

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:

- 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 continue to comply with its framework for handling complaints.
- The BBC will continue to comply with its published distribution policy.

How we will measure our activity:

- We will meet the publication commitments 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 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, including our successful ‘Virtual in Person’ sessions, where content creators and commissioners can meet face to face with audiences.
- The Board and Executive Committee will also engage face to face with panels of audience members across the country on specific topics.
- We will monitor social media on an ongoing 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.
- 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 events for Board members to meet with audiences and report on the findings in the BBC’s Annual Report.

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;
 - Minutes of the meetings of the Board;
 - Summary minutes of the meetings of committees 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;
 - An Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts;
 - Information required as part of our Equality Information Report and pay gap reporting; and
 - Information required as part of our approved Science Based Targets and carbon reporting to the Carbon Disclosure project.
- We will also continue to publish the salary disclosures required under the Charter relating to pay for the highest earners in the BBC, along with our voluntary regime of quarterly expenses, gifts and hospitality disclosure for senior leaders.
- And we will publish information about the governance and operation of our commercial subsidiaries, including information on how we ensure operational separation and oversee trading across the Group.

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 set workforce diversity targets of 50:20:12:25, for gender, Black, Asian and Minority Ethnic (B.A.M.E.), disability and socio-economic diversity, in our Workforce Diversity and Inclusion plan.
- We have set out clear targets to increase production and spend all over the nation through our Across the UK plans and Creative Diversity commitments.
- We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.
- We will report annually on progress against our Diversity Commissioning Code of Practice and our targets for diversity off screen in all new commissions.
- We will continue to engage closely with key stakeholders and audience groups through roundtables, audience engagement sessions and regular feedback events.
- We have made a commitment to bring 1000 apprentices into the organisation by 2026.
- We will continue our long-standing commitment to the indigenous languages of the UK on TV, Radio and Online, through BBC Alba, Radio Cymru and our provision across the nations and regions.
- We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups.
- We will continue to support the sector to increase diverse representation by developing, nurturing and progressing diverse talent at all levels.

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 appropriately 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 financial reports to the Executive and quarterly 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 Audit and project Assurance 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 Board.

How we will measure our activity:

- True and Fair statutory accounts will be prepared in line with IFRS, based on an 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, as well as 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 seek to receive a propriety opinion from the BBC's independent external auditors to ensure that the management of the BBC's resources has met high standards of public conduct.
- We will comply with funding conditions as part of separate funding agreements, 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.
- 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.
- We will continue to comply with best practice on a range of environmental sustainability issues and standards including: science based targets, carbon reporting and disclosures that includes the Carbon Disclosure Project and alignment to the Taskforce for Climate-based Financial Disclosures.

How we will measure our activity:

- 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. It will also include statements and reporting as set out 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 annual independent assurance; review, consider and approve the BBC's transfer pricing methodologies; and report progress in the BBC's Annual Report.
- 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 report financial information on the performance of our commercial subsidiaries on a six-monthly basis to Ofcom.
- 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.

How we will measure our activity:

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